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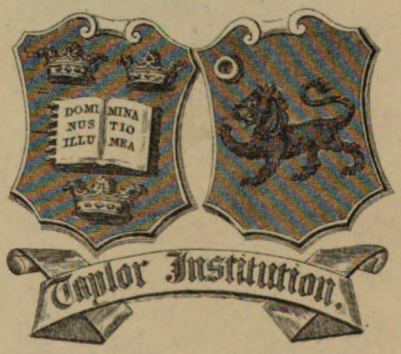

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SUPPLEMENT TO THE ACADEMY,
June 28, 1879.

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

JANUARY — JUNE.

VOLUME XV.

LONDON:
PUBLISHED BY ROBERT SCOTT WALKER, 43 WELLINGTON STREET, STRAND.
1879.

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Spottiswoode & Co., Printers, New Street Square, London.

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SATURDAY, JANUARY 4, 1879.
No. 348, *New Series.*

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LITERATURE.

Literary Studies. By the late Walter Bagehot. With a Prefatory Memoir. Edited by Richard Holt Hutton. In Two Volumes. (Longmans.)

IN the brief but suggestive Memoir prefixed to his friend's works, Mr. Hutton makes the not unnatural, if, as he says, "somewhat unreasonable," complaint that the public men who bore tribute to Mr. Bagehot's memory on the occasion of his death should have referred only to one side of his richly-gifted nature. Sir Stafford Northcote spoke of his profound knowledge of finance, and Earl Granville spoke of the sagacity of his political counsels; but neither of them made any allusion to his possession of powers so rarely united with financial and political depth that they are popularly believed to be incompatible. We are apt to be sceptical of the existence of the Admirable Crichton order of mind, and are as unwilling to conceive that a sound political economist and far-seeing politician can be a keen wit and a subtle critic of works of the imagination as that a poet can be a shrewd man of business. It is a safe scepticism as a rule. Ambition after universal genius is not a thing to be encouraged. A political economist usually acts wisely both for himself and for the world if he accepts it as his mission to be dry. But Mr. Bagehot was so remarkable and so unforced an exception that his friends have reason to be aggrieved when they hear him spoken of in language which leaves it open to be supposed that he was a "dreary professor of a dismal science." The statesmen who made passing reference to Mr. Bagehot naturally bore testimony to his excellence in their own particular fields, but in all probability nine-tenths of their audience were not aware that they had not summed up his whole title to distinction. He was ticketed in their minds as an economist, and if they had found his name appended to brilliant essays on Sterne, Thackeray, Dickens, Wordsworth, Shelley, Cowper, Milton, and Shakespeare, they would probably never have imagined that it covered the same personal identity as that of the author of *Lombard Street, Physics and Politics*, and *The English Constitution*. It was not as if Mr. Bagehot had given no public proofs of his interest in pure literature, and capacity for dealing with it as a critic. The world is not bound to know that a man is one of the wittiest and most entertaining of companions in private life. But though a volume of his essays in the gay science had been published, and others were appearing now and then in the magazines under his own name, people would insist upon regarding him as a man who had no skill save in the analysis of forms of government and the discussion of the problems of political economy.

Mr. Hutton's eloquent description of his friend's varied range of interests should help to a more accurate conception of one of the most remarkable men of his time. These two volumes show that Mr. Bagehot did not put all his brilliancy into his talk, though that was good enough to have deserved the attention of a Boswell. It is, indeed, strange to anyone who considers merely the intellectual value of the book that his *Estimates of some Englishmen and Scotchmen*, under which title some of his essays were republished twenty years ago, should not have attracted more notice than it did. Perhaps part of the reason lay in the fact that not one ardent sentence of commonplace is to be found between its two covers. The author was a thinker who preferred his own way to that of the multitude; and his way was deep and searching. The ores which he brought up as the results of his mining were not presented to the public in a raw state: they were cut and polished till they shone from every facet; still their light was strange and unfamiliar. They were not the goods that people were accustomed to see in the literary market. Mr. Hutton puts his finger on the quality which was the main obstacle to a wide interest in Mr. Bagehot's literary discussions when he speaks of his "detachment of mind," his "inaccessibility to the contagion of blind sympathy." Brilliant as the treatment is, the matter of his essays concerns the few who write more than the many who read. Mr. Bagehot criticised finance for financiers, politics for politicians, and authors for authors. The remark in Mr. Hutton's Memoir that "his striking book *Lombard Street* is quite as much a study of bankers and bill-brokers as of the principles of banking" may justly be transferred to his collection of essays. We find here some principles of writing, but many happy characterisations of writers. Even the principles are not so much principles of literary effect as principles of literary production. The producer is analysed rather than the product: or perhaps one ought to say the producer is analysed in relation to the product. At the same time these hard terms would be misleading if they frightened away from Mr. Bagehot's essays such readers as are guiltless of authorship otherwise than in the epistolary form. The process of analysis is not dry. It consists simply in bringing to light with rare tact those features of character which shape and colour the literary work whether of thinker, historian, or artist. So wide was Mr. Bagehot's range of sympathy in one sense—intellectual sympathy, it may be roughly called, to distinguish it from the blind sympathy which Mr. Hutton truly says was foreign to his nature—that he could go behind many kinds of printed pages and see the producing mind, as it were, at work. No one can read these essays without seeing that he was not an unmoved student of the great masters of those who feel and know; but even the greatest did not so overpower him as to deter him from speculating what manner of men they were. He entirely refused to believe that it was impossible to learn anything of an author's character from his works.

"Surely people," he said, "do not keep a tame steam-engine to write their books; and, if those books were really written by a man, he must have been a man who could write them; he must have had the thoughts which they express, have acquired the knowledge they contain, have possessed the style in which we read them. The difficulty is a defect of the critics."

The earliest essay here reprinted is one on Shakespeare. He went naturally to the first great object of curiosity to Englishmen, and I do not think that any critic has drawn from the plays and the scanty fragments of biography so life-like a picture of the man who wrote them. It does not profess to be a complete picture, but one feels sure that Shakespeare could not have written his plays unless he had the large qualities that his critic attributes to him, and they clothe him with more of flesh and blood in our imaginations than volumes of less bold and sympathetic commentary. For example:—

"There are two things—good-tempered sense and ill-tempered sense. In our remarks upon the character of Falstaff, we hope we have made it clear that Shakespeare had the former; we think it nearly as certain that he possessed the latter also. An instance of this might be taken from that contempt for the perspicacity of the *bourgeoisie* which we have just been mentioning. It is within the limits of what may be called malevolent sense, to take extreme and habitual pleasure in remarking the foolish opinions, the narrow notions, the fallacious deductions which seem to cling to the pompous and prosperous man of business. Ask him his opinion of the currency question, and he puts 'bills' and 'bullion' together in a sentence and he does not seem to care what he puts between them. But a more proper instance of (what has an odd sound) the malevolence of Shakespeare is to be found in the play of *Measure for Measure*. We agree with Hazlitt that this play seems to be written, perhaps more than any other, *con amore* and with a relish; and this seems to be the reason why, notwithstanding the unpleasant nature of its plot, and the absence of any very attractive character, it is yet one of the plays which take hold on the mind most easily and most powerfully. Now, the entire character of Angelo, which is the expressive feature of the piece, is nothing but a successful embodiment of the pleasure, the malevolent pleasure, which a warm-blooded and expansive man takes in watching the rare, the dangerous and inanimate excesses of the constrained and cold-blooded. One seems to see Shakespeare, with his bright eyes and his large lips and buoyant face, watching with a pleasant excitement the excesses of his thin-lipped and calculating creation, as though they were the excesses of a real person. It is the complete picture of a natural hypocrite, who does not consciously disguise strong impulses, but whose very passions seem of their own accord to have disguised themselves and retreated into the recesses of the character, yet only to recur even more dangerously when their proper period is expired, when the will is cheated into security by their absence, and the world (and, it may be, the 'judicious person' himself) is impressed with a sure reliance in his chilling and remarkable rectitude."

This specimen is not, perhaps, the most convincing that might have been quoted of Mr. Bagehot's rare insight into the shaping and colouring motives of literature. One cannot open the two volumes anywhere without

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feeling his power of filling dark words with light and enabling us to see in them the reflection of their writer's image. So far from being dry or dull, his analytic force vivifies whatever it touches. His own enjoyment of his researches, finding vent in many quips and cranks and illustrative "excursuses" from his main theme, is contagious. The most careful student of Bishop Butler as an abstract writer would be astonished to find how many new lights are thrown on his celebrated *Analogy* by a reference to the circumstances in which it was composed; and the critic enters with equally fresh and keen-sighted delight into the underlying impulses of the songs of Béranger and Burns, the poems of Cowper and Wordsworth, the novels of Thackeray and Dickens, the historical writings of Gibbon and Macaulay, the political and literary essays of the first Edinburgh Reviewers. There is no affectation of universal knowledge; you feel unmistakeably that Mr. Bagehot wrote about all these things because he was interested in them. You feel also that he had a deep understanding of everything that he handled.

William Minto.

RELIGION IN ENGLAND IN THE EIGHTEENTH CENTURY.

The English Church in the Eighteenth Century. By C. J. Abbey and J. H. Overton. (Longmans.)

Religion in England under Queen Anne and the Georges, 1702–1800. By John Stoughton, D.D. (Hodder & Stoughton.)

The writers of both these works are anxious to demolish the accepted theory that religion in England during the last century had but little influence on the national life. Readers who have been gratified by the judicial moderation of tone, and the keen appreciation of the virtues of religious and political opponents, which distinguished Dr. Stoughton's previous volumes on the religious history of England will accord a ready welcome to the continuation of his narrative. It is impossible, however, to rise from a perusal of both these works without recognising the superior merits of the more learned and critical labours of his rivals. Not one of the essays in their work shows an undue bias in favour of the views of any religious party in the Church. They are evidently well acquainted with its past history; they have obviously studied the lives of its chief divines with care, and traced with acuteness the varying principles which influenced its rulers. In the plan of their work they have followed the lead of Mr. Lecky, and divided their history into a series of essays. By this means they are enabled to present a connected view of the events in the Church's history, and to describe without a break the spread of the Evangelical revival. These are the merits of the system: it is possibly owing to its defects, and not to any want of discrimination on the part of the writers, that the same matters are treated of in almost identical words under more than one head. The character of Law is discussed in Mr. Abbey's chapter on Enthusiasm and again in connexion with his influence on the teaching of John Wesley: the aim of Pope's *Essay on Man* is analysed in its relation to the arguments of Deists and as a part of the sacred poetry of the century. Wesley's character and religious opinions are described in their bearing on Church comprehension as well as in the chapter on the Mystics and Enthusiasts. Even with faults like these, Messrs. Abbey and Overton have all but produced a standard work in English literature. With a little more compression such chapters as "The Church and the Jacobites" would have been confined within juster limits, and the reader might then have gained by the addition of an essay on the missionary and philanthropic efforts of the eighteenth century, and of some remarks on education and the Universities, such as are indicated on page 132 of the first volume and in the concluding sentences of the whole work. In spite of Mr. Churchill Babington's vigorous pamphlet, the accuracy of Macaulay's sketch of the condition of the main body of the clergy less than two centuries ago is now generally recognised; some further details of their condition and of the lack of consideration shown to them by the upper classes might well have been supplied by Messrs. Abbey and Overton. The other historian does, indeed, quote from Nichols's *Literary History* the depressing account of a clergyman named John Bold, whose scanty income as parish priest and schoolmaster exactly reached the "forty pounds a year" made familiar to us by the words of Goldsmith; but even Dr. Stoughton does not seem to be aware that a more striking instance of neglect might have been found in Wordsworth's memoir of Robert Walker, for sixty-six years the contented curate of a remote Lancashire parish. Messrs. Abbey and Overton might with profit have entered more fully into the biography of the prominent leaders of the National Church, and of its devoted parish priests. They have evidently preferred to reproduce the arguments of the chief writers in the religious controversies of the last century, and to describe the principles which guided the actions of the Evangelical reformers; but the delightful chapter on Robert Nelson and his friends within and without the pale of the Church will not rank among the least successful parts of their history. They not infrequently cross the narrow boundary which during this period divided the doctrines of the adherents of the Established Church from those of the various external sects; but the history of Dissent falls more naturally within Dr. Stoughton's complete view of the whole religious world of England. The Trinitarian controversy at Exeter, the action of the Dissenting deputies in influencing Parliamentary opinion, the origin of the Regium Donum, these are, as might have been surmised from their intimate connexion with Dissent, but a few of the questions described more fully by the dissenting historian; but it is certainly surprising to find that the enquirer must look in the pages of his volumes for details of the creation of the colonial bishoprics in America and Canada, and for the origin of the important societies which were started (chiefly, it must be confessed, by the Evangelical section of the clergy) at the close of the last century. On these points Dr. Stoughton has the advantage over his rivals. On the other hand, he has undoubtedly bestowed but slight attention upon the development of Unitarian belief in the last century; and his treatment of the Quakers and of the "Mystics" does not, in our opinion, render sufficient justice to their importance in the nation's religious history. Less than a page suffices for his account of Law. After reading the sympathetic notice of Law in Mr. Abbey's essay on "Enthusiasm," the bald sentences of Dr. Stoughton seem strikingly inadequate. On the *Serious Call to a Devout and Holy Life* he only makes the cold admission that it "must have in it some considerable spiritual power."

At the dawn of the last century there arose within the Church some transient gleams of increased activity. The Society for the Propagation of the Gospel was incorporated in 1701; the sister Society for Promoting Christian Knowledge was at that time actively helping the Danish Missions. Within the short space of five years (1699–1704) no fewer than fifty-four charity schools were founded in London alone. Parliament readily voted the funds required for building fifty new churches in London; and Queen Anne herself, on her birthday in 1704, surrendered to the Church, for the benefit of the distressed clergy, the First-fruits and Tenths, which for many generations had swollen the revenues of the Crown. The fortunes of the Church seemed to rest on the surest foundations. Though the withdrawal of the Nonjurors had diminished its literary force and deadened its spiritual vitality, the cause of the seceders never attracted the sympathy of the multitude, and in a few years its leaders were leaders without followers. Dissent was content to pursue its course in quiet confidence; and the Whig Ministry, though not unfavourable to an improvement in its status, had learnt only too well the lessons taught by the unfortunate prosecution of Sacheverell. The causes of the gradual decay of Church feeling which followed on this period of triumph lie on the surface. The ranks of the clergy supplied some of the fiercest supporters of the cause of the Tories. For four years the influence of that party was supreme, but defeat came in with the Georges. Throughout the whole of that long period of Whig supremacy the majority of the country clergy were identified with the failing cause in politics, and the leaders of parliamentary opinion were not eager to promote an influence which might be used for their own destruction. Promotion became the reward, not of parochial activity, but of favouritism at Court. The High Church section, weakened by the loss of the Nonjurors, almost faded away; and the fashionable preaching of the day, in its eagerness to repudiate any connexion with their despised dogmas, veered round to the other extreme of belief. It was an age of reason, we are informed with melancholy iteration: everything that savoured of the miraculous was accordingly toned down or rejected altogether. In busy towns as well as in rural solitudes we may discover the presence of many earnest clergymen and laymen; but the colours of Mr. Overton's picture of the

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demoralisation of the age are not unduly gloomy. Abuses such as had never befallen the Church before now disgraced its history. The times were ripe for the advent of reformers who should impress the truths of Christianity on the heart as well as on the mind. When such men were most needed they were found in the persons of Wesley and Whitefield. The surprising spread of Methodism, and the wisdom of that elaborate organisation by which the genius of Wesley made permanent the spiritual warmth which his eloquence had excited in the hearts of his hearers, may be read in the enthusiastic sentences of Mr. Tyerman, and the more dispassionate history of Mr. Lecky. If we wish to realise the force of the reaction from the colder manner of previous ages, we need only remember the coarse language in which Whitefield denounced the teaching of Tillotson. Wesley, with greater cultivation of mind and with stronger powers of reasoning, would have repudiated Whitefield's harsh condemnation of a former head of the English Church as knowing "no more about Christianity than Mahomet." Unfortunately for Methodism, the teaching of Wesley failed to attract to him any large following among the educated classes. Mr. Abbey, in his chapter on "Latitudinarian Churchmanship," has shown the "intellectual poverty" of Methodism, and has elaborated with great force the loss which the Church sustained by its failure to discern the merits of Methodism. If it is unquestionably true that the National Church would have gained by absorbing the energies of Wesley and Whitefield, we may be pardoned for the belief that the good effects of their teaching would not have been impaired by a closer union with the calmer forces of the Establishment. The upper classes were alienated by the bursts of extravagance which often succeeded the ministrations of Wesley; and the clergy could scarcely be expected, after hearing themselves denounced by Whitefield as "dumb dogs" or "letter learned," to help in increasing the number of his followers. On the lowest classes of all the Evangelical revival had little influence. Their religion was nothing more than blind devotion to the supremacy of the Church, or unreasoning hatred of the religious bodies outside it. Owing to these prejudices, there was hardly a single measure passed for the relief of the Dissenters during the century. An attempt was made in 1736 to free the Quakers from the operation of the Tithe laws, but without success. A Bill for the naturalisation of the Jews was passed in 1753, but speedily repealed in obedience to a frenzied outburst of popular anger. "No Popery" riots laid waste the City of London: the persecutions of Dr. Priestley inflicted discredit on the town of Birmingham. "No Jews," "No Popery," and "Church and King" were the three watchwords of an English mob. Between 1700 and 1709 large bodies of foreign Protestants found shelter on the hospitable shores of England, and in the latter year an Act was passed for their naturalisation. About the middle of the century the orders of the Moravians received the recognition of both Houses of Parliament. With these exceptions, there was no increase of toleration at home, while there was almost complete indifference to the cause of Protestantism abroad.

For those who are dissatisfied with the present condition of the English Church a course of study of these works might profitably be recommended. They would then understand that its present ills are as nothing compared with those from which it has escaped. At this time there are more churches built in England during a single year than in any ten years of the last century, and the services held within their walls are attended by vastly increased numbers of worshippers. As a body the clergy have gained in learning and zeal; the former may sometimes degenerate into arrogance, and the latter may now and then overleap itself, but their presence is more to be desired than the dull formalism or indifference which deadened the energies of our forefathers.

W. P. COURTNEY.

Wanderings in Patagonia: or, Life among the Ostrich-Hunters. By Julius Beerbohm. (Chatto & Windus.)

THERE is enough of the vagabond lurking in the most cultivated human nature to procure ready listeners for the tale of any *bona fide* traveller, even if he be but a waif and stray on the most desolate part of the earth's surface. The title of this book suggests that Mr. Beerbohm is such a one, and I am sorry to say that it is misleading in this respect, and the contents in consequence disappointing to anyone who takes it up under the impression that he is about to read the record of part of a life devoted to wandering and sport for their own sakes. That anyone who has time for the one and taste for the other should choose the scrubby desert of Patagonia and the monotonous pursuit of ostriches and guanacos instead of more interesting country and finer sport may appear astonishing; but the example of Captain Musters shows not only that eccentricity will extend as far as this, but that a very pleasant and interesting book may be made out of such exceptionally dull experience.

But Mr. Beerbohm is not a Captain Musters, or an explorer, or a naturalist, or even a vagabond; he has only passed through a small part of a country containing as few features of interest as any on the face of the globe, and of these he has nothing new to tell us; neither has he that exceptional charm of manner which will sometimes make personal narrative interesting in spite of triteness and triviality of incident; and yet—he has written an amusing book. The amusement which we derive from reading it is, however, of a subdued kind—one quite different from that suggested by the title.

The first blow which the reader experiences is that the journey of which it is the record is but a cut across the land in order to catch a steamer at Sandy Point. While at St. Julian with a party of engineers who were going to survey the country between Port Desire and Santa Cruz, he received intelligence which required his speedy return to Buenos Ayres, and as there was a party of ostrich-hunters about to go from St. Julian to Sandy Point, he made arrangements to accompany them. From "Wanderings" to a "short cut," from "Life among the Ostrich Hunters" to an excursion in company with them, is a blow from which the reader never recovers. Life may be bearable again, even enjoyable, but it is never quite the same.

From this point until the arrival of the party on the banks of the Rio Gallegos, the style of the writer only makes reading tolerable. It has not a personal charm, as I have said, but it is clear, graphic, and simple, and makes his account of his companions, Isidoro, Garcia, Maximo, and Guillaume (Argentine, nondescript, Austrian, and French respectively), their costume and abilities, as good as pictures, and renders interesting even his description of such often-described things as *yerba-mate*, the *bolas*, the *capa*, the *chiripà*, the *botas de potro*, and the different articles which go to make the South American saddle. The most exciting incident of this part of the journey was the driving off of their mares by a wild stallion, and as Mr. Beerbohm's description of the pursuit and capture of this equine Don Juan will give the reader a good idea of his literary skill, I extract it:—

"We took our ease over breakfast, therefore, and it was nearly midday when Maximo rode down the ravine to collect the horses. We waited for a long time, but to our surprise he did not reappear, and presently Garcia went after him to see what was the matter. After a time they both returned, driving the horses before them, but reporting Isidoro's stallion and several of his mares missing. From the appearance of the tracks Garcia seemed to think that some wild stallion had made a raid on the mares and driven them off—a piece of news which filled Isidoro with consternation, as he feared that by that time the missing animals might be forty or fifty miles away, beyond any hope of recapture. Without losing any time, therefore, we all saddled, and leaving some of our gear and packages under the bush where we had been camping, we started off on the trail.

"Some way down the cañon we came to a place where there had evidently been a fierce struggle. The ground was torn up in all directions, and Isidoro's sharp eye was not long in detecting some tufts of hair lying in the grass, which he declared came from the coat of his own bay stallion. Some of the hoof-marks were very large, larger than could have been made by any of his horses; and he quite confirmed Garcia's surmise that some 'bagual' (wild horse) had carried off the mares, after having previously fought and vanquished his own stallion. We had no difficulty in following the trail, as the recent rain had made the ground quite soft. The tracks went along the cañon for some distance, and then suddenly turned and went up the cañon side on to the plain. We had not gone far over the latter when our horses pricked up their ears and began to sniff the air in a nervous manner. A few strides more brought us to the edge of the plain, and in the cañon at our feet we discovered Isidoro's bay stallion, looking very crestfallen and wobegone. At our approach, he gave a faint neigh of satisfaction; but he had hardly done so, when it was answered by a triumphant paean from another quarter, and from behind a bend in the cañon, meekly followed by Isidoro's mares, issued a magnificent black stallion. Undeterred by our presence, he made straight for his but recently vanquished rival, with head erect, nostrils distended, and his long mane and tail streaming in the wind. As for the bay,

'Not a moment stopped or stayed he,'

but ignominiously took to his heels, and started up the cañon at full speed.

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"Isidoro, who was some way ahead of us, galloped to the rescue. The bagual, strange to say, however, suddenly rushed at him, standing up on its hind legs, and beating the air with its fore-feet in a threatening manner. Taken by surprise, Isidoro had hardly time to loosen his bolas, when the furious brute was upon him, and for a moment I thought it was a bad case. But Isidoro was as cool as he was adroit; and in another second the bagual dropped on its knees, half stunned, struck full in the forehead by a well-aimed blow of the balls. Before it could recover, Garcia's lasso whizzed through the air and lighted on its neck, and then, setting spurs to his horse, he galloped away at full speed in an opposite direction. The shock, as the lasso tautened, threw his horse on its haunches, but the stallion lay half-strangled and powerless. To finish matters, Maximo whipped his lasso over its fore-feet, and drew them tight together, and the poor brute was thus reduced to utter helplessness.

"We could now contemplate it at our ease. It was a splendidly made animal, and far larger than any of the horses of our troop. I was very much astonished at the way it had shown fight, as I had imagined that, being wild, it would have fled at the sight of man. I pleaded strongly that its life might be spared, but the fact that it was in very good condition weakened the force of any argument I might bring in support of my plea, fat meat in spring being a luxury which my companions did not feel justified in depriving themselves of, if fate chanced to throw it in their way. The poor bagual was accordingly despatched, skinned, and cut up, but eventually none of the meat was eaten, for, much to everyone's disappointment, it proved so strong that even the dogs did not care to touch it.

"We now returned towards our camp. The bay stallion, his wrongs avenged, and his abducted wives restored to his affectionate keeping, kept neighing and tossing up his heels in a state of high glee, without, to all appearance, being troubled by any misgivings as to whether his recent ignominious defeat had caused him to forfeit the esteem of his family circle."

An occasional burst after a guanaco, or ostrich, a visit to a camp of Tehuelches, a great deal of rain and discomfort, and the party arrived at Santa Cruz, and there leaving Garcia and Maximo, Isidoro and Guillaume proceeded with Mr. Beerbohm to the Rio Gallegos. Here the serious troubles of the author commenced, troubles due to sickness, rain, the failure of the provisions, and the rising of the Rio Gallegos; and with his troubles his book begins for the first time to justify its right to publication. Mr. Beerbohm is, indeed, to be congratulated on his misfortunes; they nearly cost him his life perhaps, but they saved his book.

His first piece of real luck, thus philosophically considered, was a severe attack of fever which nearly prevented his getting to the Rio at all, and which caused the delay required for the rising of the river to which the rest of his providential miseries were due. Their weary days of waiting by the banks, the desperate resolve on the part of Guillaume and himself to swim the river at all hazards, their ineffectual attempts, and their final success, are admirably told. But fortune had yet gifts in store for them; their horses stampeded in the night after the crossing, and half-starved and utterly out of condition they had to face the walk to Sandy Point. It is very doubtful whether they would have been able to accomplish it, and it is, therefore, fortunate from every point of view that they fell in with some Indians, and soon afterwards procured horses, on which they at last reached Sandy Point, and again slept snugly under a real roof. Not for long though, for strangely enough this was the very night of the terrible mutiny among the soldiers and convicts in that penal settlement of Chile in November 1877, and their sound rest was soon disturbed by the firing of cannons and carbines, and the cries of the wounded and dying. The successful steps taken by Mr. Beerbohm for securing the safety of the Governor's wife and family are told by him with his accustomed skill, and also, let me add, with his usual modesty. The brief but exciting chapters which conclude the book are worth more than all the author has to tell us about "Life among the Ostrich-hunters," and make us quite forgive and forget the fact that he led us off on a somewhat false scent; but for those who have never read any account of that strange country *Wanderings in Patagonia* will be interesting from the first page to the last.

It is somewhat a disappointment to find that the mutineers, soldiers, and convicts were principally Chilotes, as the impression given by Darwin's account of this poor, industrious, and roughly-ridden people is on the whole a very favourable one. Blood, however, composed of three-fourths Indian and one-fourth Spanish is not a good "blend," nor likely to suggest merciful measures when stimulated by revenge and strong drink. COSMO MONKHOUSE.

The Levitical Priests. A Contribution to the Criticism of the Pentateuch. By S. J. Curtiss, Ph.D. (Edinburgh: T. & T. Clark.)

De Aaronitici sacerdotii atque Thorae Elohisticae origine. Auctore S. J. Curtiss. (Lipsiae: Hinrichs.)

SOME of the clearest proofs of the composite character of the Pentateuchal legislation are to be found in a comparison of what is said about priests and Levites in Deuteronomy on the one hand, and the middle books of the Torah on the other. These two accounts differ, not merely in detail, but in their general scheme and system. Each presents a clear and self-consistent view of the relations of the priestly hierarchy. But the attempt to treat the two schemes as integral parts of one legislation leads to endless confusions and contradictions, which disappear as soon as we change our point of view and hold, with the critics, that we have got in the Pentateuch two distinct legislations of different periods, which were not, and could not be, designed to be in force at one time. Thus far critics are substantially agreed; but on the further question which of the two legislations is the older there is great division of opinion. This question cannot be determined from the Pentateuch alone; it demands the most careful analysis of the historical books, and involves questions affecting the whole course of Hebrew history. But in Germany, where criticism has had its chief home, the historical books have till quite recently received much less attention than the Pentateuch, and the dominant influence of Ewald's *History* and De Wette's *Introduction* made it natural for scholars to look on the priority of the Levitical legislation as almost a matter of course. This view, moreover, had the great advantage of agreeing with the current scheme of German theology, which amid all departures from Lutheran orthodoxy has never given up its devotion to the Lutheran idea that law must precede gospel — that bondage to fixed religious forms is the necessary *prius* to the development of a law of liberty and love. From this point of view it appeared inconceivable that the more rigid developments of the Pentateuchal law could be subsequent in date to the spiritual preaching of the earlier prophets. Though these views did not go without challenge from a minority of independent thinkers, like Reuss and Lagarde, they held so strong a position as the recognised critical orthodoxy that even the startling arguments of Graf seemed at first to pass without effect on German scholars. Recently, however, a change has taken place. The powerful advocacy of Kuenen in Holland, and a series of fresh critical researches into the historical books and the Prophets by younger scholars in Germany, have done much to recommend the view that the Levitical legislation—at least, in its present form—is the latest part of the Pentateuchal development. It can no longer be questioned that the tide of scholarship is beginning to run strongly against the old scheme of Ewald and De Wette; and the apparently radical character of the new theory has excited so much alarm that there are even indications of an alliance against it between the critics of the older school and the few remaining advocates of the view that the whole Torah is essentially Mosaic. It is under these circumstances that Mr. Curtiss comes forward, virtually ignoring all critical theories except that of Kuenen and his allies, and arguing against that theory for the substantial unity and Mosaic origin of the whole legislation of the Pentateuch, so far at least as regards the law of the priesthood. Such a line of argument is not badly chosen with a view to present effect. Absolute conservatism is always most attractive when presented as the one alternative to extreme innovation. And in the hands of Mr. Curtiss the alternative is set forth with all sharpness. We are offered our choice between the traditional view as alone consistent with faith in revelation and the view of Kuenen as an application to the religion of Israel of the *Darviniana evolutionis theoria.* The issue would not have appeared so simple if our author had added to an industrious study of the newest critical writings some acquaintance with the broader aspects of historical and theological thought which have influenced Pentateuch criticism. He might then have found reason to doubt whether the true notion of revelation has any necessary connexion with critical conservatism, and he would certainly have avoided the monstrous anachronism of making the Darwinian theory the parent of the doctrine of evolution in human history.

Mr. Curtiss argues his case with perfect fairness of purpose, and within certain limits shows a great deal of reading and competent Hebrew scholarship. But his starting-point

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has precluded him from any sympathetic appreciation of the strength of the critical argument as a whole. He is always fighting with isolated objections to the Mosaic authorship of this or that detail of the legislation, and with isolated and possibly extreme opinions of individual critics. He is content if he can make out that each objection to the unity of the legislation may be met or evaded by some conceivable hypothesis. He has no sense of the cumulative force of a connected array of difficulties; nor does he see how incredible it is that the reconciliation of a systematic series of discrepancies between two parts of the legislation can lie in a disconnected series of hypothetical solutions all in some degree unnatural. It is this defect in his perception of the true state of the problem which has led him to think it possible to separate the question of the priesthood from other parts of the critical argument, and to argue the question which he selects on the basis of the narrow alternative already referred to.

Our author's tendency to press every question to too narrow an issue reaches its climax in his Latin tract on the Aaronic priesthood, in which he appears to suppose that the theory which makes the present written form of the Levitical legislation to be subsequent to the Exile must also make the whole substance of that legislation an innovation of Ezra. But it will hardly be doubted that the priestly legislation after the Exile was based on the traditions of the Temple priests, who in turn were distinguished from the ordinary Levites (or priests of the high places) as the priesthood of the Aaronic sanctuary of the ark. As priests of the ark the house of Aaron, or at a later period the house of Zadok, doubtless enjoyed a peculiar pre-eminence from the earliest date. The peculiarity of the Levitical legislation, and the necessary consequence of the unity of the sanctuary after the Exile, was that the non-Zadokite Levites ceased to be priests at all. This view of the case is hardly touched by one of our author's arguments.

The most valuable part of Mr. Curtiss's enquiry is, perhaps, that in which he compares the statements of the Book of Chronicles with the legislation of the middle books of the Torah. His remarks on this topic show that it is unfair to affirm that the Chronicler simply invented history to correspond with the Levitical laws, and suggest the urgent necessity of fresh enquiry into the sources and method of his narrative.

W. ROBERTSON SMITH.

A Course of Lectures on the Government, Constitution and Laws of Scotland. By Alexander Robertson, M.A., Barrister-at-Law. (Stevens & Haynes.)

THIS book makes no pretensions to original research. Lecture I., which treats of the history from the earliest times to Malcolm Canmore, is mainly derived from Mr. Skene's works. Lecture II., which continues the narrative down to the accession of James I., loosely called "the Decline of Feudalism," is based upon those of Mr. Cosmo Innes and the common Histories of Scotland; and the remaining five lectures are mainly made up of a statement of the leading Acts of the Scotch Parliament prior to the Union, and of the Imperial Parliament since, which relate to the constitution and laws of Scotland. Originally delivered as popular lectures in Dundee, they may have served for the class to which they were addressed; but when now published, after an interval of three years, dedicated to Earl Cairns, and intended for readers who have some acquaintance with the facts of Scottish history, they should have received a more careful revision. It is with regret that we are compelled to express a severe opinion of the historical part of these lectures, for the aim of Mr. Robertson is good, and no book exactly occupies the place which he has endeavoured to fill; but the errors he has made are of a kind which ought not to be passed over, more especially as a certain confidence of assertion and the absence of almost any reference to authorities might mislead the unwary. We shall give a few examples. At page 3 it is stated:—

"there were fifteen clans or septs which occupied Scotland at the time of the Roman government in Britain. The chief races or families were the Vecturiones, Selgovae, Novantes, Picti, Attacoti, and Scoti. All these belonged to the Celtic family of nations."

This statement is apparently taken from Ptolemy's list as localised by Mr. Skene; but in that list the Vecturiones do not appear. They are mentioned by Ammianus Marcellinus, XXVII., c. viii., 9, as forming with the Dicaledonae one of the two branches of the Picts. The same author is our first important authority for the names Attacoti and Scoti. To co-ordinate the Picts and Scots with such tribes as the Selgovae and Novantes is thoroughly uncritical. Of all the rash attempts which have been made to explain the ethnology of Roman Britain, this is one of the most daring. Again, in describing so trite a subject as the disputed succession for the Scotch crown after the death of the Maid of Norway, Mr. Robertson, on page 56, says:—

"The legal contest merged into these two questions:—(1) Was the crown of Scotland divisible amongst coheiresses and their descendants? and (2) Ought the descendants of an elder daughter to succeed before those of a younger? Baliol was the grandson of the elder daughter of David I., and Bruce and Hastings were the sons of his younger daughter."

Baliol, we need hardly say, was nothing of the kind. He was the grandson of the eldest daughter of David, Earl of Huntingdon, who was the grandson of David I.; while Bruce and Hastings were the sons respectively of the second and third daughters of David, Earl of Huntingdon. These blunders as to the genealogy of the claimants prevent Mr. Robertson from having the remotest conception of what constituted the real difficulty, if difficulty there was, in the dispute as to the right of succession. It was not whether the descendants of an elder daughter ought to succeed before those of a younger, but whether the descendants of a younger daughter who were one degree nearer the stirps from which the succession must be traced should exclude those of an elder daughter one degree more remote.

At page 50 we come upon the astounding assertion:—

"Istand Landnamabok gives some interesting particulars concerning the settlement of a barbaric colony among the Norwegians of the ninth century. . . . He says that the people of this colony had flocks of sheep and swine in the mountains, and kept a few horses and cattle near their houses."

Istand is of course a misprint for Iceland, but the author and not the printer must, we fear, bear the blame, for it is quite evident that he is ignorant that the *Landnamabok* is not a person, but a book which records the settlement of Iceland, and that it is by an anonymous writer; while the expression "among the Norwegians" renders it very doubtful whether he was aware that Iceland was the country to which it relates. Of misprints or worse, exceeding the widest bounds of excusable inadvertence, we have noted too many, of which the following are instances:—Page 34, "the fine called *ero*" instead of *cro*, in the laws of the Picts and Scots; page 76, "tulzies" for "spuilzies," the Scotch equivalent for forcible trespasses; page 126, the College of Justice is said to have been instituted in 1537 instead of 1532, which Erskine long ago pointed out as the true date; page 187, "regretting" for "regrating," "jogs" for "juggs;" page 256, "Notes *of Suspension*" are said to have been substituted for Advocations instead of "Notes of Appeal."

It is fair to notice that errors of this kind are rarer in the later portion of the book. Of that part of it which consists of a brief statement of the effect of the more recent statutes, and their main provisions, we may say that they are clearly explained, and bring out fairly enough the general tendency of the legal and constitutional changes since the Union. But, taken as a whole, such a work should never have received the sanction which is implied by the dedication by permission to the Lord Chancellor.

Æ. MACKAY.

NEW NOVELS.

Her World against a Lie. By Florence Marryat. (Samuel Tinsley & Co.)
Looking Back. By M. E. Shipley. (Seeley & Co.)
The House of Achendaroch. By M. E. Cameron. (Samuel Tinsley & Co.)
The Rector's Home. By Agnes Giberne. (Seeley & Co.)
Saul Weir. Part VII. (Blackwood.)
Tales from Blackwood. New Series, No. VIII. (Blackwood.)

Her World against a Lie (the exact meaning of which title we have in vain striven to fathom) is one of those novels which have at least and at worst the merit of coming from a practised hand. The knack of making stories readable is as much a matter of practice as the knack of making tables that will stand on their legs, and it is one which is not too common among English novelists. The example before us shows what this knack can do and what it cannot. We should not suppose that there is the least probability of anybody reading *Her World against a Lie* twice. But, on the other hand, people who want a novel to pass a railway journey, or to kill time under any

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similar circumstances, might do a great deal worse than read it once. There is even considerable merit in the sketch of Mrs. Hephzibah Horton, the independent literary lady, though the character is not altogether a living one. The plot of the book turns on the sudden and desperate resolution of a mother who, to prevent her child being taken from her, declares that he is illegitimate, and succeeds for a time in destroying to all appearance the proofs of his legitimacy. Afterwards, as is natural, the inconveniences of this expedient make themselves felt, and the bulk of the book is occupied with Delia Moray's attempts to undo the wrong she has done. This latter and larger part strikes us as inferior to the first volume, where the sufferings which induced the lie are depicted with a good deal of vigour. But the book as a whole is fairly entitled to the praise of readableness which we have given it. Its comedy (supplied chiefly by a vulgar woman who inserts unnecessary h's) is, as is not unusual with the author, very much its weakest point.

Miss Shipley's book is a rather graceful little story of distinctly but not obtrusively religious cast, disfigured only by the quite unnecessary air of gloom and misery which the author has cast over it, and by altogether distorted and exaggerated ideas of duty. A judicious grandfather is, no doubt, quite right in objecting to the union of his granddaughter at seventeen with a penniless young gentleman of twenty-one, and the young lady is quite right in submitting to his will. But there can be no conceivable reason why the same young lady when she is of full age and independent fortune, her grandfather being long dead, should submit to the authority of an aunt who is not even a blood relation. Such representations as these do a great deal of harm, because their evident unreasonableness necessarily causes a reaction. *Looking Back* is, however, as we have said, gracefully and pleasantly written, and contains a good deal of acute observation or accurate reminiscence of the ways of childhood. If it were not for its mischievous, though in part indirect, illustration of the theory that people ought to make themselves miserable instead of doing all they can to lead the happiest and most varied lives possible, we should think rather highly of it.

Considering that *The House of Achendaroch* is one of the quietest, not to say most humdrum, of books, it may, perhaps, seem odd when we say that in reading it we were frequently reminded now of *Madame Bovary* now of *L'Education Sentimentale.* The association is, of course, mainly one of contrast. Miss Cameron is not yet a mistress of her craft, and she does not know how to tell a story. But in her selection of a long career of very ordinary failure for her subject and in her details of the minute ways and oddities of country life, she has in some sort fallen on the track of the greatest of living novelists. It is a pity that the book is not better, for the life of a Scotch country town presents sufficient points of interest and novelty to English readers; points which a Miss Austen or a Mrs. Gaskell would have known how to improve. Miss Cameron cannot be said to have made the most of her subject, the reason apparently being that, with considerable power of external observation, she has hardly any faculty of portraying character.

In *The Rector's Home* we again fall in with a class of book which it is not our habit to treat severely in these columns. The picture of a state of society in which it is considered impossible that "our rector's daughter" should marry "a frequenter of the theatre and the racecourse" might come within our range of criticism if the author were George Eliot, but the manner in which Miss Giberne treats the subject prevents us from doing more than allude to it as a curiosity. The book as a whole is rather like the interiors of family life which Miss Yonge had at one time made her special property. The incident which we have mentioned will, however, show to the discerning that Miss Giberne's theological standpoint is not quite the same as that of the author of *The Daisy Chain.*

In the seventh part of *Saul Weir*—and first of the second volume—nothing particular "transpires," either in the proper sense of that ill-used word or in the sense which the author after evil example prefers. One of the good characters introduces himself to several young ladies and their mamma, sweetening his visit by the thoughtful present of "a fine fowl," after which he has a rather remarkable walk along a portion of the Thames bank which is not altogether easy to identify. Another benevolent character "hands" a cheque for a hundred pounds to the hero. There is not much else in the number to chronicle.

The eighth part of the new *Tales from Blackwood* is to our thinking the best that has yet appeared. The three tales which it contains are all by well-known writers, and are all in their way good. The first is a burlesque of General Hamley's, entitled "The Last French Hero," and is intended to ridicule a certain class of French novel. We are bound in the interests of truth to confess that in a somewhat extensive study of that class of literature we have not come across the prototypes of General Hamley's characters and their conduct. But that does not much matter. "The Last French Hero" is intended to be extravagant, and certainly is. Colonel Lockhart's "Unlucky Tim Griffin," which follows, is a really admirable garrison-story of Gibraltar; rather more in the Lever style than the author's later and brilliant novels, but very good for all that. Mr. Andrew Wilson's "Spectre of Milaggio" approaches the tragic and picturesque, but is sufficiently good to make it surprising that he should have done so little in the style. All these stories, though of no very venerable age, date far enough back to have fallen out of the recollection of most magazine readers, and a better shilling's worth than the volume containing them has not often appeared.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The English Army: its Past History, Present Condition, and Future Prospects. By Major Arthur Griffiths. (Cassell, Petter and Galpin.) This volume has agreeably disappointed us. Major Griffiths has not confined himself to the dry, if essential, details of a military record, but has introduced these only where necessary, in support of his own comments. His subject is, moreover, methodically and skilfully divided; while his arrangement of chapters, and treatment of each head of discussion selected, cannot fail to engage the interest of all arms of the service. As a means of making a great question clear and intelligible, the book is not unlike Colonel George Chesney's *Indian Polity,* from which able work more than one quotation is made. Perhaps we regret to miss, in the otherwise intelligible list of distinguished engineers who have rendered good service outside the strict limits of professional duty, the names of any Indian officers, such as, for instance, Lord Napier of Magdala, Ballard—whose early volunteered services in Turkey now make him a lieutenant-general under (we believe) fifty years of age—Patrick Stewart, the projector of the successful overland telegraph to India, and we know not how many more. We allude to this omission the more particularly because the honourable examples given are taken wholly from men of the present day. And thus reasoning, we do not forget the apparent intention to limit the citations to instances of engineers who have held appointments both non-military and non-scientific. But this objection may, after all, have arisen from a mere oversight or a desire to restrict the number of personal allusions. Whatever we may think of the author's view that "soldiering, as a trade, is more popular and respected now than it was ten or twenty years ago"—a change which he attributes to the Volunteer movement rather than to the general vicissitudes of popular sentiment—we believe, much as he does, that the old barriers between soldier and civilian have in a great measure been broken down or removed. We are also quite ready to admit that the spirit of enquiry, so notable in the present age, leads outsiders to look more closely than heretofore into military questions as well as those relating to other walks of life. Nor can we doubt the truth of the assertion that "increased public interest in soldiering has distinctly reacted upon those who have made it their profession." Let us quote more freely from the passages immediately following:—

"There is a spirit of enquiry abroad in the ranks of our army, an eagerness to improve, a desire to progress towards more complete efficiency, which promises ere long to bear a rich harvest of fruit. These feelings must be fostered and encouraged. Progress is of all things most indispensable to secure military pre-eminence. No army can stand still. If it does not advance, it will retrograde. This has been more fully recognised by the nations which in modern times have shown themselves the greatest masters in the science of war. What the Prussians did after Sadowa, Baron Stoffel tells us in full in his famous Report:—'The campaign of 1866, although supremely successful, was deemed simply a test of military organisation. It was followed by endless drastic reforms. Railway companies were reorganised, ambulance services remodelled, bearer companies organised, and infantry ammunition columns. Cavalry was increased, the condition of the soldier generally improved.' . . . It is with no desire to belaud unduly the institutions of other Powers, or to insist upon a slavish imitation of them, that I characterise the adoption of the German principle of unceasing progress as one of the most hopeful signs for the future of the English army."

It is to this especial future that the concluding chapter is devoted; and we commend the views expressed in it to thoughtful perusal. Altogether, Major Griffiths has produced a well-arranged and readable volume, which may readily draw attention from other than professional readers. His publishers have done their part in a manner which may be fairly pronounced unexceptionable.

The Public Life of the Earl of Beaconsfield. By Francis Hitchman. In Two Volumes. (Chapman and Hall.) It was, perhaps, inevitable that some one in sympathy with the school of politics now dominant should undertake to narrate the career of Lord Beaconsfield. But we cannot

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admit that it was necessary for a party pamphlet to put on the dress of permanent history. By the motto on the title-page, in which the English Minister is likened to the Spartan Lycurgus, Mr. Hitchman forthwith declares his incompetency for his self-assumed task. The Dedication to the Attorney-General, the style and substance of the Introduction, merely emphasise the ludicrous character of the attempt. Of the innumerable qualifications of a biographer, our author displays but two—enthusiasm and industry. His fulsome adulation may perhaps be pardoned, even when it goes to the length of discovering in *Tancred* an anticipation of Max Müller's speculations on comparative religion; but our regard for the dignity of literature compels us to censure the vulgar virulence with which he throws dirt upon the names of all those politicians to whom his hero has found himself opposed. For the rest, Mr. Hitchman is evidently well read in the pamphleteering and journalism of the early decades of the present century. His researches throw light upon not a few incidents that have hitherto been obscure, though he himself admits that he has not been able to discover any authentic evidence as to certain mysterious chapters in the life of the Premier. On this point our only complaint is that he lacks the literary skill to describe an event so that its true meaning may at once be clear, but loses himself in a quagmire of quotations. For example, he miserably mangles the story of Mr. D'Israeli's apology to Charles Austin in the Queen's Bench. The ill-success of these two bulky volumes will teach a useful lesson if it deters newspaper writers from trying to anticipate the verdict of the future.

The Dramatic Works of Lessing. Translated from the German. Edited by Ernest Bell. With a short Memoir by Helen Zimmern. Vol. I.—Tragedies. Vol. II.—Comedies. (George Bell and Sons.) For the ordinary reader, the dramatic works of Lessing are summed up in *Nathan the Wise* and *Minna von Barnhelm*, with perhaps the addition, in advanced cases, of *Emilia Galotti*. This is certainly the first time that the English public has been presented with the sum of the four tragedies and the eight comedies of the most lucid and fascinating of German writers. Two of the tragedies had previously been translated by Mr. Boylan; and two of the comedies, beside the popular *Minna von Barnhelm*, by the late Mr. Holroyd. The seven early comedies, all written before the poet was twenty-one, and remarkable for their precocious observation of the world, have this special interest for the English reader, that they are manifestly founded upon the lines of the best comedies of the English Restoration. It is very curious that Wycherley, whose plays so very quickly fell into disrepute in his own country, contrived to wake into ardent admiration and emulation the most brilliant writer of France and the most elegant writer of Germany in the eighteenth century. Both Lessing and Voltaire were on their knees before the poet of the *Plain Dealer* when an audience was scarcely to be found in London that would tolerate his brutal and almost savage cynicism. In the tragedy of *Miss Sara Sampson*, which appeared a little later than the early comedies, Lessing is again the disciple of an English playwright, the prosaic and ignoble William Lillo, whom, however, he excels in colouring as much as he falls behind him in realistic horror and force of tragic incident. *Philotas* is of little interest and importance; and the only three remaining dramas are those masterpieces of various originality which all the world has read. These interesting and attractive volumes are introduced by a Memoir from the hand of Miss Helen Zimmern, who writes of Lessing, as is known, with authority. The sketch she gives is perforce slight, but the salient features of Lessing's noble character and genius are sketched boldly and brightly, in a clear and flowing style. The first volume is preceded by a fine portrait of Lessing, after Graff.

Oxford: its Social and Intellectual Life. By Algernon M. M. Stedman. (Trübner.) It is curious that no satisfactory account has yet been published of either of our great Universities. The materials lie ready to hand, but the delicate character of the subject has hitherto warned off those who might otherwise claim to be equal to the task. *Tom Brown at Oxford* is generally admitted to be no better than most continuations. The less generally read *Pass and Class* has quickly sunk into merited oblivion. Huber's *English Universities*, translated by F. Newman in 1843, despite its many glaring faults still remains the most accessible source of information on Oxford history; while for modern details and practical suggestions, the semi-official *Student's Handbook of Information concerning the University and Colleges of Oxford* is at least trustworthy and precise. Mr. Stedman, therefore, is prejudiced by no powerful competitor already in possession of the field, and we were disposed to lend an impartial ear to what he has to say. We regret to state that the predominant feeling in our mind after reading his book carefully is one of keen disappointment that such an opportunity should have been so entirely thrown away. The author shows neither the amount of knowledge nor the faculty of appreciation required for the task that he has imposed upon himself. Though he has avoided those gross mistakes and painful vulgarities of which writers for the periodical press are habitually guilty, he is equally destitute of the true academic influence. Of Oxford as a home of permanent study, with her magnificent endowments, her handsome buildings and gardens, and her inherited traditions of many centuries, he says little or nothing. From his point of view the Colleges are simply boarding-houses for adult school-boys, with varying social attractions, where a few years may be pleasantly spent, always subject to the anxiety of a succession of examinations. We should imagine that his own period of University life must have been too short to allow him to be initiated into the real genius of the place. It is scarcely worth while to comment upon his historical ignorance, or the sordid admonitions with which he has dulled the brightness of youthful enthusiasm. The pity of it is that Mr. Stedman's book will doubtless find readers, and thus tend both to encourage a type of undergraduate which unfortunately does already exist, and also to misrepresent Oxford to the outer world. He pleads that it was written in the intervals of professional duties, but such an excuse cannot be admitted on behalf of what would have been far better left altogether unwritten.

WE are sorry that we cannot say anything more of Mr. W. T. Dobson's book, *The Classic Poets, their Lives and their Times*, than that we wonder how Messrs. Smith and Elder came to put their names on the title-page. By "Classic Poets" the writer means the poets who have written great *epics*, in all European countries—*i.e.*, he deals with the *Iliad*, the *Lay of the Nibelungen*, the *Poem of the Cid*, the *Divina Commedia*, the *Orlando Furioso*, the *Lusiads*, the *Jerusalem*, the *Faëry Queen*, the *Paradise Lost* and the *Paradise Regained*. It will be observed that the *Aeneid* finds no place in this list. As to the execution, the lives of the poets are done in a poor, bald manner, without a vestige of critical power or any fullness of knowledge. Homer, for instance, is chronicled (after the so-called Herodotean Life) as though he were as historical as Milton. The analyses of the poems are hopelessly dull, and are inaccurate in the sense of giving an imperfect account of the plots in many cases. There seems to be no reason why the book should have been written.

THE "Golden Treasury" edition of Charles and Mary Lamb's *Tales from Shakspeare* (Macmillan) forms a dainty little volume, such as Elia himself would have loved, and which must at once take its place as *the* edition of this favourite of our childhood and our youth. It has a characteristic vignette by Mr. Du Maurier, and a delicate and skilful little Introduction by Mr. Ainger.

"It is part of the charm," writes the editor, "that attaches to these Tales, that while Lamb and his sister keep themselves studiously in the background, in their characters of guides and annotators, their presence is still felt throughout. The 'withdrawing from all selfish and mercenary thoughts;' the 'lesson of all sweet and honourable thoughts and actions, to teach you courtesy, benignity, generosity, humanity,' which they attribute (with what justice!) to their great original, is felt to be not less the habitual mood of the brother and sister who, in what Wordsworth beautifully called 'their dual loneliness,' found one of their best consolations in breathing together the pure and bracing air of the Elizabethan poetry."

And brother and sister, saturated as they were with the spirit of that great age, have enabled even the children of a later generation to breathe a little of that "pure and bracing air" as they read and re-read the *Tales from Shakspeare*.

Life of the Duke of Wellington. By Rosamond Waite. With Portrait, Maps, and Plans. (Rivingtons.) This little volume is a valuable addition to the series of "Historical Biographies" which Mr. Creighton has undertaken to edit. The authoress has gone to the best sources for her materials, and out of them has constructed a thoroughly interesting narrative, which no Englishman can read without pride and pleasure. For, although designed especially for the use of young people, and well adapted to kindle enthusiasm in boyish minds, there is nothing in the style of the book to repel older readers from its perusal. It is simply and clearly written, and is altogether free from the vice of "fine" language, which, indeed, would have ill accorded with its subject. In a word, the tale is told in the manly straight-forward way in which the great Duke himself would have wished it told. The maps are distinct, and not overcrowded with names, but with some of the plans we are not so well satisfied. The introduction of a little colour to distinguish the various forces would have rendered them more intelligible, and a whole page at least should have been devoted to the map of the operations about Pampeluna. No scale is there given, and we very much doubt whether an inexperienced eye would, without it, form an adequate notion of the magnitude of Wellington's task. We see that Mrs. Waite retains the story that at Waterloo the Duke gave the order "Up, Guards, and at them!" What foundation for it there may be we cannot say, but certainly in his later years he denied having used the words.

MISS YONGE'S *History of France*, in Mr. Green's series of "History Primers" (Macmillan), is an admirable specimen of compression. The story of France is told with judgment and skill, so far as it is possible to tell it in 122 small pages. Two or three minor inaccuracies are worth pointing out, for the sake of future editions. It is not correct to say (p. 3) that "the descendants of Charles the Great had died out" at the coronation of Hugh Capet. Charles of Lorraine was still alive. The Huguenot wars did not come to an end with the capture of Rochelle in 1628 (p. 80), but with the capture of Privas in 1629. More startling is the statement at page 93 that "the Powers of Europe at the Peace of Ryswick had agreed that the crown of Spain should go to Charles of Austria." Of course this is a mere slip of the pen. Miss Yonge was thinking of the second Partition Treaty between Lewis and William.

The Institutes of Justinian, with English Introduction, &c., by Thomas Collett Sandars. Sixth Edition. (Longmans.) Ever since Roman Law became a regular subject of examination at the Inns of Court and at the Universities, Mr. Sandars's edition of the *Institutes of Justinian* has possessed a practical monopoly of the field. Based mainly on the French edition of Ortolan, it has gradually

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incorporated the materials suggested by the commentaries and researches of more recent authors. In the prefatory note to the present edition Mr. Sandars acknowledges his obligations to Mr. Hunter's *Roman Law*, and adds his voice to the general commendation which that work has received. At the same time he has taken the opportunity to correct his Latin text from the edition published by Huschke at Leipzig in 1868. This book will not bear comparison with Mr. Poste's Gaius for originality, or with Mr. Hunter's work already alluded to for exhaustiveness of treatment; but as a clear exposition of its subject, within the limits of a student's text-book, it fully deserves the reputation it has attained.

Ben Cramer: Working Jeweller, by Stella Austen (J. Masters and Co.), may be best described as a very pretty story. It has a very remote connexion with real life, and male readers will be the first to protest against the authoress's tacit assumption that all women are stupid, and that, on the whole, children would be rather better without mothers than with them. Of the three women who are introduced, one is absolutely insane, and the other two are maiden aunts who, having undertaken to bring up two orphan children, spend the day in drawing and reading and sleeping, while the nephew and niece are left to mend their deplorably patched clothes and to teach themselves their lessons. There are four other children in the story without mothers, and two of them also without fathers. They all appear to do better without parents than they could possibly have done with them. Granted, however, such an unreal world as this in which high moral principle and religious knowledge come without training, the story is a pretty one, and will, doubtless, be a favourite with the little people who take what is given them and ask no questions.

Pillars of the Empire: Sketches of Living Indian and Colonial Statesmen, Celebrities, and Officials. Edited by T. H. S. Escott. (Chapman and Hall.) The first title of this book irresistibly suggests Jachin and Boaz, the two pillars of Solomon's temple. The Introduction, also, with its tall talk and laboured impartiality, did not prepossess us favourably. But we were agreeably disappointed on reaching the main body of the work, which is written on the whole in excellent taste. We have had more than once to express disapproval of the new practice of publishing elaborate biographies of living men. But the present book is not open to the charge of prematurely estimating half-accomplished achievement before the materials are all at hand. We have here forty-seven sketches, mostly of Indian and English officials, each of which concisely puts the main facts of incident and character which the public have a proper interest to know. This is a difficult task, requiring not only special knowledge but also the exercise of much discretion. So far as we have been able to test them, the facts are accurate; and, what is of greater importance, the general atmosphere of Anglo-Indian life has been faithfully pourtrayed, without giving way to the easy tendency to social satire. Perhaps from our greater familiarity with their subject, the notices of English statesmen seem less well done. But the inferiority is one of degree, not of kind. There is no undue prying into private life or the motives of conduct. Altogether we can recommend these studies to those who care to know by what kind of men our Empire is being administered. The only serious omission is that of native Canadian politicians.

NOTES AND NEWS.

There have been not a few complaints among the natives of Cyprus that the British officials pay but little consideration to the vernacular language. The following advertisement from the number of *Κύπρος* for December 7 is a charming specimen of translation:—*Ὁστισδήποτε εὑρεθῇ κόπτων ἢ καταστρέφων δένδρα, τιμωρηθήσεται μεθ' ὁλῆς τῆς αὐστηρότητος τῶν* Νόμων. Κατ' *ἐντολὴν, τῆς* Αὐτοῦ Ἐξοχότητος *τοῦ* Μεγ. Ἁρμοστοῦ. It is also new to us that "shilling" becomes *σελίνιον* in Modern Greek. The newspaper is printed half in English and half in Greek, with an editor of each nationality.

Messrs. W. H. Allen and Co. have in the press a new edition of Major-General Sir Vincent Eyre's account of the military operations at Cabul which ended in the retreat and destruction of the British army in January 1842. The edition will be revised and emended by the author, and edited by Colonel Malleson, C.S.I.; and will be issued about the end of the present month.

It is proposed to purchase by subscription a marble bust of the late Thomas Wright, the property of Mrs. Wright, executed by Joseph Durham, R.A., and to place it in some public hall or library, to be determined on by the subscribers. Subscriptions will be received by Messrs. T. F. Dillon Croker, E. W. Brabrook, and C. Roach Smith.

The *Fishing Gazette*, a journal devoted to angling, river, lake, and sea fishing, and fish culture, enters with the present number on the third year of its existence. It has lately become the property of an experienced angler, who will endeavour to make the paper still more generally useful to the angling world.

Two new Chairs have recently been founded at Paris, in fulfilment of credits in the budget of the opening financial year. M. Fustel de Coulanges, of the Institute, is appointed Professor of the History of the Middle Ages in the Faculty of Letters, and M. Accarias Professor of the Pandects in the Faculty of Law.

M. François Gittens, of Antwerp, who recently delivered there a "Discours sur le Théâtre Flamand" on the occasion of the twenty-fifth anniversary of the foundation of the National Theatre, is now engaged on a complete *History of the Flemish Drama.*

February 5, 1879, being the tercentenary of the birth of Vondel, the greatest of Dutch writers, it is proposed to open on that day, at Amsterdam, a Vondel Exhibition, consisting of portraits of the poet, first editions of his works, MSS. and letters written by or addressed to him, and objects illustrating the condition of the stage as he found it and as he left it. We are requested to beg the co-operation of English collectors in this proposed exhibition, and to ask anyone who is willing to lend specimens to communicate with Heer A. D. De Vries, Oude Doelenstraat 5, Amsterdam. Whatever is lent will be carefully returned, carriage paid, at the close of the exhibition.

Bjornson's new comedy, *The New System*, was performed in Berlin last Saturday, for the first time. It is to be printed in a German translation before the Norwegian original appears.

Messrs. Kerby and Endean will issue next week a new novel, entitled *Love's Revenge*, by Lady Ida Joscelyne, in two volumes.

Among the contents of the forthcoming number of the *Revue Historique*, we notice:—"De quelques navigations des Egyptiens sur les côtes de la mer Erythrée," by G. Maspero; "Henri-Grégoire, évêque constitutionnel de Loir-et-Cher (1791–1801)," by A. Gazier; "La Jacquerie en Beauvaisais," by J. Flammermont, &c.

Mr. Dadabhai Naoroji, whom we take to be a Bombay Parsee, has opportunely republished some papers read before the East India Association in 1876, in a pamphlet entitled *Poverty of India* (Vincent Brooks, Day and Son). His statistics, like all Indian figures, are open to criticism, and have not been brought down to date; but it is difficult to resist his conclusion—that the *exploitation* of India by European methods is placing a financial burden upon that country greater than she can bear. It is to be hoped that the official investigations of the Famine Commission, assisted by a trained agriculturist like Mr. Caird, will throw light upon the problem which this pamphlet only suggests.

The letter of Sir Thomas Lawrence which appeared in our last issue should have been dated 1825, and not 1828.

With reference to a statement that has appeared in a contemporary to the effect that the Delegates of the Clarendon Press have agreed to publish the Philological Society's English Dictionary, we are requested to say that no agreement to that effect has been executed by either the Delegates, or the society, or their editor; and that some of the terms proposed have been so strongly protested against by the society and so sharply debated that, until the execution of the agreements, any announcement on the matter is premature.

Lord Tollemache, of Helmingham, has kindly lent his priceless MS. of King Alfred's Anglo-Saxon version of *Orosius* to Mr. Henry Sweet, to prepare an edition of it for the Early English Text Society. On comparing it with the Latin *Orosius*, Mr. Sweet finds such extraordinarily large omissions of the original that he has resolved to print only such selections from it as Alfred translated: these will be set opposite the text, and will clear up the occasional misunderstandings of his original by the translator.

Prof. Gaston Paris has been good enough to promise that he will write a second Introduction to Mr. S. J. Herrtage's edition of *Sir Ferumbras* from the unique Ashmole MS., for the Early English Text Society. This Introduction will deal with the French original and its sources, while Mr. Herrtage's will be confined to the English versions and their MSS. The text of the poem is all in type, and this *Sir Ferumbras* will form the first of the series of Early English Charlemagne Romances that the society will produce in due course.

Prof. Emilio Teza, of Pisa, has, through Mr. R. N. Cust, undertaken to write a paper on the Mandchu language for the Philological Society.

England from a Back-Window; with Views of Scotland and Ireland, is the new humorous production of Mr. J. M. Bailey, "the *Danbury News* man."

Mr. William J. Rolfe has just issued the tenth of his series of Annotated Select Plays of Shakspere—namely, *Hamlet*, in a handsome small quarto.

The White Russian dialect long ago attracted the attention of the philological department of the Imperial Russian Academy of Science on account of the remnants of the ancient Russian language which it contains. Some years ago the society published a complete dictionary of the White Russian dialect, the compiler of which, M. Nosovich, followed the pronunciation that prevails in the government of Moghilevsk. But in the wide region, inhabited by White Russians, which extends from the Nieman and Narev to the sources of the Volga, and from the Western Drina to Pripet and Iput, there exist several local dialects, differing from each other not only in phonetic but in lexical respects, so far as can be judged from the few extant monuments of oral literature. To investigate these various idioms, and to define their relations to each other and to the dialects of the Great Russian language, constitutes a problem of great importance, all the more so because such an investigation may lead to a solution of the hitherto vexed question whether the White Russian dialect with its branches is to be regarded as an independent dialect of the Russian language, or as one of the dialects of Great Russian. Wishing to advance enquiry, the department proposed that

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M. Shein should undertake an investigation of the language in the south and north-west districts of the government of Vitebsk, and in the north-west districts of the governments of Minsk and Moghilevsk. M. Shein was recommended to direct his attention (1) to the characteristic features which distinguish the White Russian from the Great Russian dialect; (2) to the phonetic peculiarities which separate one variety of the White Russian dialect from another; (3) to words which may be added to the dictionary of Nosovich; (4) to a collection of the tales, songs, and other records of oral literature. M. Shein has, we understand, succeeded in collecting a large mass of material.

THE *Rivista Europea* for December 16 has the beginning of an "Episode of the Neapolitan Conspiracy against Spain (1635–1640)," by Signor Ademollo, who makes a careful study of the political career of Don Giovanni Orefice, Prince of Sanza, who was executed in 1640, and whom Signor Ademollo claims as a martyr of Neapolitan independence. Signor Coppi begins a series of remarks on "Italian Universities in the Middle Ages." As far as the first instalment goes, he does not rise above commonplaces, which are put scrappily together, without any attempt to give them a literary form. Signor Roncaglia prints an unpublished poem of Fulvio Testi, an ode addressed to Alessandro Tassoni, of date about 1620. The ode is extremely spirited, and is an exhortation to Tassoni to tune his lyre to heroic strains, and so rouse the Italians to fight for their freedom.

THE *Revue Politique et Littéraire* of December 21 has an excellent article by Mdme. Coignet on "Lamartine as a Politician." The object of the writer is to show Lamartine's influence in reducing to shape and system the ideas of the French Revolution, and so to claim him as the precursor of the "Liberal Conservative and progressive Republic" which France is at present labouring to realise. M. de Rozière contributes a very interesting account of the "Statutes of the City of Rome in the Middle Ages," in which, from the bibliography of collections of the statutes, he shows the zeal with which the Popes suppressed every recollection of former municipal liberties in Rome.

THE *Oswestry Advertiser* states that the next volume of the *Archaeologia Cambrensis* is to be edited by the Rev. Trevor Owen, of Llangedwyn.

OBITUARY.

MRS. GROTE.

AFTER a long life, happily passed in the best circles in politics, literature, and art, Mrs. Grote died on December 29, at that house near Albury Park, in Surrey, which she had christened by the name of "The Ridgeway." The second daughter of Mr. Thomas Lewin, whose family had long resided at Bexley, in Kent, Miss Harriet Lewin was born in 1792. She was introduced to her future husband in the winter of 1814-15, but circumstances which the curious may discover on turning to the pages of the *Personal Life of George Grote* prevented their union for some years. Their marriage took place at Bexley in March 1820. In accordance with the universal custom in banking life at that time, the first years of their married life were passed at a house in Threadneedle Street, adjoining the bank of Prescott Grote and Co., in which Mr. Grote was the junior partner. Until 1832 the wearisome confinement in the heart of the busy city was only broken by a month's holiday in the summer, and by occasional visits to the "Northern heights" of London. Still, whether they resided in Threadneedle Street or at Dulwich Wood, Burnham or Ridgeway, their house was ever the resort of the foremost men in political and literary life. Both the Mills, both the Austins, Charles Buller, and Sir William Molesworth, were among the most frequent guests in the City; at their later homes might be seen Hallam, Bunsen, or Cornewall Lewis. Jenny Lind long resided with them in Eccleston Street, and thither the genial hospitality of Mr. Grote and his love of music attracted Mendelssohn, Chopin, and Thalberg. Not for her own sake alone, but for her happy suggestion to her husband to undertake the task of writing a History of Greece, should Mrs. Grote's name be held in honour. She it was that negotiated for its publication, and aided its progress as the successive volumes slowly issued from the press. That delightful scene at "History Hut," East Burnham, at the Christmas of 1855, when Mrs. Grote celebrated the completion of the History by "brewing a bowl of punch for the little household," and descanted on the pleasure of living to see that happy day, will not readily be forgotten by any readers of the *Personal Life of Grote*. Mrs. Grote's first contributions to the *Westminster Review* were prompted by a desire to add a "few pounds" to the scanty income allowed to the young couple by the elder Mr. George Grote. Her volume of *Collected Papers* (1862) contained, in addition to other articles, the substance of the review of Tom Moore's Life which she contributed to the *Edinburgh Review*, and several papers which appeared in the columns of the *Spectator*. In 1860 Mrs. Grote published a *Memoir of the Life of Ary Scheffer*, in which she feelingly delineated the noble character of the "man," and the devotional nature of the "painter." In less than a year it passed into a second edition. The *Personal Life of George Grote*, commenced in 1866, was not completed, owing to illness and other interruptions, until 1873. This memoir of her husband has been translated into German by Prof. Seligmann. It is interesting from the glimpses into the inner life of the historian, and from the curious manner in which its author appeared at one time as an outside critic of Mr. Grote, and at another as "the very pulse" of his existence. Rarely, indeed, has a wife been more intimately connected with the labours of her husband. From the date of their first acquaintance she endeavoured, by patient study, to qualify herself for fit companionship with him; and the spirit which animated her during those tedious years of courtship may truly be said never to have deserted her through their more than half-century of married life.

THE death is announced of the Princess Mary of Lichtenstein, author of the richly-illustrated work on *Holland House* published by Messrs. Macmillan and Co. about five years since.

ONE of the most familiar names in Oxford life half a century ago has just dropped out of the ranks of the clergy. The Rev. John Mitchel Chapman, rector of Tendring in Essex since 1838, died at the rectory on December 20. Born in 1799, he matriculated at Exeter College, and took a second-class in 1821. Three years later he became fellow and mathematical tutor of Balliol College, holding those posts until his appointment to Tendring in 1838. During these years many of the most eminent men in Church and State, including the present heads of the Anglican and Roman Churches in this country, enjoyed the benefits of his teaching. He published, in addition to several single sermons, a pamphlet of *Reminiscences of Three Oxford Worthies* (1875): the Rev. John Keble; the Rev. John Miller, formerly fellow of Worcester, and a very intimate friend of Keble; and the Rev. C. A. Ogilvie, late Regius Professor of Pastoral Theology. The memorials of Keble and Miller had been previously printed for the private gratification of their friends. To the Rev. J. T. Round's work on *The Distinctive Peculiarities of each of the Four Evangelists* (1866) Mr. Chapman prefixed a memoir of its author, also an old fellow and tutor of Balliol.

THE death is announced, at St. Andrews on the 25th ult., of Dr. Thomas Thomson Jackson, who was for forty-two years Professor of Divinity at the Universities of Glasgow and St. Andrews. An interesting sketch of his character and teaching will be found in the *Scotsman* for December 26.

THE New York *Nation* announces the death of Stephen H. Carpenter, Professor of Logic and English Literature in the University of Wisconsin, in his forty-eighth year. His published works include *Lectures on the Evidences of Christianity*, *The English of the Fourteenth Century*, and an *Introduction to the Study of Anglo-Saxon*. He had just ready for the press a translation of *Beowulf*, with notes.

THE Swedish poet Karl Vilhelm Böttiger died suddenly of heart-disease at Upsala on the night of the 22nd ult. He was the last of the old race, having won a place in literature very early in life. He was born in 1807, and achieved a great success with his *Youthful Memories from the Hours of Song* in 1830, and his *Lyrical Poems* in 1837 and 1839. He became the son-in-law of Esaias Tegnér, whom he succeeded in the Swedish Academy, and whose works he edited. As a dramatist Böttiger will be remembered by *Ett national-divertissement* and *En majdag i Värend*. His last literary appearance was in a hot discussion last summer with Dr. Georg Brandes concerning the arrangement of some of Tegnér's poems.

NOTES OF TRAVEL.

COLONEL PRJEVALSKI, having recovered his health, is about to leave St. Petersburg for Kulja, whence he will endeavour to push his way into Tibet and, if possible, as far as India.

STANFORD'S *Orographical Map of Asia*, edited by Prof. Ramsay, of the Geological Survey, exhibits in a clear manner the height of the land and the depth of the sea. The map has evidently been compiled with considerable care. It may fairly rank with the best German maps of the same class, and the style in which it is got up is creditable to Mr. Stanford's geographical establishment.

E. VON HESSE-WARTEGG'S *Nord-Amerika, seine Städte und Naturwunder, sein Land und seine Leute* (Leipzig: Weigel), is a popular description of the United States and Canada, based upon personal observation. Among the contributors are Bayard Taylor, Bret Harte, F. Ratzel, Charles Nordhoff, and other authors of reputation. The work is liberally illustrated. The first volume now before us deals with the Eastern States; a second volume will be devoted to the West and the Rocky Mountains; a third to California and the South. Thus far neither Boston nor the great cities of Canada have been referred to. We shall return to the subject when the work is completed.

IT is probable that Mr. J. Thomson, who has recently returned from a journey in Cyprus, will give an account of his experiences in that island at the meeting of the Royal Geographical Society on January 13. Mr. Thomson, we hear, was successful in taking some excellent photographs of various objects of interest.

WITH the present month the Royal Geographical Society have commenced the publication of a new monthly geographical periodical, entitled *Proceedings of the Royal Geographical Society and Monthly Record of Geography*, which in future will be more conveniently referred to by the latter portion of its lengthy title. The contents comprise Sir Rutherford Alcock's opening address on November 11; Signor d'Albertis' paper on the Fly River, New Guinea; and Mr. Markham's on the Arctic Expeditions of 1878, which with the discussions form the "Proceedings" of the first and third meetings of the session. Both of the papers mentioned are illustrated by maps drawn from original charts. Mr. Markham also contributes a carefully-compiled account of the mountain passes on the Afghan frontier of British India. It is illustrated by a map of the Sulimani Mountains, based on Major

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C. W. Wilson's map (collated with other authorities), which has been privately circulated to a limited extent by the India Office. In recording the existing sources of information Mr. Markham gives expression to a widely-felt dissatisfaction at the useless suppression of geographical information by the India Office:—

"It is well known that a vast mass of information on the North-West frontier has been brought together, after the untiring work of years, and most ably condensed and systematised by our associate Colonel MacGregor. We heard this from himself in 1876 [February 28]; but his valuable labours are still obscured in the mists of official secrecy."

The object of the India Office is, of course, not difficult to explain; but, notwithstanding all their care, we believe that an important (suppressed) work of Colonel MacGregor's can, or could a short time ago, be bought second-hand in St. Petersburg! The "Geographical Notes" contain a not very satisfactory account of the survey arrangements of the Afghanistan Expedition. These notes are succeeded by an obituary notice of Sir G. Back, and a succinct account of the proceedings at the International Congress of Commercial Geography and at recent meetings of the French and German Geographical Societies. It may be hoped that the editor will be able to maintain the high standard of excellence of this new publication, though the necessity of inserting routine matter in the organ of a society will sometimes, it is to be feared, operate to its disadvantage.

THE new number of the *Bollettino* of the Italian Geographical Society contains the concluding portion of a letter to the Minister of Marine at Rome from Lieut. Giacomo Bove, who is attached to Prof. Nordenskiöld's expedition, and a communication from Signor Gessi dated from Gaba Sciambil on August 20. The same society have also just issued the second instalment of vol. i. of their *Memorie*, a publication which is to appear at irregular intervals. The contents include extracts from Capt. Cecchi's account of his journey from Tul-Harré to Licce, from a Report by the Italian engineer Signor G. Chiarini on the region between Zeila and Farré, and from a long communication by the Marchese Antinori on the Italian Expedition to Equatorial Africa, as well as the concluding portion of "Istruzioni Scientifiche pei Viaggiatori." Among the illustrations are a map showing the route followed by Captains Martini and Cecchi in their journey from Zeila to Shoa, and another exhibiting the same region in greater detail.

THE just-published *Bulletin* of the French Geographical Society opens with M. Alphonse Pinart's account of his exploration of Easter Island, which has attained some celebrity by its gigantic stone images. M. Antoine d'Abbadie, the well-known African traveller, also contributes a paper, entitled "Instruments à employer en voyage." The rest of the number is chiefly occupied with particulars of the proceedings at the inauguration of the society's *hôtel* in September last.

M. CHARLES HERTZ, the originator of the Société de Géographie Commerciale of Paris, is about to undertake the publication of a work entitled *La Géographie Contemporaine*, of which the specimen *livraison* is now before us. This work, which will be illustrated with from 600 to 800 maps, will be divided into ten series of three to five volumes each. The work is to be issued in weekly *livraisons*, of sixteen large octavo pages each, commencing with the first of this month.

THE PORTUGUESE EXPEDITION TO CENTRAL AFRICA.

IN continuation of the notes in the ACADEMY of October 24 and November 9, we gather from the last issue of the Lisbon *Financial and Mercantile Gazette* more detailed particulars respecting the proceedings of the Portuguese explorers in Western Africa, which are of considerable interest from a geographical point of view.

On leaving Benguela on November 11, 1877, the expedition followed a south-west course, and, after passing Quipula and the River Caparobo, or S. Francisco, arrived at Dombe in S. Lat. 12° 55′, E. Long. 13° 7′. On December 4 they continued their route to the south-south-east, passing Cabindondo, Taramanjamba, Tive, Salcucinga, Calucula, and Tama, after which they crossed some streams which have their sources on the northern side of the Tama and Munda mountain ranges, lying between S. Lat. 13° 30′ and 14°, and E. Long. 13° 20′ and 14° 20′. Among these streams were the Mampuro, Quitaque, Maolo, and Toi, all of which flow to the N.N.E. into the River Cabunga, which is a branch of the Caparobo, and rises near Quillengues in S. Lat. 14° 3′, E. Long. 14° 5′. After leaving that place, the explorers crossed the Vissecua mountain (1,750 mètres), and before reaching N'gola met with the small rivers Cuberai, Chicocote, and Cucege, all of which flow in a south-easterly direction into the Que, an affluent of the Cunene. N'gola, in S. Lat. 14° 20′, was the most southerly point reached by the expedition, and from that they marched north-east to Bihé. Between N'gola and Caconda they met with numerous streams, some of which have their sources on the south side of the Anha mountain range, in the west of the country of Nano, and flow directly into the Cunene, or through its affluent, the Que. Among others may be be mentioned the Russerem, Caculocai, Cuve, and Cobunge; other small rivers were also crossed, which rise in the mountains south-east of the country of Nano, and flow into the Cunene. Owing to the porter difficulty, alluded to in a previous note, the party did not explore the southern portion of the territory claimed by the Portuguese, and lying between S. Lat. 15° and 18°. On arriving at Bihé, the explorers, as we have before stated, resolved on separating, Messrs. Capello and Ivens proceeding northwards, and M. Serpa Pinto to the east, with the view of reaching Zumbo, on the left bank of the Zambesi, and thus gaining the East Coast.

From the foregoing notes it will be seen that the exploration of the Cunene or Nourse River has been once more abandoned, and its lower course still remains a dotted line on our maps. The last attempt to explore its banks was that of Mr. Anderson, in 1867, who started from Ondonga; he crossed the Cunene, arrived at Mossamedes, and died on his return in the country of Ovampo.

WILLIAM RYLEY, LANCASTER HERALD.

AT the meeting of the Manchester Literary Club last week, Mr. John Eglington Bailey, F.S.A., read a biographical notice of William Ryley, Lancaster Herald, who was most assiduous in his profession as herald, and as Keeper of the Records at the Tower, at a time when Hugh Peters proposed to burn them. Mr. Bailey's paper was based mainly on inedited materials, and included many particulars relating to the College of Arms during the Interregnum. Ryley, who is notable as having aided the researches of Milton, Dodsworth and Fuller, has been overlooked by Lancashire annalists, although it is certain from his own relation, recorded by Fuller, that he belonged to that county. His ancestors were of East Lancashire; one of the connexions of the family, Hugh Ryley, steward to Bishop Jewell, closed the eyes of that prelate September 22, 1571. William Ryley entered the Tower as Clerk of Records about 1620, and ten years later became Rouge Rose. In the same year his son William, who was of Christ Church, Oxon, and bred a gentleman, petitioned for the office of Bluemantle Pursuivant, stating that he had been educated by his father for twelve years past in Heraldry and Records. The office was, however, given to the elder Ryley, and he took the Visitations of Oxford and Bucks in 1634. In 1641 he became Lancaster Herald; and, in his official capacity, his signature is found attached to many public documents, among them to the funeral certificate of Alice, Countess of Derby. In the Civil War he halted between the two parties. For the King he secretly made a collection of the cornets (flags) and colours used in the parliamentary service, and sent them to his Majesty in a fair book. For the Parliament he was ordered to register all ensigns and cornets taken at Naseby. He quarrelled with his brother officers, and was violently persecuted full ten years. Dugdale styled him "an arrant rascal." On the occasion of the death of the Earl of Essex Ryley was made Norroy, in order to more fittingly celebrate the funeral. This office he afterwards described as one of quality, though not of profit, amounting but to the "degree of a solicitor." In 1645 he penned his first petition for the arrears of salary, and said that he had seven small children. In 1648 he petitioned Parliament for seven years' remuneration for his services among the Records. The public good, he justly observed, lay nowhere more eminently than in the public Records—a sentiment which deserved the 200*l.* given to him for present subsistence. In 1654 his salary was fixed at 200*l.* per annum, and he was ordered thenceforth to take only 2*s.* 6*d.* for every search in lieu of 10*s.* as heretofore, and to employ his time in making a perfect calendar of the Records. The latter was a business, according to Prynne, that wanted Argus's hundred eyes, Briareus's hundred hands, and Nestor's century of years. Meanwhile Ryley prepared many patents of arms for his countrymen. The Protector Richard made him Clarencieux, but he lost his offices at the Restoration, when he and his son became clerks to Prynne, who was made Keeper. The latter animadverted upon the "negligence, nescience, or slothfulness" of their former keepers, and described the records as being "in one confused chaos, under corroding, putrefying cobwebs, dust, filth, in the darkest corner of Caesar's chapel in the White Tower." Ryley took the Visitation of Middlesex in 1664; and in the same year Pepys, after relating the particulars of the quarrel between the House of Commons and Prynne, says that he "saw old Ryley, the herald, and spoke to his son," the conversation showing that both clerks were on bad terms with Prynne. The Ryleys were joint authors of the *Placita Parliamentaria*, 1661, folio, the elder being styled of the Middle Temple, gent., and the younger of the Inner Temple, gent. This work, which has two most excellent indexes, was dedicated to the Earl of Clarendon, and recommended by Sir Heneage Finch, a connexion of the younger Ryley's wife, Elizabeth Chester. Lord Hale had a high opinion of this work. The elder Ryley died in 1667. The remaining years of the younger Ryley, as viewed through his own petitions, were full of trouble arising from poverty. Shortly before his death, which took place at his residence at Acton, Middlesex, November 1675, he was afflicted with dropsy, consumption, "and severall other distempers; so that many of the College of Physicians declare there is but little hope of my recovery." In his last petition he begged a friend to take care that the collection of his dear deceased father's labours of above forty-seven years, and his own of twenty-six years, with his printed books, might be sold to the best advantage for his own widow and children, he then not having wherewithal to be buried. Devotion to their profession was the praiseworthy feature of the lives of the Ryleys, and the pleasure they derived from their antiquarian pursuits showed that such studies were, as Warton has said, "strewn with flowers."

SELECTED BOOKS.

General Literature.

BACHMANN, J. Ernst Wilhelm Hengstenberg. Sein Leben u. Wirken. 2. Bd. 1. Hälfte. Gütersloh: Bertelsmann. 3 M.

BLANC, Ch. Les Beaux-arts à l'exposition universelle de 1878. Paris: Loones.

CHRUSTSCHOFF, K. v. Einiges üb. den Cerro del Mercado bei Durango in Mexico. Würzburg: Stuber. 5 M.

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De Mas Latrie, L. L'île de Chypre: sa situation présente et ses souvenirs du moyen âge. Paris: Firmin-Didot. 5 fr.
Dubard, M. Le Japon pittoresque. Paris: Plon. 4 fr.
Güssfeldt, P., J. Falkenstein, u. E. Pechuël-Loesche. Die Loango-Expedition, ausgesandt v. der Deutschen Gesellschaft zur Erforschung Aequatorial-Africas 1873–6. 1. Abth. Leipzig: Frohberg. 15 M.
Kanitz, F. Donau-Bulgarien u. der Balkan. 3. Bd. Leipzig: Fries. 25 M.
Toeppen, H. Die Doppelinsel Nowaja Semlja. Leipzig: Mutze. 2 M.
Viollet-le-Duc. Histoire d'un hôtel de ville et d'une cathédrale. Paris: Hetzel. 9 fr.
Waterton's Wanderings in South America. Ed. J. G. Wood. Macmillan. 21s.

History.

Baudrillard, H. Histoire du luxe privé et public depuis l'antiquité jusqu'à nos jours. T. 2. Le luxe romain. Paris: Hachette. 7 fr. 50 c.
Dieffenbach, L. F. Graf Franz zur Erbach-Erbach. Darmstadt: Literarisch-artistische Anstalt. 5 M.
Enseignements de la duchesse de Bourbon, Anne de France, à sa fille Susanne. Paris: Rouveyre. 25 fr.
Kluckhohn, A. Friedrich der Fromme, Kurfürst v. der Pfalz, der Schützer der reformirten Kirche. 1559–1576. 2. Hälfte. Nördlingen: Beck. 4 M. 50 Pf.
[illegible], M. Apologia di Cicerone contro Teodoro Mommsen. Napoli: Detken & Rocholl. 3 L.
Oncken, W. Oesterreich u. Preussen im Befreiungskriege. 2. Bd. 1. Abth. Berlin: Grote.
Schaefer, C. De scribis senatus populique Atheniensium. Berlin: Mayer & Müller. 1 M.

Physical Science and Philosophy.

Langenhan, A. Die Versteinerungen d. bunten Sandsteins, d. Muschelkalks u. d. Keupers in Thüringen. Gotha: Thienemann. 1 M. 20 Pf.
Martius, C. F. Ph. de, et A. G. Eichler. Flora brasiliensis. Fasc. 79. Leipzig: Fleischer. 45 M.
Schneider, O. Naturwissenschaftliche Beiträge zur Kenntniss der Kaukasusländer. Dresden: Burdach. 6 M.
Zöckler, O. Geschichte der Beziehungen zwischen Theologie u. Naturwissenschaft. 2. Abth. Gütersloh: Bertelsmann. 15 M.

Philology.

Baehrens, E. Miscellanea critica. Leipzig: Fries. 6 M.
Bagnato, V. Plautus in seinen Verhältnissen zu seinen griechischen Originalen. Tübingen: Fues. 1 M. 20 Pf.
Baumgarten, O. Quaestiones scenicae in Aeschyli *Choephoris*. Berlin: Calvary. 1 M. 20 Pf.
Chambure, E. de. Glossaire du Morvan. Paris: Champion. 30 fr.
Cohn, L. Quaestiones Eustathianae. Pars I. Breslau: Koebner. 1 M.
Haas, J. De L. Annaei Senecae philosophi monitis. Würzburg: Stuber. 2 M.
Rigveda, die, od. die heiligen Hymnen der Brâhmana. In's Deutsche übers. v. A. Ludwig. 3. Bd. Prag: Tempsky. 15 M.
Sutimes, le papyrus funéraire de, traduit et annoté par Lefébure et P. Guieysse. Paris: Leroux. 50 fr.

CORRESPONDENCE.

SOUTH AFRICAN FOLK-LORE.

Bath: Dec. 30, 1878.

The following statement speaks for itself. But I would add a word or two to press upon all those who are interested in "the science of man" the importance of assisting so far as they can the work about to be begun in South Africa. It would be a grave misfortune if the attempt to found a periodical devoted to the task of preserving the fast perishing folk-lore and dialects of Bushmen, Hottentots, and Kafirs, were to be allowed to fail through want of sufficient support. It must be remembered that a periodical, however cheap the form in which it may be published, cannot exist without subscribers in South Africa, any more than it can in England, and that the English scientific public is necessarily larger than a colonial one. Now that a Folk-lore Society has been established among ourselves, we may appeal with confidence to its members to encourage a work that is about to be undertaken on this fruitful and hardly broken soil.

A. H. Sayce.

"The existence, among the aboriginal nations of South Africa, of a very extensive traditionary literature is a well-known fact. Not a few stories forming part of this literature have been written down; and as in some of them terms occur which no longer appear to be used in colloquial language, and the meanings of which are, in many instances, not fully understood, there is no doubt that we meet in them with literary productions of great antiquity, handed down to the present generation in a somewhat similar manner to that in which the Homeric poems reached the age of Pisistratus. But European civilisation is gaining ground among the natives, and within a few years the opportunities for collecting South African folk-lore will be, if not altogether lost, at least far less frequent than they are now. This would be a great loss to "the science of man," particularly as there is much which is exceptionally primitive in the languages and ideas of the South African aboriginal races. There are not a few missionaries and other Europeans in South Africa who have ample opportunities for collecting South African folk-lore. Some of these, however, are not aware of the importance of such collections; and those who are would be greatly encouraged in the task of making them if a channel for their speedy publication existed.

"In the hope of contributing towards the collection of South African traditionary literature, a folk-lore society is in course of formation at Cape Town, which already includes members in distant parts of South Africa. The publication of a small periodical, every second month, is also proposed by the society. The annual subscription to this periodical will be four shillings, exclusive of postage. Folk-lore intended for publication in it should be accurately written down in the language and words of the narrator, and a translation into English, or some other well-known European language, added. Further information regarding facts illustrative of native life or native literature will also, whenever practicable, be published.

"The South African Folk-lore Society already contains the following members:—

Miss Frere.

H. E. R. Bright, Esq., Under-Secretary for Native Affairs.	J. Sanderson, Esq.
C. A. Fairbridge, Esq.	H. C. Schunke, Esq.
T. E. Fuller, Esq.	Dr. J. Shaw.
Rev. Dr. C. H. Hahn.	Saul Solomon, Esq.
Mrs. Jamison.	Mrs. Solomon.
Dr. J. W. G. van Oordt.	G. Mc. Theal, Esq.
Rev. J. Rath.	Rev. A. J. Wookey.
	L. C. Lloyd.

"[Intending subscribers to the projected periodical are requested kindly to send in their names and addresses, stating the number of copies required by them, to the Secretary of the South African Folk-Lore Society, care of Miss L. C. Lloyd, Cape Town.]

"Cape Town, November, 1878."

A HARLEIAN MS. OF SERVIUS.

Harrow: December 28, 1878.

The Harleian collection in the British Museum contains a manuscript of Servius assigned to the ninth century (Harl. 2782), which I looked at last July, but did not examine further, supposing it possible that it might have been already collated by or for Thilo and Hagen, the first instalment of whose Servius has recently appeared, and will, I hope, be welcomed as cordially as it deserves. As, however, the Harleian MS. is not mentioned by Thilo, and was apparently also unknown to Lion, a few words on its character may not be out of place, if only to warn scholars against expecting too much from it.

The MS. contains the Commentaries on the Georgics, the Aeneid, and the Eclogues, in the order in which I have mentioned them. The Life of Vergil is prefixed as usual to the commentary on the Aeneid, and some of it is repeated at the beginning of the commentary on the Eclogues. The MS., which is fairly well written, is corrected by a second hand, apparently of the same date, or thereabouts, as that of the MS. itself. A few brief notes are added in the margin by a much later hand. So far as it is possible to judge from an examination of a few pages, I should say that the *Harleianus* represents as good a recension as any of Thilo's MSS. except the *Fuldensis* or *Cassellanus* (*C.*). The additions which Thilo prints in italics from this excellent copy are, so far as I have seen, invariably omitted in the *Harleianus*. I should doubt whether a full collation of the *Harleianus* would add much to the critical material already collected. Scholars may judge from the subjoined specimen of its readings.

Thilo.	*Harleianus* 2782.
P. 1, l. 4, Magia	Ma ia (*g* erased)
P. 1, l. 6, verecundissimus	verecundissimus: *but* verecundus *in Life prefixed to the commentary on the Eclogues*
P. 1, l. 8, primum ab hoc distichon factum est in	primum coepit a distichon factum in
P. 1, l. 9, Ballistam	Ballistam
P. 1, l. 12, cirin aetnam	cinna etnam
P. 2, l. 12, nec edidit	nec cecinit nec ad limam perduxit (nec-perduxit *being added by the early corrector*)
P. 2, l. 13, Tuccam	Tucam
P. 2, l. 15, cursus	cursus
P. 3, l. 2, clara	dira
P. 3, l. 5, Danaum poenam	Danaum paenam
P. 3, l. 9, sceleratas poenas	sceleratas poenas
P. 3, l. 14, Priamus Troia	propriam ut troi•• (propriam *being a correction for* priamus, and *troico* for *troia*)
P. 3, l. 15, sudarit	sudaret
P. 3, l. 17, habet haec	habet haec
P. 3, l. 20, ultricis famam	ultricis famam
P. 4, l. 11, Atiae	Satię
P. 4, l. 12, iulo Aeneae	iulo Aenaee
P. 4, l. 15, unam et viginti	viginti et unam
P. 5, l. 13, inania sentire	in hac sentire
P. 6, l. 7, ceriis	comis
P. 6, l. 23, Ilium civitas Troiae	Ilium civitas Asiae
P. 7, l. 8, novitas creavit errorem	novitas . . . errorem
P. 8, l. 17, Sallustio	Salustio
P. 9, l. 2, prolepsin	prolemsis (u)
P. 9, l. 6, remotam	remotam
P. 9, l. 10, litus posse et terram dici	litus posse terram dici
P. 9, l. 17, archaismos	sarcasmos
P. 9, l. 19, terris iactatus	terris iactatus et alto
P. 9, l. 21, Harpyiis	harpiis
P. 9, l. 22, in mari fluctibus	in maris fluctibus
P. 10, l. 21, tunc	tum
P. 11, l. 20, dummodo conderet	dum modo dum conderet.

From these instances it would appear that the Harleian MS. represents the same recension as Thilo's *Lipsiensis* (*L*) and *Hamburgensis* (*H*), though not invariably agreeing with either.

H. Nettleship.

APPOINTMENTS FOR NEXT WEEK.

Monday, Jan. 6.—5 p.m. London Institution: "Organisation and Moral Feeling," by Prof. H. Maudsley.
7 p.m. Actuaries: "Rates of Mortality in New South Wales," by Prof. Pell.
8 p.m. Victoria Institute: "The Lapse of Time since the Glacial Epoch determined by the Date of the Polished Stone Age," by J. C. Southall.

Tuesday, Jan. 7.—3 p.m. Royal Institution: "A Soap Bubble, V.," by Prof. Dewar.
8 p.m. Anthropological Institute: "Revised Nomenclature of the Inter-Oceanic Races of Men," by the Rev. S. J. Whitmee; "Ethnological Notes on Koitapu, Motu, and Neighbouring Tribes of New Guinea," by W. G. Lawes.
8 p.m. Mineralogical: "On Pilolite," by Prof. M. Heddle; "On so-called Green Garnets from the Urals," by Prof. A. H. Church; "On the Magnetism of Rocks and Minerals," by J. B. Hannay; "On the Celestine and Baryto-Celestine of Clifton," by J. N. Collie; "On some Silicates of Copper," by W. Semmons; "Contributions towards a History of British Meteorites," by Townshend M. Hall; "Notes on some Crystals of Iron," by Amos Beardsley; "Additional Note on Penwithite," by J. H. Collins.
8.30 p.m. Biblical Archaeology.

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WEDNESDAY, Jan. 8.—8 P.M. Geological: "Description of Fragmentary Indications of a Huge Kind of Theriodont Reptile (*Titanosuchus ferox*, Ow.), from Beanfort West, Cape of Good Hope," by Prof. R. Owen; "Notes on the Consolidated Beach at Pernambuco," by J. Clarke Hawkshaw; "On some Tin-Deposits of the Malayan Peninsula," by Patrick Doyle.
8 P.M. Society of Arts: Juvenile Lecture.
8 P.M. Microscopical: "Observations on *Dactylocalyx pumiceus*, with a Description of a new variety *D. Stutchburgi*," by W. J. Sollas; "Note on a Revolver Immersion Prism for sub-stage Illumination," by Dr. Edmunds; "An Appliance for sub-stage Illumination," by J. Mayall; "The Thallus of Diatoms," by F. Kitton.
8 P.M. Literature: "On Rubens and the Antwerp Art-Congress," by Mr. Carmichael; "On an unrecorded Event in the Life of Sir Thomas More," by E. A. Brabrook.
8 P.M. Graphic.
THURSDAY, Jan. 9.—3 P.M. Royal Institution: "A Soap Bubble, VI.," by Prof. Dewar.
7 P.M. London Institution: "The English Stage as It is," by Prof. H. Morley.
8 P.M. Mathematical: "On a Theorem in Elliptic Functions," by Prof. Cayley; "On a new Modular Equation," by Prof. H. J. S. Smith.
8 P.M. Historical: "Characteristics of Celtic Settlements on the Borders of the Mediterranean," by Helen Taylor: "Early History of Hungary," by R. G. Latham.
8.30 P.M. Royal: "Researches on the Action of organic Substances on the ultra-violet Rays of the Spectrum," by W. N. Hartley; "On the electro-magnetic Theory of the Reflection and Refraction of Light," by G. F. FitzGerald; "On dry Fog," by Dr. Frankland; "Note on the Inequalities of the Diurnal Range of the Declination Magnet as recorded at the Kew Observatory," by B. Stewart and W. Dodgson; "Some Experiments on Metallic Reflection," by Sir John Conroy.
8.30 P.M. Antiquaries.
FRIDAY, Jan. 10.—8 P.M. Astronomical. Quekett.
8 P.M. New Shakspere: "On the Casket Story in *The Merchant of Venice*," by J. Pierce; "Animal *versus* Human Nature in *King Lear*," by the Rev. J. Kirkman.
SATURDAY, Jan. 11.—3.45 P.M. Botanic.

SCIENCE.

RECENT AMERICAN ANTHROPOLOGY.

Die Culturländer des Alten America. Von A. Bastian. (Berlin: Weidmann.)
Contributions to North American Ethnology. Volume I. (Washington: Government Printing Office.)
Ethnology and Philology of the Hidatsa Indians. By Washington Matthews. (Washington: Government Printing Office.)

DR. ADOLF BASTIAN, the anthropologist and traveller, has lately made a year's journey in quest of relics of American culture for the Berlin Museum, an account of which expedition forms part of his present work. Naturally, much of his journal turns on the incidents of antiquity-hunting. In a cottage in Columbia, he traded with the women for the stone spindle-whorls which had belonged to their ancestresses, and which serve them still to spin their yarn, though in this lazy modern age they wonder at anybody taking the trouble to bore a hole in such hard stuff. So he has a tale to tell of his rough journey from Riobamba in quest of a find of engraved bronze hatchets: how, after thrills of hope and fear, he at last secured them, bought up already for old metal, but luckily not yet gone to pot. Of religion in Spanish America, Dr. Bastian has curious information to give. Thus, from the archaeologist's point of view, he notices the "nagualism," or remains of old Mexican worship and magic, still to be found in Guatemala, where successors of the ancient priests still keep their calendar in twenty-day months, and recite the prayers and burn the copal-incense in secluded places on the mountains to the old native gods, as in times before the coming of the Spaniards. Like most modern German philosophers, Dr. Bastian has been driven by the Ultramontane movement at home into active dislike of the Roman Church everywhere, and its peculiar developments in America give him many openings for a hit, as when he notices the letter-box where the ladies of Santiago posted communications to the Virgin Mary, receiving verbal replies from the priest in charge; or when he perplexes one's notions of personality by the account of that faction-fight in Mexico where the Madonna was divided against herself, appearing as Nuestra Señora de Guadalupe on the banners of one side and as Nuestra Señora de los Remedios on the other. Interspersed with Dr. Bastian's experiences, his journal contains many remarks on ethnological matters. Once, in Guatemala, when he got off his horse to wash in a brook, he asked an Indian to hold the bridle, but he would not; and it appeared that many of the Indians have never yet taken to horses. This state of things leads our author to notice the extraordinary effect the horses of the Spaniards had on the natives of America, who, even when they might have stood their ground against the mere armed man, fled before the centaur man-and-horse, all the more that they thought his mouth, bleeding from the bit, was red with the blood of men he had torn. Again, crossing passes in Peru, Dr. Bastian carefully noted the stimulating action of the coca, chewed by the native burden-carriers in successive doses to help them through their severe tasks. The action of the quid of coca is so regular that the *cocada* becomes a definite measure of time and distance, the stimulation (which begins in eight to ten minutes from placing the leaves in the mouth) lasting from thirty-five to forty minutes, and sinking unless the dose is renewed—a time which represents about two kilomètres up the mountain, or three kilomètres on level ground. The larger part of Dr. Bastian's volumes is a repertory of information on the ancient civilisations of America, collected from all manner of books and manuscripts, with much valuable comment. As is usual with Dr. Bastian's work, it is voluminous and difficult of reference, so that its appearance makes it the more desirable that its author should carry out his intention of publishing an index to his whole works. These must now amount to towards ten thousand pages, and anthropologists would be thankful for the volume of register which would make them available for consultation.

The United States Geographical and Geological Survey publishes a first volume of ethnological papers, all valuable. Mr. Dall's examination of the shell-heaps of the Aleutian Islands leads him to curious inferences as to the history of the population from whose meals they accumulated. These shell-heaps, which extend over tracts of many acres, show three layers. The lowest consists principally of shell and spines of an *Echinus* such as is still eaten raw by the natives. Anyone who has eaten at Nice what there is to eat of a sea-urchin may imagine the vast number required to feed even a single family; yet so great is the accumulation of their remains that Mr. Dall reckons 2,000 years for the duration of the earliest period of inhabitation of the islands by wandering coast-folk of very low culture: this he calls the littoral period. Above this deposit lies a layer where fish-bones predominate, showing a change of life, or the arrival of new tribes subsisting on fishing, but probably eating their fish raw, a habit which, indeed, largely prevailed till lately, for the old men ascribe the diseases which have afflicted modern generations to the pernicious practice of cooking food. It is remarkable, however, that Mr. Dall finds no trace whatever of the use of fire till the close of this second or fishing-period, as he names it. Improvement in weapons, &c., took place, as the specimens show, and in the uppermost or mammalian layer the remains found, with their harpoon-heads, skin-dressers, ivory tags for skin-boats, lip-ornaments, &c., indicate the condition of a population of hunters and fishers up to the highest level of the Eskimo or Innuit race, to which the Aleuts are reckoned to belong. Mr. Dall's conclusions, if sound, have an important bearing on the development of civilisation, so that his evidence from the Aleutian shell-heaps deserves careful sifting. In another paper he discusses the origin of this Eskimo or Innuit race, which he agrees with Dr. Rink in considering as the outermost wave of population driven up to the northern coasts from the more hospitable central regions of North America. Here he joins issue with Mr. Markham's theory of their migration from Asia, at the same time pointing out that his question is that of where the Innuit last came from, not the remote problem of the absolute origin of the American races, probably from the Old World. This volume contains a valuable account of the Chinuks and other rude north-western tribes of the United States, by the late George Gibbs, who, of all ethnologists, perhaps knew them best. In some respects they were down at a low barbaric level, as in not spinning the yarn for their blankets, but twisting the wool by rolling on the thigh. But in other matters they were comparatively advanced, as in having a kind of were-geld, so many blankets being the recognised compensation for injuring or slaying a man. The Staklamish declare, like their betters, that their country is the navel of the world. The slave-holding Chinuks have strong notions of politeness, for they say that their first slave was a man who went out to dinner and was so rude as to find fault with the cooking of the fish; the company debated whether this ill-bred person should be killed, but it was settled that he should for ever serve his insulted host, after which they took to making other slaves. It is curious to find among these tribes an English custom mentioned in books of the last century. When a couple of Chinuk canoes meet, they stop "to chaff one another in a style that would electrify a Thames waterman." Vocabularies of little-known languages of N.W. America are also contained in this volume.

A smaller volume by Mr. Matthews contains a Grammar and Dictionary of the Hidatsa language. This tribe, better known by the name of Minnetarees, forms a trio with the Arickaras and Mandans, the three even living as neighbours in the same village and intermarrying, yet keeping their tribes and languages distinct. These people have long been well known through Catlin's pictures and descriptions, and one point of interest in the excellent introductory account

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of the tribes in question is its general confirmation of Catlin as trustworthy, even in his account of the Mandan initiation-torture of hanging by splinters through the flesh, and the yet more extraordinary performances of the Okeepa at the deluge-festival. Doubt has been thrown on Catlin's veracity as to these. Not only, however, does Prince Max von Neuwied corroborate him, but it now appears from Mr. Matthews that the Mandan "ark" is still to be seen, and the cruel and mystic rites are still performed, though in a milder form. As a single specimen from this volume may be taken the following passage, which shows how entirely the doctrine of the soul as a physical theory of life is at home in the lower levels of culture:—

"It is believed by some of the Hidatsa that every human being has four souls in one. They account for the phenomena of gradual death, when the extremities are apparently dead while consciousness remains, by supposing the four souls to depart, one after another, at different times. When dissolution is complete, they say that all the souls are gone, and have joined together again outside the body. I have heard a Minnetaree quietly discussing this doctrine with an Assinneboine, who believed in only one soul to each body."

EDWARD B. TYLOR.

THE LATE MARQUIS OF TWEEDDALE.

ARTHUR, Marquis of Tweeddale, whose sudden and unexpected death took place at Chislehurst on Sunday last, was a Fellow of the Royal Society, the President of the Zoological Society, and a distinguished man of science. Lord Tweeddale had a general and extensive acquaintance with natural history, but devoted his principal attention to ornithology, in which branch he was a most active worker. He was, in fact, at the time of his death one of the best authorities, if not quite the leading one, on the birds of India and the Eastern Archipelago; and his loss will be severely felt by his brother naturalists in their particular field, as they were accustomed to refer to him for information and assistance of all sorts, which was always most liberally supplied.

Lord Tweeddale acquired his scientific tastes in India, where he proceeded about 1844—being then the Hon. Arthur Hay, and an officer in the Grenadier Guards—as *aide-de-camp* to his father, who was Governor of Madras. During the Punjaub campaign of 1845-6 he joined the staff of Lord Hardinge as extra *aide-de-camp*, and was present at the battle of Sobraon and other engagements. When the war was over Arthur Hay was one of the first Europeans to explore Cashmere, then added to the dominions of Runjeet Singh, and proceeded as far as Leh and Iskardo, returning by the Deosai plains—at that epoch a new and most adventurous journey. During his Indian career constant attention was paid to ornithology, intimacy and correspondence were kept up with Jerdon, Elliot, and other well-known Indian and home naturalists, and several papers were communicated by him to the *Madras Journal of Science*.

During the next years of his life Lord Walden, as he became on the death of his elder brother, Lord Gifford, was too much engaged with his military duties and other matters to be able to do much scientific work. But on retiring from the army in 1866 he commenced anew a collection of birds and ornithological books, and became a constant contributor to the *Ibis*, the Zoological Society's *Proceedings* and *Transactions*, the *Annals of Natural History*, and other periodicals. In 1867 we find fifteen, in 1878 thirteen, memoirs and papers, some of them of considerable length, contributed to these journals, principally relating to the birds of India and the Asiatic Archipelago. The most remarkable of them were, perhaps, his essays on the birds of Celebes and on the birds of the Philippines, in the Zoological Society's *Transactions*, which will ever remain standard works of reference on these subjects.

Lord Tweeddale was elected President of the Zoological Society in 1868, having been previously a member of the Council. He died at his English residence, Walden Cottage, Chislehurst, on the 29th ult., after a very short illness from congestion of the lungs, at the early age of fifty-five.

SCIENCE NOTES.

GEOLOGY.

The Silurian Fossils of Girvan.—Geologists and palaeontologists have long been familiar with a complicated series of Silurian strata occurring in the neighbourhood of Girvan, in Ayrshire. Although much has been written on the district and on its fossils, nothing like a comprehensive description of its geology and palaeontology has yet appeared. It was therefore considered by Dr. Alleyne Nicholson and Mr. Etheridge, jun., that useful work would be accomplished by a systematic review of the Girvan fossils. They accordingly applied to the Royal Society for assistance from the Government grant, and, the application having been favourably received, they commenced the study of Mrs. Robert Gray's cabinet. This cabinet contains the richest known assemblage of the organic remains of the Girvan area. The first fasciculus of their monograph, which has just been issued by Messrs. Blackwood and Sons, deals with the protozoans, with the corals, and with some of the crustaceans. All the new or imperfectly-known forms are fully described, and in most cases figured. Several new genera have been established by the authors, such as *Lyopora* and *Sinacopora*, among the corals. A description of the fossil rhizopod, *Saccammina Carteri*, is contributed by Mr. H. B. Brady; and it is interesting to learn from this description that the range of *Saccammina* is now extended from the Carboniferous to the Lower Silurian strata. Some other minute fossils, occurring abundantly in the Craighead limestone, and resembling certain organisms of the genus *Hyperammina* obtained during the *Challenger* Expedition, are provisionally described under the new generic name of *Girvanella*. The letterpress of this monograph is accompanied by nine lithographic plates admirably executed by Dr. Nicholson and Mr. Berjeau. We understand that one of the authors, Mr. Etheridge, jun., has been recently transferred from the Geological Survey of Scotland to the geological department of the British Museum, where his extensive acquaintance with fossil organisms will be available in the arrangement of the palaeontological collections.

Prof. Dana on Lithology.—In some recent numbers of the *American Journal of Science*, Prof. Dana has published his views on certain points of lithology, which deserve the respectful attention of all geologists. He holds that distinctions of *kind* between different rocks should be based on differences in chemical and mineralogical constitution; while differences of texture form no basis for specific distinction, and give rise only to *varieties*. Thus the term *porphyry* should never be used as a specific designation, since a porphyritic structure is of little more consequence than a coarse or a fine-grained structure. No ground exists for the distinction sometimes recognised between the *older* and *younger* eruptive rocks; the younger being essentially similar to the older in chemical and mineralogical composition, and differing only in characters of secondary importance, such as may be due to the greater prevalence of subaerial eruptions in these later times. As it is not easy, with the microscope and the polariscope, to distinguish between the several triclinic felspars, the use of the term *plagioclase* has been favoured by petrologists; and thus a word of very wide significance, including several distinct kinds of felspar, has come to be employed as though it were the name of a definite mineral species. This practice is strongly condemned by Prof. Dana, who utters a timely warning of the danger which is likely to arise from relying too much upon microscopic work and neglecting chemical investigation. "Lithology," he says, "is to receive hereafter its greatest advances through chemical analyses; for chemistry alone can clear away the doubts the microscope leaves, and so give that completeness to the Science of Rocks which Geology requires for right and comprehensive conclusions."

Recent Notices of Irish and British Rocks.—Two interesting rocks from Ireland have lately been described in the *Proceedings* of the Royal Dublin Society, by Prof. Von Lasaulx, of Breslau. One of these is the *quartz-trachyte* of Tardree Mountain, co. Antrim, in which tridymite has been discovered, as already noticed in these columns. The optical characters by which Von Lasaulx has shown that tridymite is biaxial, and therefore not hexagonal, are not so well shown in the Irish rock as in some other trachytes. The trachyte of Tardree contains, in addition to tridymite, sanidine, plagioclase, quartz, biotite, magnetite, epidote, and apatite. These minerals are embedded in a micro-crystalline paste, which may be resolved into a mixture of felspar, quartz, and tridymite. The rock has been analysed by Mr. Hardman, of the Geological Survey of Ireland. The second rock which Von Lasaulx describes is an *olivine-gabbro* from the Carlingford Mountains, co. Down. It contains anorthite and a pyroxenic mineral which appears from optical characters to be diallage. The olivine is associated with much magnetite, and is partly altered into a green fibrous material like serpentine.—At a recent meeting of the Geological Society Prof. Bonney described a number of rocks from the Kendal and Sedbergh districts, which have been included under the general name of *mica-trap*. Some of the rocks which he has examined exhibit a crystalline structure, and one of these is described as minette while the others are referred to kersantite; of those which exhibit a micro-crystalline or cryptocrystalline base, eight are cited as minette-felsites and the others as kersantite-porphyrite. It is sufficient to refer briefly to these recent researches in petrology without burdening our columns with further technical details.

New Permian Vertebrata.—In a paper, "Sur les reptiles des temps primaires," published lately in the *Comptes Rendus* of the French Academy of Sciences, M. A. Gaudry describes two new genera from the Permian schists which are worked in the neighbourhood of Autun in the Department of the Saône-et-Loire. One of the new fossils he describes as *Pleuronoura Pellati*, and the other as *Euchyrosaurus Rochei*, the specific name in each case referring to the discoverer of the remains in question. The bone on which *Euchyrosaurus* is established is a humerus of unusual form, with a prominent deltoidal crest, and resembles the bone of a carnivorous mammal. M. Gaudry also contributes some details respecting the vertebrae of *Actinodon*, a genus which was originally described in 1867. The body of each vertebra consists of three distinct elements—an inferior bone, and two lateral bones which the author proposes to call *pleurocentra*.

Prof. Cope's Recent Researches.—Having received a number of specimens from the Miocene beds of Oregon, Prof. Cope has been able to extend our knowledge of the mammalian fauna of these strata. In a recent number of the *Palaeontological Bulletin* he describes a large number of new species and five new genera. The latter are named *Entoptychus*, *Pleurolicus*, and *Meniscomys*, among the Rodents; *Temnocyon*, a carnivorous genus; and *Stylonus*, a perissodactylous ungulate. The same industrious palaeontologist has communicated to the National Academy of Sciences at

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New York a paper on his new group of *Theromorpha*. This is the name that he bestows upon an order of fossil reptiles which includes the *Anomodontia* and the *Pelycosauria*, and which he feels justified in separating from the order *Rhynchocephalia*. The group Theromorpha is regarded by Cope as approaching to the mammalia more closely than any other division of reptiles, and as representing probably its ancestral group. The approximation is seen, for instance, in the scapular and pelvic arches, which resemble those of the *Echidna*, one of the most lowly-organised mammals. Prof. Cope also points out that the discovery of the *Pelycosauria* establishes the important fact that the earliest land-vertebrates possessed a *chorda dorsalis*.

The Norwich Geological Society.—This society, which was established upwards of fourteen years ago by the exertions of Mr. John Gunn and Mr. J. E. Taylor, has recently commenced to publish its *Proceedings*. The second number, which is now before us, contains an interesting address on the geology of Norfolk by Mr. H. B. Woodward, the President of the society. Mr. Woodward's family has long been honourably associated with geological work in Norfolk; and this fact conspires with his own position, as an officer of the Geological Survey stationed in the county, to give peculiar appropriateness to his election and value to his address.

METEOROLOGY.

The Relation between the Wind and the Barometrical Gradient.—In the *Journal* of the Austrian Meteorological Society for November 15 Dr. Köppen gives an interesting account of some early determinations of this relation which he has discovered. The first appeared in 1853, in Poggendorff's *Annalen*, and was made by Prof. Adolph Erman. The investigation was made in connexion with an endeavour to improve the formula for barometrical levelling, Erman finding that the couches of equal barometrical pressure were not horizontal, and that every disturbance of this horizontality was accompanied by a definite wind. If the distribution of pressure was irregular, the wind was variable, and he went so far as to determine the angle made by the direction of the wind with what is called nowadays the gradient, and his figures agree very closely with those now adopted. In accordance with Clement Ley and Hoffmeyer, he finds that the north-west winds have the least inclination to the isobars, and the southerly winds the greatest. The second paper is one by Dr. Dippe, and appeared in the Statistics of Mecklenburg for 1860 (Heft 2). Its subject is the inequalities of the barometrical readings at adjacent stations on the same level, and the relation between these inequalities and the direction and force of the winds. The discussion was carried out most carefully, and the author discovered that the barometrical difference between two stations, A and B, was greatest, not when the wind blew from A to B, but when its direction made an angle with the line joining the stations; and he remarked that this deviation from a radial direction was always in the sense of Dove's Law of Rotation. His results are very fairly satisfactory, according to the newest accepted figures.

Storms in India with Increased Atmospherical Pressure.—Prof. Eliot, the meteorological reporter to the Government of Bengal, has published, in Part II. of the *Meteorological Memoirs*, a paper on certain storms, during which the diurnal march of the barometer was reversed. These storms, of which several are cited, the later ones being illustrated by barograms and thermograms, all agree in these particulars: a sudden rise of the barometer, accompanied by a fall of 10° or 12° in the thermometer; a reduction of humidity, and a squall of wind from a northerly point: and they are all followed by heavy rain. Prof. Eliot explains them on the idea that a reduction of pressure takes place over Bengal and a compensating current of saturated air sets in from the Bay, but this is checked and interrupted by a down-rush of cold air belonging to the return current, by which, as Blanford says in his *Winds of Northern India*, the equilibrium of pressure in Northern Hindostan is maintained. The photographic records resemble very closely the traces shown by the plates of the Quarterly Weather Reports of sudden storms, such as that of February 12, 1869.

The Size of Rain-gauges.—Prof. Mohn has published his Report to the projected Congress at Rome on the question of the most appropriate size of rain-gauges. It may be remembered that the Congress of Vienna in 1873 proposed an area of $\frac{1}{10}$th of a square mètre, and a height above the ground ranging from 3 to 4·5 feet. Prof. Mohn has pointed out that not only British meteorologists, but those in many other countries, have adopted gauges smaller than the size just prescribed, and he finally decides in favour of smaller gauges, provided the diameter is not less than three inches. The best height according to him is such as will just ensure freedom from being snowed up, and also avoid in-splashing from the ground in heavy rain.

The Climate of Egypt.—In the *Sitzungsberichte* of the Vienna Academy for March Herr Kostlivy has published an elaborate paper on the daily and annual march of temperature at Suez and Port Said. These two stations, although close together, exhibit great differences of climate, the former being continental and the latter oceanic in type. The instruments were sent out by M. Lesseps, and the account of their erection and exposure is given by G. Rayet in the *Atlas Météorologique* of the Paris Observatory for 1868. The results have been worked out with all possible care, and a plate, showing the curves of daily range for both stations for the four mid-seasonal months—January, April, July, and October—exhibits at a glance the most striking contrasts of the climate. These are mainly produced by the fact that there is much more cloud at Port Said than at Suez, for in summer the prevalent northerly winds are charged with moisture at the former station and produce on an average six or seven cloudy days per month, while at Suez the moisture has been removed from the air by its passage over the dry heated soil, and the number of cloudy days per month is not more than two.

The Temperature of Austria.—In the same number of the *Sitzungsberichte* the same gentleman, Herr Kostlivy, has published the normal Five-Day Temperature Means for twenty-four stations in the Austrian Empire, as a supplement to Jelinek's paper in the *Sitzungsberichte* for 1869, containing similar data for eighty-eight stations. Thanks to the energetic management of the Central Anstalt at Vienna, the climate of Austria is known better than that of almost any other country.

The Climate of the Engadin.—Germany is especially rich in Bath literature, and one of the recent works published by Enke, in Stuttgart, is of considerable importance in the way of meteorology. The Curverein of the Engadin proposed the subject of the influence of that locality on health as a prize essay, and the prize was awarded to Dr. Ludwig,* a resident physician in Pontresina. Much of the work is strictly medical, but the strictly meteorological portion occupies fifty pages. The materials for the discussion are unusually abundant, for at several villages in the district observations have been made on the Swiss principle for many years, and all of these have been utilised by Dr. Ludwig. The results are especially interesting, for we do not possess from any district in Europe, at an equal elevation, at all so rich a mass of information. The observations on solar radiation are very interesting, but are, unfortunately, not comparable with those taken in this country, owing to the dissimilarity in the forms of instruments employed. The winter is naturally very cold. On the average of the last twelve years, the temperature during the three winter months has been above the freezing-point only twice at 7 A.M., twenty times at 1 P.M., and four times at 9 P.M., and only four days in each winter had a mean temperature above the freezing-point.

Evaporation.—The Utrecht Society of Science lately proposed as a subject for a prize essay "The Evaporation from Various Soils and Various Plants." The prize was awarded to Mr. S. H. Miller, formerly of Wisbech. The essay has now been published, and contains a considerable amount of information on the evaporation from several plants, conducted by means of an apparatus invented by Mr. Miller, but with very little discussion of the results.

* *Das Oberengadin in seinem Einfluss auf Gesundheit und Leben.* Von Dr. J. M. Ludwig. (Stuttgart: Enke.) 143 pp., 8vo.

FINE ART.

THE WINTER EXHIBITION OF THE GROSVENOR GALLERY.

(*First Notice.*)

THE Winter Exhibition of the Grosvenor Gallery was opened to the public on Monday last. It contains some 800 drawings by Old Masters, and 364 water-colour drawings by living British artists. It is on the whole a most attractive exhibition, and, for those who already possess a fair knowledge of art, an instructive one. The number of contributors this year is far greater than last, no fewer than 213 collections being here represented. Mr. John Malcolm takes the lead with 119 works; while Mr. W. Russell contributes 98; Christ Church, Oxford, 84; Mr. R. P. Roupell, 82; Mr. J. C. Robinson, 49; the Earl of Warwick, 47; Mr. R. S. Holford, 36; Mr. J. Knowles, 32; and Mr. E. Cheney, 24—these being all of Old Masters. The largest collections of modern British water-colours are those of Mr. Prescott Hewett and of Mr. Humphrey Roberts, which consist respectively of 47 and of 19 works. We are glad to see that several foreign collectors, such as MM. Reiset, Duplessis, and Burty, Mdmes. Ingres and Flandrin, have contributed to the present exhibition; and we sincerely hope that the number of foreign contributors will increase. There will then be less risk of the stores on which we shall be able to draw running low, which will inevitably be the case in a few years, especially if the Academy continue their exhibition of drawings. At the risk of appearing unthankful to Sir Coutts Lindsay for the splendid entertainment with which he has supplied us, we would suggest that he has provided too great a profusion of good things, more than anyone can well examine and digest in a week. Doubtless exhibitions such as last year's and this are a very great boon, and ought to improve the taste of the public. We are, however, convinced that they would be far more useful if they represented either one school or one epoch of art. How much more the public would learn from a chronologically arranged series of the works of any one great master with those of his pupils and imitators; or, again, how much more from the comparison of the works of contemporary artists of different schools. The drawing-up of a catalogue would then be a less arduous undertaking. Recourse might be had to the works of specialists, and comparatively accurate information given; whereas with the present system, when all schools and periods are illustrated, there is not time to gather together, much less to consult, the most recent writers; and so, for dates and such like information, recourse is had to Nagler, Bryant, Siret, or some other general dictionary, the information in which is always behindhand, so that year after year the same errors are

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repeated. Our remarks apply not only to Netherlandish and Italian artists of secondary rank, but even to such masters as Holbein and Filippino Lippi, the real dates of whose birth and death have been long enough known.

The Old Masters fill all the rooms with the exception of the west or largest gallery; but even here they have invaded the screens. Commencing with the east gallery, we find, first of all, the early Italian schools. Here one of the first objects that strike the eye is a splendid design for a chalice by A. Mantegna, drawn with wonderful finish on vellum in pen-and-bistre. A band round the cup, half-way up, is occupied by a series of subjects from the Raising of Lazarus to the Crucifixion; the foot, knop, and stem are occupied by figures of prophets, Apostles, and angels, but perhaps the most exquisitely beautiful portion of all is the foliage interspersed with angels that supports the cup. Close to this is a pen-and-bistre drawing of the Entombment, differing in some respects from the well-known engraving by this artist. Beneath are hung an interesting series of Prophets and Sibyls by an artist of the Paduan school. On this side of the gallery are some examples of the earlier Sienese and Florentine schools, among which we would draw attention to a finished drawing for the picture of the *Deposition* at Florence by Perugino, from the collection left by General Guise to Christ Church, Oxford, and to studies of two standing figures by the same master, painted in fresco in the Sala del Cambio at Perugia, belonging to Mr. Malcolm, who also lends a very life-like drawing by Masaccio of a young man, seated on a plank and drawing in a book. Here is also a finely-conceived severe figure of a saint kneeling with his hands joined, by an unknown Sienese artist. Christ Church and Mr. William Russell exhibit several interesting works by Filippino Lippi, among which is a study for the picture of the *Adoration of the Magi* in the National Gallery. Lorenzo di Credi is represented by some half-dozen drawings of fine quality, among which are two full-face heads of youths, lent by Christ Church and Mr. Malcolm. If in Lionardo this exhibition falls short of last year's, his works are nevertheless sufficiently numerous and important to form a noteworthy feature of the collection; the greater number too are here shown to the public for the first time. The finest of all is a cartoon of a Madonna and Child in black chalk, heightened with white, on brown paper, though, probably—owing to its being somewhat damaged—the portraits will prove more attractive; of these the Earl of Warwick's head of a youth, in red chalk, and two studies (88 and 92), are fine examples. The attribution to Lionardo of the stately bust of one of the Dukes of Milan will, we should think, be contested. This year's display of Correggio's drawings is both fine and numerous; specially noteworthy are a study of a youth holding a vessel in his right hand, in black and red chalk, and the head of an old man in red chalk, both lent by the Earl of Warwick. Titian and Giorgione follow, five drawings being attributed to the latter, though the greater number are probably by other Venetian masters. Three, however, the authorship of which will doubtless be discussed by Dr. Richter, are of high quality and interest. The first, lent by Mr. Roupell, is entitled the *Adoration of the Magi*: the real subject is not easy to determine, but it certainly has nothing to do with the Magi. We are inclined to think it may be a study for a Presentation in the Temple, the building being indicated by an arch on the right which is drawn over a previous study of a man's head. The other two are from Christ Church: the first, drawn with the point of the brush in bistre on brown-tinted paper, being a landscape with picturesque buildings in the half-distance, and a far-off range of mountains. On the left in the foreground are three young men, one pointing to the mountains, another to the left out of the frame, while the third hesitates which to accompany, but appears about to go with the latter. The second drawing, in sepia on reddish paper, represents two lovers seated at the foot of a tree on the right; the youth playing on a mandoline, the maiden with a flute in her right hand, resting her left on his knee while she talks to him; in the half-distance on the left are some picturesque buildings, with a church and tower beyond. Next come some remarkably fine examples of Fra Bartolomeo: the most important being a religious composition belonging to Mr. Malcolm; the most lovely, a head and bust of a maiden seen in three-quarters, modestly bending forward, lent by Mr. Samuel. Two heads, an angel's and a woman's, belonging to the Earl of Warwick, and two sheets of studies of children in red chalk, lent by Christ Church, also deserve special notice. A full-face head of a monk in a cowl is wrongly stated to be the portrait of the artist's great friend Savonarola. With simple mention of a remarkable head of a maiden by Baroccio we must conclude this very summary and rapid notice of the Italian section. Great, indeed, is the contrast between the elegant and refined works of the Florentine and Venetian masters and the dash and vigour of Rubens's drawings; the great Antwerp master is here represented by sixteen works, very varied in manner, the finest, to our mind, being a portrait study in sepia heightened with white, of the Earl of Arundel. A full-length drawing of his first wife, in the three chalks, lent by Mr. Haro, and a sketch in pen-and-sepia for the *Boar Hunt*, are good specimens of his work. Some drawings after Mantegna and Burgmair are interesting as showing that to the study of nature he united that of the works of great masters of foreign schools. Van Dyck is represented by exactly the same number of works as his master, among which are a composition in water-colours, broadly but carefully drawn, representing Samson and Delilah; a portrait of a man in armour in the three chalks, lent by M. Burty; and a portrait-study for an etching, belonging to Mr. Roupell. Rembrandt and his school come next, and form one of the chief attractions of the show, being far more numerous than last year's. Most noteworthy are a bold, rapid sketch with the brush in Indian ink of a young woman sleeping, lent by Mr. Malcolm; a clever, slight sketch in pen-and-sepia of a group of soldiers throwing dice for Our Lord's seamless robe, probably the work of a few moments, yet bringing the scene before us with consummate skill: on the left the Centurion pointing up to Our Lord on the cross, with his back to the spectator. Admirable for the sense of perspective and the amount conveyed by a few lines, is a pen-and-sepia drawing of a village on the bank of a river, with a horse on the tow-path drawing a barge; a boat with a sail on the right, and a windmill in the background, the whole so unmistakeably Rembrandt's work that Koninck's certificate of its authenticity on the back need hardly be mentioned. A pen-and-sepia drawing of the angel appearing to St. Peter in prison, lent by Mr. Cheney, and an interior with figures and a dog, belonging to Mr. Reveley, are wonderful from the way in which the light is rendered. Yet more marvellous is a study of trees, with a wooden gate, in black chalk, lent by Mr. Mitchell. A Christ walking on the sea and upholding St. Peter, lent by Mr. Cheney, is also wonderfully true to nature in every detail. Some exquisite drawings after original Persian illuminations in Rembrandt's possession are also extremely interesting. Of Philip Koninck's work, not represented last year, we have four examples, the finest of all being a highly-finished Rembrandtesque flat landscape in water-colours, with a canal and ship in the foreground, lent by Mr. J. C. Robinson; and *The Ferry*, an able drawing in Indian-ink, belonging to Mr. Knowles. Very fine, again, is a drawing in Indian-ink, by James Ruijsdael, of a hut seen by moonlight, with a man outside standing by a fire; in the foreground, a pool of water. That admirable water-colour painter, Adrian van Ostade, is represented by numerous fine works, the choicest of which represents a cottage of salmon-coloured brick, with an upper overhanging storey of wood, the wall partly covered with the light-green foliage of a vine. In the foreground, on the left, is a boy with his back to the paling blowing into a bladder: a smaller boy in front is impatiently awaiting the completion of its inflation, and a tiny girl in yellow skirt and blue jacket with a basket on her arm is looking on. Further off, to the right, are two women busy over some eels in a tub, which one, knife in hand, is about to skin; yet further off is a group of three men and a boy. A dog and some fowls, a rabbit-hutch, a dove-cote, and other accessories complete this exquisite drawing, which is dated 1673. Hardly less perfect is an interior of an alehouse, with a central group of five peasants smoking and drinking, while an old woman in the background is stirring the contents of a pot over the fire, and another is talking to a child at an open doorway on the right. A sepia and three water-colour drawings by Cornelius Dusart must be mentioned: one of these, belonging to Mr. Malcolm, represents two boors playing backgammon in an alehouse, with three others looking on; two others have just finished a game of cards—the one is standing up taking a pinch of snuff, while the other is leaning back emptying a pot of ale. In the background are four men and women in conversation. We cannot do more than give a passing mention to the works of James de Bray, Frans Hals, Paul Potter, Albert Cuijp, Adrian van de Velde, and Nicholas Berckem. A highly-finished drawing by Samuel van Hoogstraten, dated 1646, is, I believe, the earliest dated work by this somewhat rare master. Jan Steen has two comical interiors of asylums for old men and old women; some boors carousing, a composition of nineteen figures; and a powerful and characteristic but repulsive drawing entitled *Le Bon Vivant en Ménage*. The sea-painters, the Van de Veldes, Backhuizen and Van Goijen are all represented here, the rarest of all, Isaiah van de Velde, by the quay of a Dutch port, in black chalk washed with bistre, on the screen; near to it is a lovely moonlit landscape by Adam Elzheimer. Here are also a study of a woman seated on a stool busy with a cat, *Faisant la Chasse au Menu Gibier*, by Teniers, and a capital landscape with windmills by Peter Bruegel.

In the vestibule are no less than twenty-seven Claudes; a series of studies of flowers painted in bright colours with remarkable vigour by John van Huijsum; some interesting portraits by Francis Clouet, Nicholas l'Agneau, Peter and Daniel du Moustier, and several studies by Watteau. The great attraction here, however, is Michelangelo: first of all, facing the spectator as he enters the gallery from the street, is an important cartoon in black chalk on brown paper, for a symbolical representation of Charity, lent by Mr. Malcolm. Beneath this is a replica of the allegorical composition of the *Archers*, in the Windsor collection, as also three studies for the same, and a beautiful composition representing, on the right, a woman seated with distaff and spindle, and opposite her another woman dozing, with two children standing between them; lower down is a third, asleep in a cradle, at the foot of which is a cat preparing to make a spring. In the sculpture gallery, among other Italian drawings are some fine examples of Raphael. Special attention should be paid to a group of Amorini, lent by Christ Church; on the right three children are carrying a fourth towards a large vase, in which two others are about to dip a companion. From the same collection are two sketches in pen-and-bistre—of a nude mother with a child on her lap, and a boy standing beside her; and of another mother, smaller, with a boy in front of her. An angel holding a tablet and a Sibyl writing on it, belonging to Mr. Knowles, is a fine study in sepia, heightened with white, for part of the fresco in Santa Maria della Pace at Rome. We must also draw attention to

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a study of five figures for a Deposition, lent by Mr. Bale; to another of a child for one of the Amorini in the fresco of Galatea in the Farnesina at Rome, lent by Mr. Knowles; and to a beautiful highly-finished study for a portion of a design for one of the frescoes in the Libreria of the Cathedral of Siena, belonging to Mr. Robinson.

In this gallery are also hung the early Netherlandish and German drawings, a small but important collection, of which we shall treat in detail next week. Martin Schoengauer is represented by a single drawing, a most exquisitely finished design for an episcopal or abbatial staff—unfortunately, hung too high to be properly seen. The specimens of Dürer's and Holbein's works are more numerous and of the highest interest, as are also several fine earlier works by unknown masters. Here is also a wonderfully clever scene of witchery by Hans Baldung Grün, dated 1514. In the adjoining water-colour gallery are a series of no less than seventy-four works by Ingres, dating from 1816 to 1866; a portrait of Lacordaire; half-a-dozen landscapes by Edward Bertin; a drawing of Christ blessing little children, by Sebastian Bourdon; several landscapes by N. Poussin; and a portrait of David, by himself.

In this introductory article we have not attempted to do more than just briefly notice the chief treasures here gathered together, which to be fairly studied would demand repeated visits. The number of those in our busy metropolis who can spare time to examine and digest such an exhibition as this must be very limited, and we cannot refrain from again expressing our sincere hope that the spirited director will aim above all another year at making this exhibition as instructive as possible. In conclusion, as the catalogue is announced to be under revision we would draw its compiler's attention to two points: first, the orthography of artists' family names, especially of those of the Netherlandish schools, which are seldom here spelt as they themselves wrote them; and, secondly, to the frequent errors in the designation of subjects as easily recognisable as those of *S. Thomas receiving the Girdle from the Madonna Incoronata* (4); *The Presentation of our Lady* (418); *S. Anne with the Madonna and Child* (584); *Solomon Adoring Idols* (593); *S. Antony Preaching to Wild Beasts* (618); *An Apostle*, S. James the Less or S. Simon (595). Other instances occur under Nos. 112, 196, 326, 376, &c. No. 579 is not a design for a tomb but for an altar, as the five crosses on the table clearly prove. I would also suggest that notice should in *all* cases be taken of both signatures and dates, even when not authentic. Inscriptions on drawings and paintings often afford interesting information, yet these are seldom given correctly. So here, that beside the portrait of Peter du Moustier runs thus: "Pierre du Moustier, fils d'Estienne du Moustier," and not "fils, *dessin du maître.*" The Dutch inscription on 617 shows this to be a work, not of the German school, but of Roch van Veen, of Haarlem, a clever but little-known artist, who died in 1703.

W. H. JAMES WEALE.

ARCHAEOLOGICAL NOTES FROM ROME.

ON December 13 the sittings of the Imperial German Archaeological Institute in Rome were reopened, with a grand festival in honour of Winckelmann. The German Ambassador and a great number of Italian and foreign *savants* were present. Dr. Klügmann delivered an important discourse on the subject of an Etruscan mirror. He has thus commenced the great undertaking which is to continue the excellent work of Gerhard, as announced in the ACADEMY for December 7, 1878 (p. 550). Nor could he, as he himself remarked, have made a beginning under more favourable auspices, since it fell to his lot to describe a mirror so remarkable in its incised ornaments, and so valuable for the knowledge of that Rome which Winckelmann dearly loved. The mirror in question represents the origin of the city, and the legend of the miraculous rearing of the two brothers. In the centre is the she-wolf, in the act of suckling the two infants; to the right is Faustulus; to the left another shepherd. Above is the personification of the tutelary genius of the Palatine, and beside a veiled female figure—who at first sight might be taken for Acca Larentia, but, on a second inspection, seems more fitted to represent Rhea Silvia—is the tree with the two birds which are recorded in the sacred legend. Below, where we should expect to see a he-wolf, the mate of the foster-mother of the heroes, is a lion. It is difficult to understand why archaeologists have not sooner undertaken the examination of this precious mirror, which has now for two years and more been exposed to public view in the hall of the rising Industrial Museum of the Municipality of Rome, where it was placed by the generous gift of Signor Alessandro Castellani to his native city. It is known, however, why an object of such rarity has not been exhibited in the great Museum of the Capitol among the memorials of the history of Rome. The account of the discovery of this mirror is curious. Among many bronzes deposited at Florence by certain antiquaries was a mirror found at Bolsena (*Volsinium Novum*). It was perfectly smooth on the under side, but on that part where the representation should be it was so thickly covered with corrosion that nothing in particular could be distinguished. It was, in fact, believed that no representation existed there, and it was bought at a very low price, among other bronzes, by Signor Castellani. But, on a more careful examination, there seemed to be certain indications in one corner which led to the supposition that the mirror was engraved. It is easy to imagine the astonishment felt when, the corrosion being removed, a complete design could be recognised. It is certainly not in the best style of art; but, for historical purposes, nothing better could be desired. It would have been most unfortunate had Rome been deprived of this archaeological treasure. To Dr. Klügmann's discourse succeeded that of Dr. Mau, on the mural paintings of Pompeii. Dr. Mau has been engaged on this subject for many years, and published some of his observations on it in the *Giornale degli Scavi di Pompei* at the beginning of 1875. He distinguished the different styles of the paintings, exhibiting some pictures executed with great fidelity and good taste, which will be published in a work on the same subject to be brought out shortly.

THE archaeological conferences promoted by the Pope have begun at the Palazzo Spada, on the ground-floor, where the Academy of the Juridical Sciences, maintained at the expense of the Vatican, has been opened. Signori Cav. Carlo Ludovico Visconti and Gatti have been invited to give instruction in pure archaeology. The first-named has already given some lectures on the topography of Rome, and on epigraphy; and the second will begin a course of juridical epigraphy at the beginning of the new year. Lectures on Christian Antiquity will also be given by the learned Commendatore Giambattista de' Rossi, whose name renders all eulogium superfluous.

SOME of the Roman journals have announced that the late Minister of Public Instruction, Prof. de Sanctis, in order to give a more profitable bent to archaeological teaching in Italy, had decided on modifying the decree of 1875 by which an Italian School of Archaeology was instituted. This institution of 1875, founded by the Minister Bonghi, was not, indeed, a very novel one. As long ago as 1866, Senator Fiorelli, at that time Director of the National Museum at Naples, and of the excavations at Pompeii, succeeded in founding a college in Pompeii itself, where he brought together an archaeological library of considerable importance. But the experience of some years has shown that the college could not possibly have flourished very long without an indispensable transformation. As young men were invited to join it who had not yet completed their classical studies at the university, and who consequently could not be left to themselves without daily elementary instruction, Bonghi rightly desired that scholars who had taken their doctor's degree, and were therefore versed in philology, should enter the school; and, in order to perfect them in their studies, he established a rule that they should remain a year in Naples and Pompeii, a year in Rome, and a year in Greece. He also allotted an annual sum to each, larger than the stipend assigned to professors in the Lyceums. He intended by this means to open the door more effectually to those young men who, having taken a doctor's degree, would else have found themselves, from a desire to reap the immediate fruits of their past labours, under the necessity of speedily seeking a post in the department of Secondary Instruction. But, however just the views of Signor Bonghi may have been, it seems that the experiment was not altogether successful in the end. It has been observed that a school founded on these principles might be beneficial in countries where university instruction of a higher grade can be given, because there the students would derive from secondary instruction that degree of knowledge which serves as a real assistance in entering with spirit into the study of the classics, of ancient history, and of the elementary branches of archaeology. It appears that the course of instruction in Italian universities (which, in other respects, has of late years produced excellent teachers of secondary classical schools, and scholars exceedingly well prepared for the study of language and philology) does not allot any great share to antiquarian studies. Prof. de Sanctis, who for many years has written on the need for the foundation of special schools, believes that every objection would be removed if those scholars who wish to devote themselves to the study of archaeology could find instruction of a wider scope in connexion with the Faculty of Letters at the University of Rome. He considers it indispensable that they should be trained in the elements of Greek and Latin epigraphy, in ancient history, geography, and topography, in order to pass subsequently to special courses of study on the history of the arts and on antiquities. It is not known whether the late ministerial crisis will impede the execution of Prof. de Sanctis' projects.

IN the excavations at the Baths of Caracalla, lately recommenced, a very beautiful marble head has been discovered, in which may be recognised one of the most perfect reproductions of the *Doryphoros* of Polycletus.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. GOUPIL AND CO. have rearranged their galleries, having the walls again covered with fresh pictures from Paris. This free exhibition is really one of the most attractive in London, many of the new pictures showing the astonishing richness in colour, fertility in romantic *genre*, and rapid detail by dextrous handling, that still distinguish the followers of the Fortuny school. Other works of great interest are numerous: landscapes by Wahlberg, and his pupil Forna; also by Maris and H. W. Mesdag. M. Pasini—who worked in the East with Gérôme, and who took one of the gold medals at the Paris International Exhibition—is represented by an Oriental scene, quite perfect in its imitation of textures and architectural surfaces.

AT the same publishers' may also be seen examples of *photogravure*, lately completed, which go beyond any hitherto accomplished. The direct rendering of the touch of the painter carries this art beyond the possibilities of mezzotint, or, indeed, of any form of reproduction by any inter-

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mediate hand. The very loading of the paint on the lights is exactly expressed, and every touch of colour between brightness and shade, so that the finest variety of expression on a hundred faces, which would require a year's work on the part of a skilled engraver, is infallibly conveyed by this scientific process in a few weeks, and at the same time tones of background and sky more subtle than have yet been conveyed by any kind of printing. Further than this, the power of shade and emphasis of black is now quite equal to the strongest engraving. We acknowledge the greatest admiration of this new art as exhibited in the works now to be seen in Bedford Street.

THE *Keystone* states that Mr. Boehm, A.R.A., has been commissioned by Her Majesty to execute a memorial of the late Princess Alice.

MESSRS. SAMPSON LOW AND CO. are about to publish in cheap monthly volumes a series of illustrated biographies of great artists, compiled from the latest authorities, and giving the results of the important researches that have been carried on during the last twenty years in the field of art history. Each volume is to form a monograph on some artist, and will contain his portrait, and as many examples of his art as can be readily procured. The work, indeed, appears to be devised upon much the same plan as the German *Kunst und Künstler*, and, if it only be carried out in the same wide spirit as that excellent publication, it will doubtless meet with great success. Among the earliest biographies promised are Rembrandt, Titian, Holbein, Turner, Lionardo, Raphael, and Michelangelo.

THE death is announced, at the age of fifty-four, of Edouard Moreau, the distinguished miniature-painter, best known for his pictures on fans.

A FOURTH and enlarged edition has just been published of Charles Clément's admirable essay on Michelangelo, Lionardo, and Raphael.

IT is proposed that a school of design for women shall be opened in Florence in connexion with the Academy of Arts. This is the first time such a project has been thought of, for drawing has not hitherto formed part of female education in Italy, and, indeed, even among educated women it is quite a rare accomplishment. It is hoped, however, that by the opening of this school of design an impulse may be given to its study, and that Italian women may be stimulated to endeavour by being offered the same advantages of training as their American and English sisters enjoy.

OSCAR PLEITSCH, the delightful and indefatigable illustrator of children's books, has published this year another of his favourite quarto volumes. It is entitled *Guckaus*, which may be translated "Peep-bo," and contains seventeen charming woodcuts of German child-life. Eugen Klimsch also has provided another pretty book of woodcuts for children, entitled *Sunbeams from the Spring of Life*.

THE distinguished amateur and collector, M. Benjamin Fillon, has just given a curious bronze statuette of Victory, a Gallo-Roman work of the sixth century, to the cabinet of medals in the Bibliothèque Nationale. The statuette was engraved a few months ago in the *Gazette des Beaux-Arts*.

THE Luxembourg, which has been closed since the middle of November, is to be re-opened on the [illegible] inst. Several new works have lately been added to it which will now be shown to the public.

M. PAUL FOUCART, Professor of Greek Epigraphy at the College of France, has been appointed director of the French School at Athens, in place of M. Albert Dumont.

THE *Zeitschrift für bildende Kunst* opens this month with an article by Prof. Michaelis on "The Society of Dilettanti in London," giving an interesting account of English connoisseurship from the time of Lord Arundel, our first great collector, and of the organisation and curious rules of the Dilettanti Club of which Horace Walpole wrote to his friend Mann that "the nominal qualification for a member was having been in Italy, but the real one was being drunk." Friedrich Pecht concludes his biographical sketch of Raffael Mengs; and Dr. J. P. Richter an historical study of the town of Ostia. An etching by W. Unger from a picture by P. Molyn in the Vienna gallery is not equal to Unger's usual work; nor can much be said for an original etching which serves as frontispiece.

THE STAGE.

MR. IRVING AND MISS ELLEN TERRY AT THE LYCEUM.

THE commencement of the winter season at the Lyceum is invested with a special interest owing to the circumstance that this theatre, which has become so closely associated with the name of Mr. Irving, has now for the first time passed into the hands of that popular actor, who henceforth assumes the sole responsibility of management. No one who is anxious for the welfare of the acted drama will be likely to undervalue the services rendered by the late Mr. Bateman and those who have held the direction of the theatre since the decease of that gentleman. The Lyceum has not been identified exclusively with the poetical drama either old or modern—nor is it at all desirable that it should be—but it has at least been so conducted as to set at rest the disputed question whether there exists a sufficient public interested in entertainments of that class to afford due encouragement for worthy effort on the part of actors and managers. Improvement, however, in stage matters has been in recent times a somewhat slow process. Mr. Irving has been successful at least in spreading abroad a notion that actors ought to study the text of the authors they represent; though he has himself been guilty of not a few liberties taken with the plays of Shakspere that have betokened more regard for the convenience of the stage-carpenter and the laborious scene-builder than reverence for the poet; and certain of his arrangements have—not without some show of reason—been charged with a desire to substitute for the subtle truth and beauty of the original the poorer and more obvious art of the melodramatic actor. Over and above this, the Bateman-Irving management have exhibited in ways which need not be here specifically referred to an almost cynical indifference to that paramount obligation of managers aspiring to a high character—namely, the duty of bestowing the utmost possible care and pains upon the general completeness and harmony of each performance.

Happily the day is now manifestly approaching when not only the "star" system, as it is called, will be generally discredited, but when our leading actors will cease to be so strangely oblivious of the fact that they have themselves a deep personal interest in this matter. The finest of conceivable acting may be deprived of its effect by the inefficient fulfilment of some minor part; and even the most dignified associations are, on the stage above all other places, liable to suffer irreparable injury from the presence of discordant elements. Of the change that is in progress in this respect we have at the Lyceum some substantial tokens. By inviting the co-operation of the greatest of living actresses, Mr. Irving has shown that he is not bent upon the unwise and self-defeating object of endeavouring to shine alone in the eyes of his admirers; and, to do him justice, there is no evidence of there having ever been on his part any such intention. His company in general comprises, it is true, no performer, except the actress referred to, who can be said to be in any way distinguished; and it would not be very difficult to suggest how it might be strengthened even from the present somewhat scanty choice of available talent. But for a manager who has as much influence and authority as Mr. Irving may justly assume to himself it is easy, when there is the will and the requisite judgment, to take care that there shall be at least no glaring errors of taste or displays of misdirected ambition. After all, what is wanted on our stage is not an unlimited supply of histrionic genius so much as an overruling authority, capable of reducing the whole representation to just proportions; of moderating, if need be, a piece of acting which apart from its absolute merits may be too strongly marked for the general tone of the performance, or, *vice versa*, suggesting a certain heightening of colour where desirable for a similar reason; and of generally insisting that the minor details shall be carefully rendered, and that all shall be brought within the limits of good taste. Such a manager we have in Mr. Hare; but his theatre is chiefly devoted to comedy. Mrs. Bancroft may also be credited with observing in the same conscientious spirit her own just though somewhat narrow standard of art. These conditions, however, have not hitherto been wholly fulfilled at the Lyceum, as it would be easy to show by citing examples, conspicuous and unconspicuous, of associates of Mr. Irving who have been permitted nightly to deliver passages of exquisite poetry with the accompaniment of some of the worst of the vices stigmatised in Hamlet's address to the players. All this is, however, now to be remedied; at least, so it may be hoped, if the management are not disheartened or lulled into indolent self-content by the well-meant but injudicious praises too often lavished by some public writers upon merits and demerits alike. Mr. Irving, like most men who strive to attain a lofty ideal, is presumptively often enough grieved at heart by partial failures and unforeseen shortcomings; and it is probable that no one could be more painfully conscious than he is of the fact that the extravagant and indiscriminate nature of the adulation that he has lately been accustomed to receive tends to rob his most successful exertions of their just reward and best encouragement.

But the hopeful signs which accompany the commencement of the new reign are happily not confined to the distribution of parts—which, indeed, is not entirely satisfactory, for it includes a stout and elderly Horatio exhibiting "a truant disposition" and a reluctance in the matter of "going back to school in Wittenberg." Mr. Irving has set to work to prepare a new version of *Hamlet* for acting purposes; and with this view he has with equal modesty and good sense associated with himself a gentleman who is not only a careful student of old dramatic literature but a worker who has devoted a special study to this particular play. It is not expected of actors, however distinguished, that they should be laboriously minute in the matter of old texts. As a rule actors who, like John Kemble, have shown any tendency to researches of this kind have reaped little but ridicule for their pains. Shakspere criticism is a study in itself, demanding no small amount of leisure and patience; and the humble but sensible principle of the division of labour seems to require that those whose genius and inclination lead them to the difficult and exacting profession of the stage should be content in these matters with the labours of the best editors and commentators. Nor need they be ashamed to make use of all available aids to a comprehension of the true significance of scenes and passages. Mr. Irving's efforts in the way of Shakspere criticism have been confined to two contributions to the *Nineteenth Century*, which cannot be said to have increased his claims to the respect of the public, for one of these was devoted to the absurd and, in its very nature, insoluble question of whether the "Third Murderer" in *Macbeth*, who has but one word to utter, is identical with a certain "attendant" who speaks but one line of an equally insignificant character; while the other

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essay was occupied with an attempt to show that Ophelia was not cognisant of the "espials" to which her lover was subjected—though nothing could be clearer than the evidence to the contrary—and also to prove that Hamlet, in the scene referred to (Act III., scene i.), is from the first aware of these espials, and this in defiance of the text, and on no other ground than upon certain supposed peculiarities of the old Quartos which on reference to those authorities were found to have no existence in fact. Mr. Marshall, whose name is recognisable under the initials of the Preface of the Lyceum book, was not likely to lend his countenance to trifling of this kind. Any way, though Mr. Irving, paying decent respect to his own groundless theory, takes his eyes off his book (in spite of the plain direction of the ancient text) and glances at the retreating forms of the King and Queen, we find nothing of this in the new acting version—a circumstance which must almost of necessity be attributable to deference so far to some other authority. It would have been satisfactory if similar influences had resulted in the restoration of the text and order of lines at the close of the play scene. This, it is true, must have entailed the omission of that picturesque outburst the effect of which on the audience recalls some of the most famous of recorded triumphs of great actors in the past. No admirer of Mr. Irving would willingly part with this splendid incident, which is not melodramatic, for melodrama in the very tempest and whirlwind of its passion is always shallow and obvious—whereas this piece of acting, regarded in itself, is subtle, impressive, and touched with a fine imaginative colouring. But it is not Shakspere, who, faithful to the spirit of his own creation, never represents Hamlet as violently disturbed over the triumphs of his own intellect, as he is again and again when communing within himself upon the treachery and meanness by which he is surrounded, or reproaching himself with his irresolute habit. Why, indeed, should he shout in sudden triumph over the demonstration of a truth of which in the depths of his speculative, over-refining, and habitually procrastinating nature there never had been any doubt but what was hypothetical, shadowy, and unreal? Certain it is that the Hamlet of the text does not exclaim, or spin, or drop upon the royal seat exhausted with a wild outburst, but, on the contrary, breaks into playful rhymes, and begs his bosom friend Horatio to tell him whether he does not deliver them well enough to afford hope of "a fellowship in a cry of players." Generally, however, this stage version is deserving of praise; for there are no attempts—at least no further attempts—to suppress lines or alter their order for the sake of "pictures" or "situations," as they are called.

The good judgment of Mr. Marshall is, perhaps, further discoverable in the restoration of the apostrophes to the Ghost as "old mole" and "Truepenny," though it is strange that Mr. Irving should have originally omitted these, which are among the very key-notes of Hamlet's condition of mind—the most conspicuous of the "wild and whirling words" which show that his reason was really disturbed, and that he was not merely feigning to be mad, as he more than once asserts or hints, but, as often happens under these conditions, was really stricken with some form of insanity. This is, I take it, Mr. Irving's view; and those who doubt its correctness must undertake the difficult task of explaining what need there was to "put an antic disposition on" with his two friends, to whom he actually confides in sworn confidence his intention of playing the madman. Mr. Irving is, perhaps, the first of recorded representatives of Hamlet who does not leap into Ophelia's grave and there carry on his angry, mocking dialogue with Laertes; and it is observable that the old-stage direction, "Leaps in after Laertes," which was probably only an inference, and certainly not a necessary inference, from the text on the part of the printer of the unauthorised and grossly defective Quarto of 1603—for it nowhere else appears—is omitted in this book. Certainly it is hard to conceive that Laertes would not rush towards Hamlet at the first sound of his voice; and unquestionably the whole scene gains in dignity by this thoughtful emendation. In criticising this performance in the columns of the *Daily News*, writing after the fall of the curtain, and at the unpropitious hour of one in the morning, I have, unfortunately, said that the exquisitely touching scenes in which Ophelia's madness is displayed have been "considerably reduced:" I should have said slightly reduced; and it should be added that the excisions made are for obvious reasons perfectly excusable. The final scene of the play now takes place in a hall of the palace, open on one side to the garden—or rather to the "orchard," for Mr. Marshall prefers to consider that the orchard was in that unusual degree of proximity to the palace, and that the king had been murdered in this particularly unsecluded spot. To this the chief objection is that it is contradicted by Hamlet's exclamation, "Let the door be locked." The scene is, however, unquestionably rendered more picturesque. The churchyard scene as now represented, or rather the notion of burial at nightfall, assuredly finds no warrant in the text; but it is exceedingly beautiful; and like praise may be accorded to the well-drilled movements and picturesque groupings of the personages and spectators. Mr. Marshall would have done well to abstain from challenging too close an examination of the grounds of this change by advancing, as he has done, reasons that are either fanciful in character or manifestably untenable.

What is most praiseworthy in this prepared version is the absence of any tampering with the order of scenes. Great set-scenes entail, of course, loss of time; probably not less than forty minutes altogether are thus sacrificed for reasons altogether unknown to the Elizabethan stage. It is not to be wondered at, therefore, that ancient plays are perforce represented nowadays in a somewhat maimed condition. Altogether the excisions are very large, though not, perhaps, larger than in the old acting editions. Some passages that have long been banished from the stage are, however, restored—I trust not merely in deference to the desire of the stage-carpenter, though the step is obviously conducive to his comfort and convenience. As may be supposed, all references to young Fortinbras are gone; but, unhappily, this has entailed the omission of that very fine soliloquy (Act IV., sc. iv.) which adds some almost essential touches to the mental portrait of the young prince. It is curious that Signor Salvini, in his otherwise far from praiseworthy version, contrived to bring back this most important passage. If Mr. Irving could do the same he would add still further to the obligations he has laid upon friends of the drama. I must not omit to give credit to Mr. Irving and his coadjutor for their sound judgment in adopting in the first act the arrangements first introduced by Mr. Tom Taylor in a version prepared by him some time ago for performance at the Crystal Palace, by which the truth and beauty of the representation are greatly enhanced. On the whole, this is probably by far the most picturesque performance of *Hamlet* ever witnessed; and the scenic illustration is of that legitimate kind which excites and aids, without disturbing, the imagination of the spectator. There is really no more reason why plays should be produced with a Quakerish abstinence from appropriate decorations than why churches should be built in the plainest possible style; though the long intervals between acts are purchased, as we here see, at a somewhat heavy price.

Of Mr. Irving's performance there still remains something to be said, for criticism of significant details is really inexhaustible. Its merits and defects alike seem to arise from the actor's strong conviction of the unhinged condition of Hamlet's mind. That he is not merely feigning madness, but is swayed by uncontrollable impulses, is the basis of this presentment of the character; and this gives undoubtedly much force and picturesqueness, and, what is more valuable, much subtle truth to numerous passages. Without this key the needlessly mocking spirit of his utterances to Ophelia, together with many other matters, cannot be explained. Attempts to show that he attacks her with cruel vehemence because he has discovered the "espial" by her father are answered by the fact that the supposed marked change of tone after the point at which it has been ingeniously, but not too ingeniously, suggested that Polonius accidentally reveals his presence, is fanciful.

Mr. Irving, to do him justice, has never countenanced, but, on the contrary, has by implication repudiated this view; and consistently with this there is in this scene a distinct increase of tenderness on his part, reluctantly yet fully revealed, which renders it infinitely more pathetic than it was wont to be; for who cannot feel that his harshness has here no worse object than that of turning her thoughts—vain task!—away from one whose life is by a cruel fate forfeit, as it were, to the accomplishment of an awful purpose? But unhappily Mr. Irving is almost entirely oblivious of the fact that Shakspere's Hamlet has not lost those princely graces which Ophelia in her fond and partial, but clearly not wholly fanciful, estimate so beautifully enumerates. Such a man—so scholarly, so well-bred, so courteous, so accustomed as he must have been to have his own superiority, both social and intellectual, voluntarily conceded—could presumptively no more under an attack of cerebral excitement fall into the condition of the strange, angular, restless creature whom Mr. Irving depicts as constantly jerking the head upward by way of emphasising his lines, and alternately passing between a solemn delivery, approaching to a drawl, and a hurried utterance in a tone of commonplace familiarity, than an accomplished gentleman in his cups would be instantly transformed into the likeness of the most brutish of the rabble rout of Circe's followers. Scornful and even savage he undoubtedly is in the contemplation of the wickedness and meanness of others; and assuredly he is given to the utterance of a wild, unseemly, and not always decent kind of wit; but there is still habitual dignity of character and suavity of a noble and commanding kind. Hazlitt's observation, that he should be "the most amiable of misanthropes," is assuredly as well-founded as it is certain that Mr. Irving's occasional rather awkward displays of amiability are not of the kind that we are led to expect. Hamlet's enquiries about the troop of strolling players exhibit just that condescending curiosity and that intelligent interest which sit gracefully on the shoulders of princes, and win them golden opinions from the people, ever willing to acknowledge handsomely the virtues of exalted personages; but there is nothing in all this of slovenly carelessness. It is Mr. Irving's mode of relieving the habitual petulance and ill-manners in which he indulges by an ignoble sort of familiarity wholly devoid of grace or of any other association worthy to be admired. If standing to talk he has a habit of holding his visitor by the arm or the buttonhole while assuming a slightly stooping attitude. Thus he arrests and almost drags in the first player to listen to his instructions, which he delivers in a chatty, colloquial, hurried manner out of harmony with the essentially didactic character of that brief but comprehensive essay on the art of acting. And so determined is the actor that this scene shall bear less the air of an address to the actors on important topics than that of a few "good things" to be carelessly dropped into the ears of one of them, that he will by no means allow more than one player to be present—even this one being, as I have said, compelled (like the Ancient Mariner) to stand and hear—that the

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text itself, which in every one of the old editions distinctly warns us that, not "a player," but players are present, is deliberately violated, even to falsifying the book. That the old petulance of manner was exaggerated and misplaced has, I suspect, occurred in some shape to Mr. Irving. He is now at least less rude to poor Polonius; though he is still "mightily displeased, I promise you"—as last-century folk would have said—when Rosencrantz and Guildenstern, though they would have played upon him, confess that they cannot play on the recorder. Yet here, as elsewhere, the very essence of the situation lies in the perfectly easy triumph he obtains. He plays, in brief, upon them; not they on him: and so far from showing violent resentment, he indulges only in careless banter. With Ophelia, notwithstanding his previous fine display of tenderness, he also works himself into a real, as manifestly distinguishable from a simulated, passion: talks to her of "your paintings too," and lisps amblings, and lispings, as if she it was individually, poor lady, who had been guilty of all these enormities, although it is quite clear that Hamlet uses the word "your" simply as equivalent to "of that sex to which you belong;" while, to add emphasis to this misconception of the text, he actually pursues the terrified Orphelia with menacing gestures round the room. It is but an ill compensation for all this that Mr. Irving's Hamlet marks the esteem in which he holds Horatio by an effusive and almost fondling manner that is in nowise akin—and indeed is repugnant—to the spirit of the frank honest friendship and affection that he bears towards his chosen friend and comrade. The false emphasis from which Mr. Irving is never wholly free is perceptibly less; but it is still enough to frequently distress the ear of listeners. I might cite numerous instances; but one or two will serve. In the lines

"It cannot be
But I am pigeon-livered and lack gall,"

Mr. Irving emphasies neither the compound expression "pigeon-livered" nor the word "gall," but dwells heavily on the word "am," as if he were quoting the observation of some impertinent person which had long been rankling in his mind. So in the line

"That makes calamity of so long life"

the actor's voice rests so distinctly on the word "long" that he would seem to be contradicting some invisible person who had asserted that the influences referred to had a precisely opposite tendency; and again, in uttering the line of the soliloquy, after the departure of the players,

"He would drown the stage with tears,"

he dwells heavily on the word "drown," as if tears might but for this thoughtful precaution be supposed to burn. But all this is less annoying than his frequent habit of adopting a tone which strikes the ear as curiously out of accord with the thoughts or feelings expressed. These faults are the more to be regretted, because of the tendency of less practised actors to follow distinguished models. "Irvingisms" of this class are, indeed, already distinctly traceable in more than one quarter. Mr. Irving, if I may so speak without irreverence, may be regarded as the chosen instrument for raising the poetical drama from the degradation and discredit into which only lately it had hopelessly fallen; but it is greatly to be feared that he would set no example but what is worthy of imitation.

The part of Ophelia, in which it has been the lot of Miss Ellen Terry to make her first appearance before a Lyceum audience, is not, from the actor's point of view, a great part; but it is one in peculiar sympathy with that incomparable actress's most striking gifts. Its requisites are a natural grace of demeanour, a modest, unaffected manner, a sweet, open frankness; and with these qualities a refined tenderness and a rare power of pathetic expression. All these attributes Miss Terry possesses in no common degree; and besides these she has the crowning advantage of a countenance singularly pleasing when at rest, and in changing not less quick to indicate fleeting shades of thought and feeling throughout the widest range. She is delightful in the indication of childlike innocence and guileless trustfulness, and she is not less empowered to touch the heart of the spectator by the expression of overwhelming sorrow. A more impressive gift still is her power of bringing to bear upon the mean and cruel and base looks and tones of almost terrible anger and aversion; but this is foreign to the part of Ophelia. All that this character seems capable of in the way of winning sweetness and of moving pathos it receives at her hands. She reveals to us, as it were for the first time, the simple beauty of the daughter's affectionate submission, and makes us feel more deeply than we have ever felt before the deep dejection of her spirit when her maiden dream of love suddenly vanishes and leaves her in the presence of misery and despair. The swift shade of pain and anxiety that passes over her features at the first token of her father's displeasure is very beautiful; as is her meek embarrassment and momentary pause at the word "touching;" her reluctance to add the name of "the Lord Hamlet;" and her frank but maidenly avowal of the belief that love has made him mad. Not less true, direct, and tender is her momentary lingering over the love-gifts which she comes to return; and most affecting are the indulgent tenderness and pity of her catalogue of the graces and accomplishments of her distracted lover, whose cruel words are still ringing in her ears. The closing scenes in which she appears were, at least in this first performance, wanting in something of that most pathetic suggestion—the condition of a disordered mind mercifully relieved from nearly all the bitterness of sorrow, by reason of the mere inability to dwell on any theme long enough to feel deeply all its significance. The careless gaiety over which the memory of past calamity passes only now and then, as the shadow of a cloud moving swiftly in a bright sky, was, it seemed, less to be noted than the real pain and grief of the sorrowful utterances thus preparing the spectator—so it was felt—rather for death by her own act in some momentary paroxysm of despair, than for that accidental, heedless, happy end, with all its childlike associations of gathering wild flowers, as related by the Queen in one of the loveliest passages in the play.

MOY THOMAS.

MUSIC.

MR. CARL ROSA will commence his season of English Opera at Her Majesty's Theatre on Monday, January 27. Wagner's *Rienzi*, Guiraud's *Piccolino*, and Bizet's *Carmen* will be added to the *répertoire* in the course of the season, the two works first named being genuine novelties in this country. *Rienzi* is of little value as an illustration of the poet-composer's theories on the lyric drama; but it contains much beautiful music of the Meyerbeer school, and can scarcely fail to be received with favour. Guiraud's opera is remarkable for bright sparkling melody, not unmixed with traces of tenderness. Some doubt may be felt as to whether the work will create its due effect on so large a stage as that of Her Majesty's, but otherwise Mr. Carl Rosa may be congratulated on his choice.

THE symphony in F by Hermann Goetz will be repeated by general desire at the next concert of Mdme. Viard-Louis, January 21, when the tasteful ballet-music in M. Gounod's *Polyeucte* will be introduced to a London audience. The *Stabat Mater* of M. G. Salvayre, performed with much success at the Paris Conservatoire concerts, will be given later in the season.

THE fifth part of Mr. Grove's new *Dictionary of Music and Musicians*, which has just appeared, carries the work from "Ferrarese del Bene" to "Guitar." By far the most important article in this part is that by Mr. C. Hubert H. Parry on "Form." It extends over fourteen pages, and the subject is excellently (though necessarily not exhaustively) treated; the gradual development of the modern symphony from the older dances being very clearly traced. Sir F. A. Gore Ouseley's article on "Fugue" is much less satisfactory, being unduly short, and of very little practical use to the student. The illustrations given are also singularly uncomfortable—to say the least of them. The author would, we think, find it difficult to justify such harsh progressions as some which he gives in the first example on page 568. Among excellent articles in this part may be named those on "Fingering," "Flageolet," "Flute," "Gluck," "Gounod," "Grétry," and "Grisi." The number as a whole may be pronounced equal in merit to those which have preceded it. We notice in passing that while biographical notices are given of three Glovers, the one who a generation since was probably the best-known, and certainly the most popular of all—Stephen Glover—is not even mentioned.

M. MASSENET, the composer of *Les Erinnyes* and *Le Roi de Lahore*, is at present at work upon a grand Italian opera entitled *Erodiade*.

HEINRICH PROCH, well known as a composer and teacher of singing, died at Vienna on the 18th ult., at the age of seventy years. Among the best-known of his pupils are Mdme. Dustmann, Mdme. Czillag, Mdme. Liebhart, and Mdme. Friedrich Materna.

A NEW "Stabat Mater," by Theodore Gouvy, was produced under the direction of the composer at the tenth Gewandhaus Concert at Leipzig on the 19th ult., and was favourably received.

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LITERATURE.

The History of Afghanistan, from the earliest Period to the Outbreak of the War in 1878. By Colonel G. B. Malleson, C.S.I. (W. H. Allen & Co.)

So indefatigable a writer as Colonel Malleson cannot expect that the products of his literary industry will all be crowned with success. He labours with his pen too fast and too continuously, and accepts, perhaps, with too little hesitation or misgiving the responsibility of supplying an ephemeral want. The volume under actual notice must be regarded as a *tour de force*, produced, if we mistake not, in the same year as the author's other two histories—that of the *Indian Mutiny* and that of *Final French Struggles in India*. In such light, while admitting its value to instruct the wholly ignorant, refresh the memories of the initiated, or coach up legislators who have sore need of coaching, we are unable to consider it a thoroughly felicitous performance, justifying its somewhat ambitious title. It is evident, and would be equally so without reference to the words of the Introduction, that the historian has, in this instance, "worked double tides, grudging no labour which might be required to present to the public a readable account of the antecedents of the country now invaded by our armies." We know, moreover, that "the mere mechanical labour of writing has been great," and, when we consider the bulk of the printed matter before us, we are fairly astonished that such a book has been produced at all. But it grieves us to add that, owing to hasty preparation, all that we obtain is a creditable summary of certain minor tributary histories of Afghanistan, when we really require a full but popular history of that country. Colonel Malleson has thrown into his pages a mass of material which, without the process of critical examination, is comparatively valueless, and which, to be converted into permanent use, needs something analogous to the sieve and crucible of everyday practical life. It may be said that readers of ordinary intelligence are capable of sifting and extracting for themselves; but we believe that the majority of such persons would rather undergo the trouble of inspecting original books of reference for this purpose than accept, as a basis of enquiry, the *excerpta* of any modern compilation whatever.

Having put in an objection sufficiently serious of its kind, we are bound to give examples of the meaning intended to be conveyed. Let us, then, state plainly that, excellent as are the authorities named in the Introduction—to wit, Hanway, Sir Henry Elliot, Erskine, Thomas, Briggs, Blochmann, Ferrier, Kaye, Burnes, and the writers in the *Calcutta Review*—there is no evidence before us that less known but not less important chroniclers have been consulted. We do not so much refer to native as to European contemporary chroniclers, who treat especially of Afghan history. Among persons of this class none is more entitled to consideration than a certain learned Polish missionary who, when procurator to the Jesuits, was associated with the Bishop of Ispahan in a negotiation at the Court of Persia in the early part of the eighteenth century. Father Krusinski, as he was called, is quoted by Sir John Malcolm alternately with Hanway in corroboration of the record obtained of Shah Husain's reign; and the value of his testimony is enhanced by the statement that he was at Ispahan during the greater part of the period of which he wrote, and had the best opportunities of collecting the most accurate information. The general truth of Krusinski's narrative is, moreover, substantiated by Persian manuscripts of the period, and by Jonas Hanway, who came to Persia some years later.

Now, the Afghan invasion of Persia occurred in 1723, and when the troops of Mir Mahmud of Kandahar reached Gulnabad, twelve miles from Ispahan, Krusinski was in the capital. On March 8—for May 8, the date fixed by the Persian astrologers, is probably a misprint—occurred the decisive engagement the memory of which gives to the locality an undying reputation. It is clearly and concisely described by Colonel Malleson as follows:—

"At sunrise the battle joined. The left wing of the Persians bearing down on the right wing of the Afghans forced it back. At the same time the Viceroy of Arabia, making a *détour* with his own troops, turned the left flank of the Afghans, and, falling upon their camp, set to work to plunder. This act, it will be seen, lost the day. When he started to engage in the turning operation, the right wing of the Persians attacked the Afghans opposed to them, and drove them back. Mahmud, who watched the battle from an eminence, thought that all was lost, and prepared to flee. All would have been lost had the Viceroy of Arabia not stopped to plunder. But as he did not follow up his advantage, the Afghan general, falling back, drew the enemy within range of the swivel-guns fixed on the backs of the camels, kneeling in a line, and then, opening out his ranks, poured in a volley. This fire not only checked the advance of the Persians, but threw them into inextricable confusion. A charge of the Afghans converted this into a complete rout. The victors drove the enemy before them for some distance; then, wheeling round, captured their cannon, which had been left unprotected. These guns were at once turned on the Persians with decisive effect. Their centre was annihilated; their left wing forced back; the Viceroy of Arabia was compelled to leave the greater part of his plunder, and flee into the town. The victory was, in fact, decisive. It placed Ispahan in the hands of the Afghan adventurer."

Sir John Malcolm supplies much the same account of the battle as the above, but brings upon the scene one who played a prominent part in it, Aman Ullah Khan, a worthy lieutenant of Mir Mahmud. Ferrier, wrong in his date of the action, is perhaps the more minute narrator, following out the same general conclusion that the love of plunder had withdrawn the troops of the Wali from the post of honour—hence the Persian disaster. All, it is presumed, have gathered their main facts from Hanway: but Malcolm notices the discrepancy with Krusinski's statement, while in the volume under review it is apparently ignored.

According to the Jesuit missionary, there were two generals who divided the command of the Persian army, the I'timádu-d-daulah, a high officer of state, and Muhammad, Wali or Governor of an outlying province of Persia, peopled for the most part by Arabs. Next in rank to these were Mirza Rustam Khan, commanding 400 Georgians of the royal guard, and Ali Murdan Khan, an hereditary chief of distinction. It was agreed that while the two last named made a front attack, each upon a separate wing of their opponents, the Wali should take the Afghans in rear. The whole movement was quite successful, and the leader of the enemy's forces had actually made arrangements for his own immediate escape, when the I'timádu-d-daulah, who, at the head of a formidable body, was expected to complete the victory by a firm and well-delivered blow, purposely scattered and extended his men to give the semblance of confusion, and himself set the shameful example of flight. It is alleged that the treachery was caused by jealousy of the Wali, and that if the latter had only been well supported by his colleague, the Afghans would never have gained the day.

After all, it is not, perhaps, of much consequence to the European reader how the battle of Gulnabad was won, so long as it is known that it *was* won by the Afghans, and that the victory virtually placed their commander in possession of the throne of Persia. But we are sure that the writer of this new History would wish to do justice to the individual characters of his drama as well as to content those for whose study they are exhibited; and we have good grounds for surmising that the extract chosen does not contain the single passage of which the historical accuracy is open to question on close scrutiny and collation. Doubtless, a like difficulty presents itself in comparing the several texts of most Oriental annals; but standard history is arrived at by a slow process and the exercise of much discrimination in disposing of conflicting statements: and when we have good reason to believe that the Wali of Arabia was invested with the supreme command of the Persian army immediately after the disastrous engagement aforesaid, it seems to us unlikely that this officer had shown such utter recklessness and incapacity on that particular occasion as is attributed to him by Ferrier and, we may now

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add, Malleson. May we not even find subject of comment in the passage on page 246, wherein this same personage is described as "leader of the high nobility, Abdulla Khan, Viceroy of Arabia"? Was Abdulla Khan indeed the name of the so-called viceroy, and not Muhammad—or, as Krusinski (who probably knew him) writes, in the quaint orthography of the day, "Machmet"? And is "Viceroy of Arabia" a really correct title for the Governor of certain Perso-Arabian districts? Krusinski calls his principality "Hacvusa." M. Sanson, a French missionary from Louis XIV. to the Persian Court, speaks of "Aviza" as the government of one of the ten "Vális" acknowledged in Persia in 1683, the period at which he wrote. The title "Váli" (or, as pronounced by Arabs, "Wáli") may be rendered "Viceroy," if the Turkish use of "Misr-Válisi" for the Pasha of Egypt be conclusive evidence. That Mahmúd of Ghazni appreciated its consequence may be inferred from the pains he took to secure it for himself from the Khalif; but "Arabia" is a somewhat vague term for a vassal Government to Persia, even under the Safavian kings.

Practically, however, Afghanistan has but one period with which it behoves all Englishmen to be acquainted who take part in Oriental debate and legislation. That period goes back to the death of Nadir Shah in 1747, from which year up to the present the progress of events should be fully understood, and the more salient facts graven in the memory in chronological order. Many are satisfied with beginning their lesson at the date of the British expedition on Shah Shuja's behalf, but in so doing they seek a knowledge which is manifestly insufficient. It were, indeed, a grave error to suppose that the character of the too-long Afghan debates in the Lower House of Parliament indicates the area of acquirement to which may be limited the studies of the would-be legislator on the very important Eastern problem now daily, in some shape, before the public. There is a cramming for party purposes and another for gratifying constituents; but neither warrants the assumption of a right to advise on serious politics, or where individual interest plays a secondary part to national benefit. The success of our future relations with the Afghans depends on more than a military or scientific frontier, or the treatment of a single avaricious ruler. Among other considerations, perhaps not the least important is whether we have done well in persistently consolidating where the natural tendency is to divide: in plainer words, whether two or three chiefdoms might not be better, not only for ourselves but for the Afghans also, than one sovereignty? On such a point no one, we venture to say, is competent to form an opinion who has not carefully mastered Afghan history and Afghan character as displayed during the last century and a-half. Colonel Malleson will have contributed material for the education contemplated, but other authorities must be consulted as well—and of course the Blue-book, with its heavy detail, must not be cast aside.

Reviewers are not only licensed but, in some sense, expected to pick holes; but it is no less a pleasure to join in applauding successful caterers for public instruction. The merits of the book we have been discussing are chiefly to be found in the happy application of a clear, approved, modern style, to a chronicle which, without some such aid, must be more or less irksome to the ordinary Western intellect. Hard names abound, and these, constantly repeated, do not help the reader to become interested in a history of battle and bloodshed, revolution, usurpation and intrigue, amid which there is scarcely a single character individualised so as to arouse sympathy in the heart, if, indeed, it be rendered intelligible to the mind. Consequently, the English interpreter must strive to compensate, as far as possible, for these disadvantages by lucidity and ingenuity of interpretation. Difficulties such as we have faintly demonstrated meet every writer of Oriental history, and Colonel Malleson has had to contend with an unusual number in preparing his latest publication. His chapter on the Ghaznivide period is a good specimen in this respect; and the readable shape in which it has been presented leads us to forgive, if we may not forget, that the author has ignored the origin and earlier history of the Afghans altogether.

Many readers will be disappointed that this work ends, to all intents and purposes, in 1869. The concluding chapter, headed "Russian and English Policy in Asia," hardly accords with the extra superscription "Historical:" for it is a short, sharp, and not ineffective defence, or rather justification, of the policy of the present Home Government and Viceroy of India. To analyse it would be to enter the field of politics too decidedly to keep within the understood limits of literary criticism; but I may say that it is safe to receive the commendation of a majority at least as remarkable as that illustrated by the late Parliamentary divisions. We do not blame Colonel Malleson for the hazy briefness with which he describes certain reasons for the Amir's supposed hostility towards England. It is not surprising that he has missed the data to guide him in matters which have never yet been placed before the public, and a true and particular account of which has never been required by any member of either House of Legislature. Yet it is evident that the omission is an omission from history; for to history does it as much belong to detail causes and motives as to register events and results.

F. J. GOLDSMID.

A New Departure in the Domain of Political Economy. By Arthur Crump. (Longmans.)

THE title of Mr. Crump's book might lead to the expectation of a new departure in economic theory, or some new principles of economic science. What it really contains is an exposition of the effects on prices and trade of some new agencies at work in the commercial world, such as the extension of steam locomotion, the electric telegraph, the Suez Canal, and limited liability companies. Changes in the movements of commerce and in industrial economy may call for a revision of received economic doctrines, or may disclose new economic phenomena in which the operation of forces or laws not hitherto taken account of by economists is discoverable. For example, some of the altered modes of doing business which Mr. Crump discusses show that doctrines of the text-books of political economy respecting prices and profits which may have had some truth in an earlier and more stationary world have now at least lost their foundation. The future gains of different occupations can no longer be even roughly estimated; what were lately lucrative branches of commerce are being rapidly extinguished; in defiance of the principle of division of labour, commercial operations are conducted by companies whose members have other occupations, and perhaps no great stake in them; speculation, credit, international competition, and other causes, have introduced elements of uncertainty which baffle prevision on the part even of the most sagacious producers, merchants, and lenders of capital. But the student must work out for himself the lessons in economic theory to be learned from the facts laid before him by Mr. Crump. As his book is called a new departure "in the domain of political economy," the title may, however, perhaps be justified on the ground that all movements in trade belong to the "domain" of political economy; but a reader might naturally suppose that a new departure in political economy itself was announced, and this the work does not make, though it may help to lay the foundation of one. We make the remark because several recent commercial writers have confused political economy with the facts which it investigates, and trade with the philosophy of trade, thereby committing a blunder like that in Mr. Macleod's definition of political economy as "a body of phenomena." Geology might as well be defined as the crust of the earth, or astronomy as the heavenly bodies.

Mr. Crump does, nevertheless, furnish the theoretical economist with new data, as well as the man of business with practical information. He shows, for instance, how improvements in communication render large stocks no longer necessary in some trades; how England is ceasing to be an emporium for several commodities; and how joint stock companies are affecting production and commerce. The charges which he makes and, as we think, substantiates against companies in certain branches of trade are very grave. It is, at least, certain that Adam Smith never dreamt of applying the doctrine of equality of profits to such a system as Mr. Crump describes.

The chapters on the course which demand follows in the case of different articles are interesting, and may be found instructive by readers who are weary of "mumbling the dry bones of political economy" in the old formula of demand and supply. Mr. Crump's discussion of the fluctuations in the prices of public securities is likewise deserving of study. But we cannot think that the diagrams with which the book is equipped tend in any degree to instruction or clearness of illustration. The notion which Mr. Crump seems to have caught from some statisticians, that there is something of scientific precision in lines and curves and figures, is altogether a delusion. A fall and rise of prices is quite intelligible without the aid of a semicircular

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curve and two arrows, one pointing downwards and the other upwards, as on page 61. Indeed, the curve very much misrepresents the usual movement of prices, which is by no means so regular and uniform. The diagram facing page 116 is, in our opinion, more likely to embarrass the reader than to help him to follow the author's reasoning. Yet, to do Mr. Crump justice, he does not, like some statisticians, palm off his curves and figures as mathematical demonstrations, or as possessing a deep significance for the scientific mind. The main faults of his book are of a literary kind; and from that point of view it is hardly possible to censure some of them too severely. No writer of taste or culture would compose such a sentence as—"We are not at all of the pessimist or alarmist school, whose mental vision is blinded to everything but the gorgons of disaster with their snaky hairs, and whose steps seem to be irresistibly fascinated in the direction of 'malorum immensa vorago et gurges.'" Or take such a mixture of inapposite metaphors as this:—

"Not only had the canker of corruption eaten deeply into the very vitals of private enterprise and destroyed the incomes of thousands of helpless people, but its 'effacing fingers' left their mark on the nation in the form of cliques recruited from the plutocrat ranks, who ventured even to coquette with the suggestion that the foreign creditor should have his bonds repaid in a metal having an inferior purchasing power to that in which he subscribed."

Even tawdry rhetoric is venial compared with the sin of using such an odious vulgarism as the word Britisher for Englishman or Briton. Observing that the losses of foreign loans are greatly exaggerated, Mr. Crump adds:—"People make a great fuss *about losing* a little money. The commercial *instinct of* Britishers of considerable means is too strong for them to be trapped to any grievous extent in such matters." Does Mr. Crump mean to be jocose? If so, we must own we do not see the joke; nor is the subject a jocular one, or the relation between author and reader such as to justify the use of slang for the sake of jocularity. The last chapter of the book contains a defence of usury which does not seem called for; but at any rate the familiarity of the style of its opening sentences is uncalled for.

"We have had," the author states, "the pleasure latterly of making the acquaintance of some gentlemen who are exerting themselves to inculcate the doctrine that money-lending is a sin. Now, as the position these gentlemen take up is inside the province of the subject of this chapter, we propose to have a little talk with them."

Several pages contributed by a friend of the author whose literary taste appears to resemble his own are introduced thus:—"We asked a friend, who showed considerable interest in our little scheme, to put in black and white briefly his experiences." Before the author publishes another volume, we will venture to counsel him to submit his "little scheme," "in black and white," to some tolerable judge of classical English.

T. E. C. LESLIE.

The Cities and Cemeteries of Etruria. By George Dennis. Second Edition. (Murray.)

THOSE only who have travelled over the sites of the old Etruscan cities, with Mr. Dennis's book in their hands, can form a true idea of the thoroughness of his work and the keenness of his observation. Thirty years, however, have now passed since his book was given to the public; and during those thirty years Etruscan exploration and research have not been idle. Every year brings fresh additions to our knowledge of that strange people of Northern Italy who exercised so powerful an influence upon the infant civilisation of Rome. Mr. Dennis, has, therefore, done wisely in bringing out a new edition of his work replete with the latest information, and enriched, through the munificence of his publisher, with new and valuable illustrations.

It is, of course, impossible fully to keep pace with the newly awakened archaeological zeal of Italy, and even while Mr. Dennis was printing his second edition fresh discoveries were being made. It is a pity that the *templum* with which some ancient Etruscan augur once surveyed the heavens—the first instrument of the kind ever unearthed—was found last summer near Piacenza just too late to be included in Mr. Dennis's chatty volumes. Besides its intrinsic interest, it has already increased our knowledge of the Etruscan vocabulary by the word *tiv*, "moon"—which, as Mr. Taylor has observed, confirms the guess that *tivr* signifies "a month"—while among the numerous other words it offers us I believe I have detected the original of the Latin *lituus*. But apart from this and similar discoveries which are even now being made, Mr. Dennis's two volumes contain more than enough to interest and instruct both the general reader and the special student. They are, in fact, a repertory of information on all things Etruscan, at least so far as Etruria Proper is concerned; of Transapennine Etruria Mr. Dennis says but little, though he has wisely appended an account of the important excavations in Bologna and its neighbourhood to the present edition of his work.

Mr. Dennis dwells with evident predilection on the frescoes with which the Etruscan tombs are adorned. And here, no doubt, the daily life of the Etruscans can to a large extent be read. But we must be careful not to attribute too realistic a character to these relics of Etruscan art; they belong to the age of Greek influence, and, like the vase-paintings, represent rather the ideal conceptions of a foreign race than the actual forms of home life and mythology. It is in the bronzes and older terra-cottas that we must look for native art and the Etruscan type of countenance and physique. Beautiful as some of the frescoes are, interesting, too, as specimens of ancient painting of which so few remains have survived, they belong more to the province of the art-critic than to that of the archaeologist.

One thing is wanting to make Mr. Dennis's book perfect. He has given us too few inscriptions, and those which are given are scarcely ever translated. No doubt the Etruscan language still remains an unsolved mystery: no doubt the meaning of but half its surviving vocabulary is known; nevertheless, the labours of competent scholars, and the comparison of the three or four thousand inscriptions we possess, have rendered a translation of almost all short inscriptions possible, and to have taken advantage of this possibility would not only have thrown light on many of the scenes and objects described by Mr. Dennis, but would also have lent them additional life and interest. It is plain, however, that this is a part of his subject for which he has little or no liking; Fabretti's *Corpus* is rarely named, Deecke's philological labours are ignored, and the few pages devoted to the Etruscan language in the Introduction are perfunctory and incomplete. Mr. Dennis does not profess to be a philologist; but that is a reason for his not handling the question of the origin and affinities of the Etruscan tongue, not for his neglect of brief legends, the decipherment of which needs only the exercise of a little common-sense and patient comparison.

Deprived of the assistance of philology, his ethnological speculations are naturally not very profound. A writer who still believes in the Pelasgians must either be very courageous or else unacquainted with what has been done of late years towards clearing up the philological and ethnological relations of the nations of Southern Europe. Where his views rest upon an observation of facts and the results of personal experience, there is no one who claims a more attentive hearing; it is otherwise when they depend on linguistic or purely archaeological arguments. The problems presented by Etruscan archaic art are only just beginning to be realised; so long as we are dealing with the period of direct Greek influence it is fair sailing enough: the difficulty begins when we pass into the older Phoenician and prehistoric ages. The resemblances between certain of the objects found near Bologna and those discovered by Dr. Schliemann at Mykenae open up a new chapter in the history of the Mediterranean, and afford fresh evidence for the theory which brings the Etruscans into Italy from the North. I am no believer myself in the identifications whereby several eminent Egyptian scholars have endeavoured to introduce Italian tribes into Egyptian history in the thirteenth century B.C., and I cannot therefore see in the Tuirsha of the monuments either the Etruscans, who (if the reading is correct) called themselves Rasena, or the Tyrrhenians, whom only a punning etymology made Tyrseni. The traces of Egyptian influence supposed to be found in Italy and Sardinia are not genuinely Egyptian, but Egyptian only as modified in the hands of Phoenician artists.

Mr. Dennis, however, does not profess to solve the Etruscan problem, or, indeed, any problems whatsoever. He is rather the genial and learned guide of the intelligent traveller, the enthusiastic historian of Etruscan greatness and culture, the agreeable companion of the drawing-room and the library. He has fulfilled his task if he has communicated to us some of the enthusiasm he feels himself for that wonderful people who wrote the record of their lives and their

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beliefs on the walls and in the garniture of their sepulchres. The Etruscans lived for the next world, not for this; the sense of the supernatural was ever present with them; and they have left an enduring memorial of the fact in the monuments they raised for themselves. Ancient Etruria survives, not in its temples and its palaces, but in its cemeteries and cities of the dead. Am I wrong in seeing in Vergil, the poet of Mantua, and in Dante, the nurseling of Tuscany, some reflection of the spirit and the belief that animated their Etruscan ancestors?

A. H. SAYCE.

Studies on the Times of Abraham. By the Rev. Henry George Tomkins, Member of the Society of Biblical Archaeology, &c. (Bagster & Sons.)

THE heavy expenses which must have been incurred in getting up this book are fully justified by its contents, from whatever point of view we regard the subject. The author himself regards the life (ought we not rather to say the *lives*?) of Abraham in the Book of Genesis as in the strictest sense of the word historical, and appears to admit no middle term between this and the supposition that it is purely "fabulous." This is surely an error. There are many who think that, though these lives contain an historical element, they have received large additions from the popular imagination, and have been finally worked up with a view to edification, so that the picture of Abraham which has come down to us is rather an imaginative embodiment of the highest truths and ideals as yet known or revealed than a serviceable authority for the *origines* of the people of Israel. Dr. Goldziher, too, after Dr. Tiele and others, has made it extremely plausible (no faults of detail can undo this fact) that the original meaning of the name and part of the story of Abraham is (in Max Müller's, not in Strauss's, sense of the word) mythical, which does not, of course, exclude real historical traditions concerning the migrations of early tribes from having attached themselves to the mythic form. "A rigorous scrutiny," says Ewald, "discovers after all a solid background of fact to these primitive histories." It may be doubted whether Ewald had, or even whether we ourselves, with all the help of Assyrian discovery, as yet have, the means of performing such a "rigorous scrutiny." But who will not thankfully admit the heightened interest with which recent researches have invested these venerable narratives?

Mr. Tomkins is neither a Biblical critic nor an Orientalist, but he has produced a very vivid and truthful picture of the surroundings of Abraham, assuming the precritical view of the Genesis narratives. He has, indeed, done much more fully and magnificently for England what the Abbé Vigoureux has done for French readers in an able essay on Abraham which originally appeared in the *Revue des Questions Historiques*. Theologically, he accords pretty much with this learned Abbé, and with MM. Ancessi and Lenormant, and I gladly admit that there are elements of truth in his theory. "Non sunt nova sacramenta, Nec recenter est inventa Crucis haec religio." But within the limits of an article I simply cannot enter upon the fascinating problems of the history of religion suggested by the subject. Philologically I have no great fault to find with the book. The modesty of the author has preserved him from serious errors. His most valuable suggestion relates to Arba in the name Kiryath-Arba, which he explains as a numerical divine symbol (p. 102). This may be taken as a set-off to the inadmissible etymologies of Anammelech, Sarai, Abram, Siddim, and to the very unhappy appendix in opposition to Goldziher's *Hebrew Mythology*, which is full of misapprehensions and illogical inferences. The opinions of scholars are given with scrupulous fullness and conscientiousness; the only prominent omissions which have struck me are Halévy's *Etudes* (where the new theory about Kharran is ably argued for), Chwolson's *Die Ssabier* (on the idolatry of Kharran), and perhaps the above-named essay of Vigoureux. The style is careful, and often rises into eloquence; the materials admirably arranged; the heliotype plates beautifully executed (partly from drawings by the author), and of much historical interest. The margin with its notes is a joy to behold. It will be some time before such a book can be superseded.

T. K. CHEYNE.

Demonology and Devil-Lore. By Moncure Daniel Conway, M.A., B.D. (Chatto & Windus.)

THE schoolboy who was asked to give some account of the contents of a tract which had been presented to him answered that it was "all about the Devil." This limited description does not apply to Mr. Moncure Conway's vast and wandering work on *Demonology and Devil-Lore*. This treatise is a kind of desultory history of all religions and mythologies. Mr. Conway observes, with truth, that the gods of a fallen faith are apt to become the devils of a successful dynasty of heaven. Now, Mr. Conway is able to look on almost all religions, especially the Christian religion in its theological aspect, as fallen. He, therefore, manages to include Jehovah and the Holy Ghost among the characters described in his second volume, "which relates entirely to the Devil," according to the publisher's advertisement! Mr. Conway may mean his book to be a popular book, or a scientific book, or both popular and scientific. Popular it can scarcely be while it contains such stupid ribaldry as that which is quoted in volume ii., page 227. Whatever truth there may be in Mr. Moncure Conway's ideas about Christian theology, that truth is not best conveyed in the terms of stolid and vulgar mockery unredeemed by wit.

It is not worth while to give examples of Mr. Moncure Conway's taste as displayed in cheap sneers at opinions which, being held sacred by the majority of civilised men, at least deserve respectful treatment. As to the scientific value of his book, it may be measured by his account of the story of Adam and Eve. The "legend in Genesis" has "an Aryan origin," but "Semitic mosses have grown upon the Aryan boulder." There are, in fact, a serpent and a sacred plant in Vedic mythology as well as in Genesis. "There is a river in Macedon, and there is also, moreover, a river at Monmouth; . . . . the situations, look you, is both alike."

The rashness and haste of Mr. Conway's method may be estimated after a glance at what he has to say about "the Eucharist," "The celebration of the Lord's Supper, when a Bishop is ordained, has only to be 'scratched,' as the proverb says, to reveal beneath it the Indians choosing their episcopal totem" (vol. i., p. 220). Why a totem should be called "episcopal" it is not easy for an English reader to guess. As to "choosing a totem," no witness to whose testimony we have access ever saw such a thing done. The Indian totems are not "chosen" at all. They are the ancient inheritance of the race. A man or a woman is born of such or such a totem, and choice has nothing whatever to do with the matter. The "medicine," the bird or animal which a boy selects for his protector when he arrives at puberty, is not his totem. If Mr. Conway, or Mr. Herbert Spencer whom he quotes, wishes to show that the Christian Eucharist was evolved out of savage practices, he must prove that such practices survived in Syria at the time when the Eucharist was instituted. Again, if Mr. Conway is to write about religion, or myths, or demonology, as connected with animal-worship, he must take the trouble to understand what totemism is. He will then, perhaps, cease to believe that "the formidable character of the Hirpini, or Wolf-tribe, could alone have given rise to such euphemistic celebrations of the wolf" (vol. i., p. 155). He may also learn that their early honours as totems gave serpents and dozens of other animals a chance of being "baroneted" (vol. i., p. 355), if by "baroneted" he means deified. But it is not easy to determine what he means.

The chief scientific fault of Mr. Conway's work is his habit of taking up things anyhow, by the handle of mere resemblances which may not be essential. When he calls the Slavonic "Lado, the Goddess of Spring," a reminiscence of Leto "on whose account Apollo slew the Python," he lays stress on a resemblance in sound which needs to be proved essential either by philology, or history, or both. Is Lado the same word as Leto? Could the Slavs have any "reminiscence" of a character in Achaean mythology? An unlearned reader needs some other proof than Mr. Conway's assertion. Again, is there really an essential connexion between Le Sage's *Diable Boiteux*, and all the other lame gods, demons, and fiends of mythology? Is their lameness to be explained as the consequence of their derivation from lightning which "falls out of heaven" (vol. i., pp. 97, 98)? If the Namaquas of South Africa have a "deity" whose name is Tsui 'knap—that is, "wounded knee"—the fact has received an alternative explanation unconnected with lightning. The god of the wounded knee is said (we do not remember on what authority) to have been a lame medicine-man of a recent generation, deified in the usual way by the tribe over which he ruled. Here Mr. Conway is cautious enough

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to say that "many of the crooked legs are" probably "traceable to the crooked lightning." By the way, Mr. Conway (vol. i., p. 18), in speaking of demons degraded from the state of deities, says:—"One of the most striking indications of the fall of demons from heaven is the widespread belief that they are lame." On page 97 it is said that "a universal phenomenon [such as lightning] can alone account for the many demons with crooked or crippled legs." These two statements seem, if not inconsistent, at least too sweeping. We want discrimination. Was Hephaestus lame because he is personified lightning, or because he was a fallen deity? and under which category comes Uchnella Chaqui, the "Lame-foot" demon of "Mainas, South America." Is there not a third very obvious explanation? While speaking of casual resemblances, it may be observed that Mr. Conway talks (vol. i., p. 78) of "a remarkable letter by the Arch-Druid, in which he maintains that 'Jesus' is a derivation from Hea, or Hu, Light, and the Christian system a corruption of Bardism." This must have been a very remarkable letter indeed, and the Arch-Druid had better take care not to fall into the hands of Prof. Rhys. But Mr. Conway seems to take the Arch-druid quite seriously. Indeed, he observes that every cult, "if scratched, reveals the same conception. However, it may be spiritualised, every 'plan of salvation' is cast in the mould of Winter conquered by the Sun, the Descent of Love to the Under World, the delivery of the imprisoned germs of Life." Now, does Mr. Conway really think these resemblances essential? Does he hold that the narrative of Christ's life, death, descent into hell, and resurrection, is the descendant, the spiritualised survival, of a *story* about "Winter and Spring"? If he does, he is one of the most advanced theorists of the school which looks for explanations of human beliefs, not in human needs, affections, institutions, dreams, and spiritual desires, but in that mythical stage of man's existence when he was eternally prosing about the weather. In that case, Mr. Conway might at least have distinguished the solar element from the "grits of history" in the "myth" of Christ. The working-out of one such problem minutely and scientifically, with proofs as to the contemporary state of belief in solar legends in Palestine and in the Western Roman Empire, and with evidence as to the exact way in which, and time when, that belief was blended with regard for Christ's historical character, and influenced opinion as to His divine nature, would be worth more than two volumes full of talk about the "many millions of illogical eyes into which priests can still look without laughing." Logical eyes!

Mr. Conway's method and his taste do not commend his opinions to us. His book, however, is full of queer scraps of miscellaneous information, in which the myths of Jews, Persians, Assyrians, Indians, Northmen, Slavs, Africans, and the rest are mixed in a mass of promiscuous reading. The arrangement of the materials in the first volume is comparatively distinct. Demons are found to be very frequently "ex-gods," and, again, they are spectres settled by human fancy in the waste and evil places on the outskirts of life, in Hunger, Heat, Cold, the Elements, in barren places, among mountains, in darkness, in the dusk and twilight; they dwell with Death; they inform animal shapes; their home is with the enemies of the race. Of course there is no way of avoiding cross-divisions. The vampire may be a fiend of hunger, or a companion of death and of the grave. The serpent creeps in through countless channels; the Were-wolves appear oddly among Goths and Scythians. The Devils of the second volume are demons with a moral shadow upon them, "creations of a crude theology in its attempt to interpret the moral sentiment." Here we read of Ahriman, Harischandra, Job, and Mr. Henry Irving; of Satan, Seth, and Shelley; of Spinoza and Swedenborg.

In parting from Mr. Conway's volumes, it is, perhaps, as well to say that they are not written in the corrupt and barbaric English of this little isle. His very first page tells us that "a college in the State of Ohio has adopted for its motto the words "Orient thyself." Perhaps a college in Texas has adopted the motto "Bully for us:" the latter is just as much English as the former; and Mr. Conway's style is full of these peculiarities. In volume i., page 149, he says that—

"The accompanying American figure (12) is from a photograph sent me by the President of Vanderbilt University, Tennessee, who found it in an old mound (Red Indian) in the State of Georgia. It is probably as ancient as any example of a human head with horns in the world; and as it could not have been influenced by European notions," &c.

That a photograph should be found in an old Red Indian mound is a singular circumstance, especially as the photograph could not have been influenced by European notions. Of course Mr. Conway's real meaning may be unravelled; but we have noted very many examples of a style strangely lax and formless—as, for instance, where Mr. Conway says that "every idolatrous temple in India might be commuted into a shield against famine." This book, in short, presents what knowledge it contains in the rough. The reader must disengage the metal out of huge masses of dross.

A. Lang.

Recollections of Writers. By Charles and Mary Cowden Clarke. With Letters of Charles Lamb, Leigh Hunt, Douglas Jerrold, and Charles Dickens. Second Edition. (Sampson Low & Co.)

Good-nature and the charity that cannot think evil of anyone are most excellent qualities in a friend, but hardly in a biographer. The light and shade that make biography amusing are compacted of partisanship and of malice; without a little of the latter the picture lacks solidity, for we are all finite and erring, and it is irksome to our vanity to read of the personal perfection of our fellows. Moreover, it can never be true that men with the excitable temperament of genius keep up in private life the semblance of perfection, and to represent them as their best friends wish they were does not satisfy public curiosity. Far be it from us to seem to commend the malignant observation of the weaknesses of the great, or to desire that all our poets should have the Reverend Mr. Rufus Griswold for their biographer, but a certain fidelity towards the readers as well as the subject of a memoir may at least be recommended. Owen Feltham has noticed, in his quaint *Resolves*, that "there is no disposition but hath a varnished vizor as well as an unpencilled face," the one to meet the world with, the other for home use. To observe the face at all beneath the vizor is a gift not given to every companion, and especially not given to such kindly and optimistic friends as Mr. and Mrs. Cowden Clarke. Hence, though they have known more or less intimately a great number of eminent persons, and though they have carefully noted their traits and their conversation, we gain but little that is highly characteristic from their recollections. Mrs. Clarke, in particular, has not a drop of bitter in the sweet milk of her nature, and has walked through life in a rosy cloud that makes every man seem generous and witty, and every woman handsome. If she introduces us to a famous authoress, the latter has not merely a head, but a "well-shaped, golden-haired head;" not shoulders merely, but "marble-white shoulders, statuesquely visible in a perfectly plain black velvet dress;" not hands only, but "exquisitely formed, white, dimpled, small hands, with rosy palms, and plumply commencing fingers, that tapered into tips as slender and delicate as those in a Vandyck portrait." Everybody, without exception, is drawn in this Arcadian fashion, till, as we read, we are seized with a desire to put roses round that crook, our pen, and to wander away with a few sheep in the train of all these beautiful and innocent persons. The fact is that the vizor has been burnished till the author and authoress have seen their own kindly countenances in it, and have forgotten all about the "unpencilled face" beneath. But as a record of unselfish friendliness, the story does the greatest honour to its narrators, and fills us with sympathy "for her who is left to singly subscribe herself her readers' humble servant" in a very touching Preface.

The reminiscences of Keats, which are entirely written by C. C. C., have, of course, a very special claim to our attention, since Mr. Clarke was the friend who first introduced the young poet to the marvellous fairyland of Spenser, Chapman, and Chaucer, who witnessed the earliest buddings of his genius, and to whom its magnificence was clear before any other creature perceived it. But, as a matter of fact, the generosity of Mr. Clarke in supplying Lord Houghton with copious details of the poet's youth has deprived his own narrative of very much freshness. The old stories are told again, with more authority, such as the fight with the butcher, the writing of the dedicatory sonnet to Leigh Hunt at Hunt's house, the reading of Spenser in the arbour at Enfield. A few fresh anecdotes will be welcome to all lovers of Keats, such as a characteristic account of his interest in a bear-baiting, and of his habit of listening to music after he had gone to

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bed at school, which latter resulted in his description of Porphyro:—

"The boisterous midnight festive clarion,
The kettle-drum and far-heard clarionet,
Affray his ears, though but in dying tone;
The hall-door shuts again, and all the noise is gone."

The personal appearance of Keats is minutely described, and the account given to Lord Houghton by a lady, who saw him at Hazlitt's lectures, is corrected.

"She says, 'His countenance lives in my mind as one of singular beauty and brightness; it had an expression as if he had been looking on some glorious sight.' That's excellent. 'His mouth was full, and less intellectual than his other features.' True again. But when our artist pronounces that 'his eyes were large and *blue*,' and that 'his hair was *auburn*' I am naturally reminded of 'Chameleon' fable:—'They were *brown*, ma'am—*brown*, I assure you.' . . . Reader, alter in your *Life of Keats*, vol. i., page 103, 'eyes' *light hazel*, 'hair' *lightish brown and wavy*."

In the course of his recollections of Keats the same careful and kindly observer gives us a sketch of Shelley, whom he knew more slightly, but which contains one passage of considerable interest:—

"Shelley's figure was a little above the middle height, slender and of a delicate construction, which appeared the rather from a lounging or waving manner in his gait, as though his frame was compounded barely of muscle and tendon; and that the power of walking was an achievement with him and not a natural habit. Yet I should suppose that he was not a valetudinarian, although that has been said of him on account of his spare and vegetable diet: for I have the remembrance of his scampering and bounding over the gorse-bushes on Hampstead Heath late one night—now close upon us, and now shouting from the height like a wild school-boy. He was both an active and an enduring walker—feats which do not accompany an ailing and feeble constitution. His face was round, *flat*, with small features; mouth beautifully shaped; hair bright brown and wavy; and such a pair of eyes as are rarely in the human or any other head—intensely blue, with a gentle and lambent expression."

The bulk of the book, however, is rather humorous than picturesque. The four principal figures that fill its later pages are Charles Lamb, Douglas Jerrold, Leigh Hunt, and Dickens. The quiet domestic life of the Lambs is very minutely and amusingly described, and Mary Lamb has never, perhaps, been portrayed so affectionately as now by the little girl to whom she used to teach Latin. From all the four persons recently mentioned Mrs. Clarke received and kept a great number of letters, which are here for the first time printed, and which form an agreeable supplement to their published correspondence. With Dickens she was on specially intimate and interesting terms, for she formed part of the amateur company with which Dickens starred it in the provinces. But this entertaining episode in our dramatic history has already been described by Mr. R. H. Horne, in the appendix to his *Letters from Elizabeth Barrett Browning*. It would be very easy to collect from Mrs. Cowden Clarke's pages a posy of funny stories and gay quips, but a reviewer is hardly justified in robbing the cake of its plums. The reader must play the part of little Jack Horner for himself, and a very agreeable light employment he will find it.

EDMUND W. GOSSE.

Giulio Cesare Vanini, e i suoi Tempi. Da Raffaele Palumbo. (Napoli.)

THIS little book, though slight in execution, and written with little care or knowledge of anything beyond its immediate subject, is yet deserving of attention. It throws light upon one of those clear intellects of Italy who were the heralds of modern thought, and whose voices were unintelligible to the men of their own time. Hitherto Vanini's life has been obscure, and he has been judged on the testimony of his opponents: Signor Palumbo may claim to have done much to restore to him the place that he deserves.

Vanini was born in 1585 at Taurisano, near Otranto. He went as a student to Rome, where he was taught the philosophy of Averroes by an English Carmelite, John Bacon, and became a fanatical Averroist. He studied also at Naples and Padua till, like Bruno and Campanella, he assumed the religious habit and became a Carmelite. His preaching was that of a rationalising philosopher, and he plunged at once into the discussions about the nature of God. Animated by missionary zeal, he wandered through Switzerland, Germany, Holland, and France, creating admiration by the keenness of his intellect, and awakening suspicion by the boldness of his speculations. In 1611 he returned to Italy, and found himself so suspected by the Inquisition that he judged it wise to take refuge in Venice. Weary of the intolerance of Catholicism, he resolved to try if Protestantism could give freer scope. The English ambassador at Venice, Sir Dudley Carleton, gave him introductions in England, and in 1612 Vanini presented himself before Abbot, Archbishop of Canterbury, as a candidate for admission into the English Church. He was at first well received, as converts from Catholicism were precious in those days. But Vanini soon found that Anglican orthodoxy was as intolerant of free thought as Roman dogmatism had been. The archbishop did not find his convert so pliant as he had hoped; Vanini was treated with coldness, was neglected, was reduced to poverty, and finally was imprisoned in the Tower through fear lest he might retract his conversion and so cause a scandal. Released through the good offices of the chaplain of the Venetian embassy, Vanini took refuge in Paris, where, under the protection of Maréchal Bassompière, he published his work *De Admirandis Naturae*. The Inquisition, which had long been watching for Vanini, condemned the book, and the author was driven to leave Paris for Toulouse. There in 1619 he was accused of heresy and condemned by the Seigneur De Grammont, President of the Parlement of Toulouse, who in his *Historia Galliae* has left an account of the trial of Vanini, and a specimen of the proof which served in those days to convince an intelligent and honourable judge of a prisoner's atheism.

"He was asked what he believed about the existence of a God. He answered that with the Church he adored one God in three persons, and that Nature clearly proved the existence of a God. Happening to see a straw on the ground, he picked it up, and, holding it in his hand, exclaimed—'This straw proves that there is a God.'" It was objected by his judge that Nature and not God was the cause of such a product; to which Vanini answered that, granting Nature produced the seed from which the straw sprang, yet following up the seed we arrived at a first seed which must necessarily have been created, because no other cause for its production could be found. These arguments were regarded as the result of "fear or vanity, and not of conviction." On the ground that he asserted Nature to be the goddess of the Universe, he was condemned "as an atheist to have his tongue cut out, his body burned, and his ashes scattered to the four winds." The sentence was carried into execution on February 19, 1619.

The object of Signor Palumbo's work is to clear Vanini of the charge of atheism which since Grammont's time had been repeated against him, even by a writer like M. Renan in his *Averroes et l'Averroïsme*. Signor Palumbo has given a sufficient account of Vanini and his writings to show that he was one of the band of Italian philosophers who were animated by a restless spirit of enquiry, and consumed by a desire to communicate to others the views that satisfied their own cravings. Like Giordano Bruno and Campanella, Vanini was a martyr of free thought.

Signor Palumbo's book is slight; we could have wished it were fuller. He has cared only for Vanini, and while searching through the Record Office for letters to Sir Dudley Carleton which make mention of Vanini he does not even give the name of the Archbishop of Canterbury, or attempt to throw any light on the condition of ecclesiastical affairs in England during the time of Vanini's sojourn. M. CREIGHTON.

RECENT VERSE.

Among the Flowers, and other Poems. By Francis W. Bourdillon. (Marcus Ward and Co.) Among the crowd of verse-writers it is much to have a special gift, and Mr. Bourdillon has a gift of his own—that of making permanent the sensation of a moment. Of all the short poems of the present day his are most allied to the sense of scent: the same indescribable sensation which we have on entering a garden after sunset, or in passing a bush of sweet-briar, comes to us with these verses. The shortest of them are the most complete; and Mr. Bourdillon does not bring his longer efforts to the same perfection. "The Legend of the Water-Lilies" and "Gertrude's Love" have none of the charm of the little poem called "Light," which first appeared in a contemporary:—

"The night has a thousand eyes
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes
And the heart but one;
Yet the light of a whole life dies
When love is done."

Or this one, called

"A DIFFERENCE.

Sweeter than voices in the scented hay,
Or laughing children, gleaning ears that stray,
Or Christmas songs, that shake the snows above,
Is the first cuckoo, when he comes with love.

Sadder than birds on sunless summer eves,
Or drip of raindrops on the fallen leaves,
Or wail of wintry waves on frozen shore,
Is Spring that comes, but brings us love no more."

We could mention many more that it would be a pleasure to quote—"The Soiled Blossom," which would be wronged if it were not quoted entire;

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"The Hill Pass," which is perhaps the strongest in the book; "Ethereal," which bears out its name, and several others; and we quote one called "Love's Reward," which is more akin to William Blake's "Songs of Experience" than anything else:—

"For Love I laboured all the day,
Through morning chill and mid-day heat,
For surely, with the evening grey,
I thought, Love's guerdon shall be sweet.

At eventide with weary limb
I brought my labours to the spot
Where Love had bid me come to him;
Thither I came, but found him not.

For he with idle folks had gone
To dance the hours of night away;
And I that toiled was left alone,
Too weary now to dance or play."

To have written such songs shows true poetical power. The volume has some in it which are not worthy of a writer who can write so well; but this sort of fragrance of song is a gift which Mr. Bourdillon will be sure to cultivate, for it seems as genuine and spontaneous as it is rare and beautiful.

Medusa, and other Poems. By Lady Charlotte Elliot. (C. Kegan Paul and Co.) Lady C. Elliot has caught some of her melody from Swinburne, but the thoughts in her poems seem to be her own, and are full of beauty. The expression is not so original, neither is it so forcible, as the ideas in the writer's mind, but it is sometimes very musical. "Medusa" itself is a long and well-sustained poem. Perhaps the best in form is "The Son of Metaneira," and the strongest thought is put forth in "A London Reverie" called "Darkness before Dawn."

"The bravest and the strongest are the calmest:
They, smiling at our cries of weak Despair,
Reiterate the saying of the Psalmist,
And going down to hell have found God there."

The thought expressed here is so fine that the weakness of the third line may easily be passed over, but the expression needs strengthening and exalting in many places throughout the volume.

Hilda among the Broken Gods. By the Author of "*Olrig Grange.*" (Glasgow: James Maclehose.) This is a striking story in verse, in some respects cleverer than *Olrig Grange*, which preceded it. The poem is in five books. The story is told by episodes in the lives of five different persons: Claud Maxwell, the poet, who tells his own domestic story with a good deal of self-pity and genuineness; his saint-wife, Hilda, a loving, jealous, narrow-minded little wife, who was her own worst enemy, and yet who loved so well that all else is forgiven to her; Winifred Urquhart, the most unpleasing specimen of the modern woman; a Materialist whom the poet finds giving hard form to his own floating doubts:—

"And, besides, my floating doubts, which were like mists that slowly trail
O'er the mountain, adding mystery and grandeur to their shapes,
Were in her a chilling drizzle, or a driving sleet and hail,
Hiding sun and moon and stars, and all the shining seas and capes."

But she somehow influences his life, and sows discord in his home: one of those deadly upas-trees of society which throw their blighting shadow over all around them, but have no further concern with the lives whose peace they ruin. The next story is told of Luke Sprott, the self-made evangelist, who narrows the mind and hopes of the disappointed wife, and meets with a tragical end, which shakes her reason. And the final destruction of the home happiness is brought about by the High-Church clergyman—the Rev. Elphinstone Bell, priest—who so influences the saint-wife that she separates from her husband, and dies in the self-imposed task of nursing wounded soldiers. The story is a pathetic one, and pathetically told—being the more so from its exceeding truth and realisation of the domestic tragedies which are worked out daily in our midst in silence and misunderstanding. In the versification there is roughness and want of grace and music, except in a very striking ballad called the "Self-Exiled," which is introduced casually, and which shows that the author has a musical ear which he does not always allow to do its work.

Theseus, and other Poems and Translations. By the Rev. T. Waddon-Martyn. (Provost and Co.) The author tells us that this little book has been published chiefly for the convenience of himself and his friends. The verses do not seem of an order which will command a much wider circulation. There are many hymns in the volume, and a considerable power of versifying is shown in their construction; but they lack originality.

Memories: a Tale; and other Poems. By W. Bruce, D.D. (Edinburgh: David Douglas.) There is genuine sympathy with the joys and sorrows of everyday life and everyday people, and a love and appreciation of nature in these verses. The tale of "My Cousin Amy," with which the book opens, is too discursive to be forcible, but has some pretty descriptions of sea-coast scenery in it. One of the freshest of the short poems is called "Hetty Leighton;" and there is a fine translation of "An Address to the Deity," from the work of the Spanish Jew Ibn-Gebirol, of the eleventh century.

The Message Home, and other Poems. By Helen Montagu Stuart. (James Parker and Co.) A very small volume of verses, chiefly inspired by the Church festivals and the idea of angels; but the verses halt in spite of their high themes.

Lyrics and Landscapes. By Guy Roslyn. (Moxon and Co.) Some of these verses have already appeared in *All the Year Round*, *The Gentleman's Magazine*, *Belgravia*, and *Temple Bar*, &c. They are simple and picturesque. One of the best of the lyrics seems to us to be the one called "Do not Forget," which is suggestive of a pretty village-story. There is a certain completeness also about a little song called "I Love you Best" which will make it remembered.

Emmanuel: Eucharistic Verses. By the Rev. Matthew Russell, S. J. (Dublin: M. H. Gill and Son.) An earnest little volume of devout Sacramental verses. There is a fervour and warmth about them which lift them out of sectarianism, and their piety and humility will make them a welcome expression of religious feeling to many. One of the most striking is the hymn commencing in the same strain as a well-known one by St. Francis Xavier:—

"My God I love—at least I long to love—Thee."

For the most part Mr. Russell's original verses seem to us better than those which he quotes in his Appendix.

Ballads of Hellas. By the Rev. W. H. Mills, Head Master of Ruthin Grammar School. (George Bell and Sons.) The stories of Marathon, Thermopylae, and Mantinea versified very shortly for school use. The verses are closely modelled on Macaulay's Lays, but lack their force and graphic power, though the attempt to make ballads which shall render such themes attractive to boys is laudable.

Bulls and Bears: A Lay of London City. (Kerby and Endean.) The sort of lay which is sure to be sung by thoughtful minds that feel the weight of our national love of gold, and yet have not leisure for the cultivation which would enable them to express their moral convictions in a cultured way. The lay relates, in well-meaning but trite words, how a City knight and squire succeed in ruining a wealthy widow and her children, and pass from her death-bed to a City feast.

Loves of the Flowers. By F. J. Whishaw. (Provost and Co.) There is some musical expression in these verses, but they needed pruning before they came into print, and if they had had it such lines as these would not have seen the light:—

"I went alone when the rain had fall'n,
And sun had sunk to his rest;
And there was a throng of tender thoughts
A-swelling into my breast."

But side by side with such careless workmanship there is some graceful thought. "To a Flock of Wild Geese" is an example of this; the weird cry and mysterious flight of the dusky travellers are pictured with a terse and vivid power. "Autumn Sonnets," too, have some poetical thoughts in them; and it seems a pity that, where there is any power of thinking, the writer should be committed to such a sonnet as that on page 33, in which Science is attacked and bidden—

"Shriek thou on
Thy clamorous lies—for but a cur art thou,
That yelpest at the unattainable moon."

Before such writing as this criticism is indeed dumb, and can only obey in awe the command on the next page:—

"Therefore when I sing
Look up, ye humble critics: never dare,
Except look up to me and to my carolling."

The Romance of Love. By Robert Miller. (C. Kegan Paul and Co.) This is the wail, in one volume, of a briefless barrister whose love is faithless to him. Two-thirds of the book is rapture about Lucy, and the last third is reproach of her. For fame and money came too late. Lucy had grown impatient, and with great want of consideration had said:—

"It cannot be. I cannot face
Your future. We must part. Good-bye."

It was certainly unkind of her, when she had been told that nature—

"Had made her so exceeding fair
That passing angels may stopping stare
Spell-bound with pinions furled."

She should not have done it either when—

"To the ball she bore the blossom
I in song had wrapping sent."

What would

"The shades of our ancestral maids"

have said to such conduct when this poor man was ready to guide her on the way,

"And on her darkness shed his day"?

What fame might she not have won as the wife of a man who could write such a couplet as this—

"Then all would dark, and with a stun
Hushing the tempest, boom a gun"?

But she gives herself to another—

"Ah, woe is me! and woe is he,
And woe is she! and woe all three!"

It seems a foolish book, and yet there is a power of versifying in it which it is a pity to see so entirely divided from poetic feeling.

Berthold and other Poems. By Meta Orred. (Smith, Elder and Co.) There is considerable power as well as sweetness in many of these poems. The language would be stronger if it were calmer and more reticent in some places, and the words do not always convey meaning. For instance, we are puzzled to know what it is "to *shred* the living from the Dead," and what "a weirdly, wordless, nameless Past" and "a weirdly Fate" may be. "Eyen," too, is used frequently when "eyes" would do better. But the story of Berthold and the "*Vox Humana* Stop," and the idea that a murdered love really drew the human tone from the organ, are forcibly worked out in the opening poem; the story of Lohengrin is well told, and of the shorter poems "The Little Wild Will-o'-the-Wisp" wanted but little to make it perfect. Anyone who writes so well cannot help writing better as time goes on, and it is worth while for such a writer to weigh the worth and power of words, and only to use such as really convey her true meaning, which seems almost always worth conveying.

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Abel Avenged: A Dramatic Tragedy. (E. Moxon and Son.) Why this work is called Abel Avenged rather than Cain Killed, or why a tragedy must be designated "a dramatic tragedy," is hard to say. The plot is an ambitious one, and deals with beings natural and unnatural—chiefly *unnatural.* There is a power of declamation in it, but the best part of the inspiration is drawn too closely from Marlowe; and Cain's death, which ought to be the culminating point of power and pathos, loses itself in the grotesque. Jared and Lamech are hunting, and see what they imagine to be a wild beast of the field.

"*Jared* (shouting and beating the bushes). He stirs.
Lamech. Right.
Cain. What means this? I am angry. Who disturbs
My rest by such ungainly yells and cries?
I'll terrify whoe'er it be with such a roar
As will discourage future depredations.
(*He springs up, and with a roar of rage rushes wildly through the bushes, which being thick his form is only half distinguishable.*)
Jared. He goes; let fly, my master.
Lamech. What huge gorilla!
(*He lets fly an arrow at Cain, who falls mortally wounded.*)"

Songs and Romances. By T. C. Irwin. (Dublin: M. H. Gill and Son.) We are not prepared to go so far as some of Mr. Irwin's critics have done and call him the Irish Shakspere, but there is great versatility in his poems. They are on many subjects, and show a mind of wide cultivation; but there is too much sameness in the style, too much mere description apart from thought, and the language is far too careless. What is it to "look skansly"? What is it "to spark"?

"Where *sparks* low down o'er woodland brow
The pale gold star of dying day."

Which is "the plashy paw" of the wolf? Is it poetical to talk of water "stuttering"? What does the poet mean when he says—

"The clouds unsettle, the wind is low,
The great stars *drowse* along the ground"?

And which are "the gelid moons of April"? Yet "The Herdsman" seems to us a really beautiful ballad; the description of the mill in "Summer Wanderings" is full of music, and so are parts of "Estaia." There is quaintness about "A Group in Queen Anne's Time" and "A Cluster of Beauties," and there is true pathos in a little poem called "The Coming Time."

Fantasy and Passion. By Edgar Fawcett. (Boston: Roberts.) Poems with a good deal of imagination in them, and a predominant love of roses. But here are two lines about clouds which are startling:—

"Of when beneath some full-globed moon they make
On sapphire calms their ghostly silhouettes."

"The dark moist nose" of the massive lazy cow, too, is a strange subject for poetry. "Mozart's Requiem" is one of the poems we like best; but there is a good deal of thought scattered throughout the whole volume of flowing and alliterative verse.

Bay Leaves. By E. Garnett Hall. (Provost and Co.) This is said to be a tribute to England's heroes, and is dedicated to Captain Nares. The opening poem was read aloud by the Mayor of Portsmouth when the Arctic Expedition sailed. For the rest, the martial ardour which inspired the desire to write them is the principal and strongest part of them.

Plays and Poems. By R. J. Gilman. (Emily Faithful, Victoria Press.) This book is remarkably well printed, and a very good specimen of the excellent workmanship of the Victoria Press. We could wish the poems were stronger. "Guzman the Good" has a fine plot taken from the Spanish section of Neale's *Romance of History,* but the style is not poetical; and the play of "The Secretary" is weak and dull. The best thing in the volume is a poem on the burning of the *Goliath,* which appeared in *Punch.*

A Century of Emblems. By S. S. Cautley. (Macmillan and Co.) A pretty book, with charming little illustrations; but such short poems require a strength and terseness which are not to be found in many of these emblems. Some of the best are the "Bivalves," of which we quote two:—

"Share happy fortune with thy friend, my soul;
So shall the half be better than the whole."

. . . . . .

"Life is a task which takes a life to know;
How it is learnt another life must show."

But the little pictures by Lady Marian Alford, Rear-Admiral Lord W. Compton, R. Barnes, &c., are the best part of the book.

Poems. By W. T. Washburn. (New York: Jesse Hanes and Co.) There are some thoughtful lines in this collection, especially one little poem called "Truth," which makes it the greater pity that so much is printed in it which is not worthy of daylight. We do not know what "the lightning's fatal beak" which the little book has to encounter may be, nor to whom these extraordinary lines can refer:—

"And one that not in vain had sought
How the wise world its master taught,
Soaring aloft on bolder wing,
Pinched a star to make it sing;"

nor could the least "rabid rodent critic" fail to have his teeth set on edge by "changing changeless motion" and "piny mountains;" but Mr. Washburn can do better than this.

Elva: a Story of the Dark Ages. By Viscount de Figanière. (Trübner and Co.) Whoever wants a weird and curious Basque legend will read this extraordinary poem of the lady with the cloven foot; but he must be warned that it is hard reading, for the legend is entangled in history, which is difficult to follow. There is in it wonderful command of the English language for a foreigner; but here and there it is a little unintelligible, as, for instance:—

"Long dead his countes fair,
But him a daughter first had born
Lovely and fresh as early morn
And of his hearth the chief adorn,
Elva, his only heir."

Neither do we recognise "stalworth" nor "rapted saint;" but the poem is worth reading for its grotesque descriptions of Basque goblins, which are about the most gruesome we have met with in fiction.

The Student's Twilight. Tales in Verse. By Frances Jane Forsayth. (Hardwicke and Bogue.) A story of the Hussite Wars which would have been much more effective if told in prose. Such lines as these have no claim to being in verse:—

"In the sweet valley flowed a stream,
A river almost you may deem,
But quiet, tremulous for ever,
Disturbing with no sound whatever."

But the story of Eric was worth telling if it had been done in a less ambitious way.

Bohême. By Charles Stuart Welles. (New York: Putnam.) Verses half-humorous and half-pathetic, slight as the little volume which contains them. Nothing will make "stanzas" rhyme with "pansies," though Mr. Welles tries it in two consecutive verses.

Leisure Hours. By M. A. T. Sandys. (Pickering.) The sort of verses which are associated only with fine Italian handwriting and the coloured paper of old-fashioned albums. "To the Misses Jones;" "On being asked by a Friend to Write Something;" "To my esteemed Friend S. J. on her Marriage," are the names of some of the compositions, and give as good an idea of the book as any quotation could do.

Sybil: the Last of the Barons. An Historical Drama. By M. A. Lee. (Remington and Co.) A spirited drama of the time of the Wars of the Roses. The character of Warwick is worked out with much skill, and so are the vacillations of Hastings. Friar Bungay, too, is a vivid picture. There is rather too much conversation to the exclusion of action, but there are also some striking scenes—as, for instance, when L'Estrange, the "necromancer," and his daughter, Sybil, are mobbed by the rough men and women who believe him to be a wizard.

A Town Garland: a Collection of Lyrics. By Henry S. Leigh, Author of "Carols of Cockayne." (Chatto and Windus.) A book of light and sparkling verses, dedicated to F. Locker and not unlike his in style. The verses are not equal throughout, but there are few which will not raise a smile, and the power of clever rhyming is amusing in itself. Where so many are good it is hard to choose specimens, but we may specially name "September in Town." The man who reviews his life, too, through the medium of his emptied medicine bottles is to be commended:—

"One bottle brings me back a cough,
One brings me back a cold,
And one a fever warded off
By tonics manifold.

Go call them empty if you will,
This philosophic brain
Can easily contrive to fill
These bottles once again,
Those bottles fill with all the fears
And all the hopes of yore,
Till even life itself appears
A 'Mixture as before.'"

Humanity and the Man: a Poem; and *The Conqueror's Dream, and other Poems.* By William Sharpe, M.D. (Hardwicke and Bogue.) Dr. Sharpe's poems are written in India, and gain much from close observation of Indian scenery. The poem called "The Palm Groves" is full of weird pictures of the groves near Bombay, where the adjoining beach is strewn with human bones. But the principal poems are devoted to the history of the progress and development of man, and these subjects would certainly have gained by being treated of in prose. Man is represented as passing through four stages of civilisation, and the poem surveying these four stages deals, the author tells us, chiefly with the continual struggle of mankind after a higher and more intellectual state of civilisation than it has yet attained, but towards which it is now fast approaching. But, though Dr. Sharpe brings varied learning to bear on his subject, nothing will make such lines as these into poetry:—

"Thus passed before the Seraph in review
And Traveller, as is here now summarised
With commentary annexed, the chief events
That form on earth the history of mankind
During its early stage preparatory
Under Mosaic or hierarchal law
Completed here, the primal system erst
Revealed . . . ."

Or this, though it follows closely upon a really observant description of a mountain view, when the soul is described as feeling

"Instinctively that shadowy world were but
The mere projection, hull and instrument
Of kindred men, and all the frozen waste
A promenade or intermediate home
Of spirit life."

NOTES AND NEWS.

VICTOR HUGO will publish before the end of the present month *La Pitié Suprême,* a poem which forms about half an octavo volume; and this will be followed in February by the two volumes of verse already promised, *Toute la Lyre.*

THERE is hope that Mr. J. O. Halliwell-Phillipps will shortly resume his Shaksperian labours, and at intervals himself publish the large collections that he has been making for many years in illustration of Shakspere's works, life, and town.

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MESSRS. MACMILLAN AND CO. will publish at the end of January *Memorials of the Savoy, the Palace, the Chapel, and the Hospital*, by the Rev. W. J. Loftie, F.S.A., with a Preface by the Chaplain of the Savoy, the Rev. Henry White. The volume is dedicated by special permission to Her Majesty the Queen.

HERR MENDEL has asked and received from the author permission to publish in Germany a translation of Mr. Serjeant Cox's treatise on *The Arts of Writing, Reading, and Speaking*, for educational use in that country.

WE have received from the publisher, 55 Cross Street, Manchester, a prospectus of *Hildebrandt's Technological Index*, which is to be published monthly, by subscription, and is intended to contain all the material requisite for easy reference to all articles of scientific or technical interest which have appeared in the interval. It will consist of alphabetical lists of titles, contents, and authors (if known) of the articles appearing in the periodicals, together with name, page, &c., of the latter, and this will be rendered more complete and useful by a brief statement (not exceeding a line or two) of their salient points.

UNDER the title of *The Synthetic Latin Delectus* Messrs. Macmillan and Co. will publish in about ten days a First Latin Construing Book, arranged on the principle of the Analysis of Sentences, with Notes and Vocabulary, by Edward Rush, B.A., Principal of Granville House School, Richmond. The principles adopted in the work are explained in a Preface by the Rev. Dr. W. F. Moulton, Head Master of the Leys, Cambridge.

THE Rev. J. H. Stanning, M.A., vicar of Leigh, near Manchester, is doing a useful service to the history of the county by printing the parish registers. The oldest of these documents contains the baptisms from A.D. 1560 to 1781; burials from 1560 to 1648, and 1660 to 1781; and marriages from 1560 to 1684, and 1689 to 1753, the date of the Marriage Act. These are being carefully transcribed and printed in the *Leigh Parish Magazine*. We wish that other clergymen would imitate this good example.

MR. SIDNEY J. HERRTAGE will include in his series of Early English Charlemagne Romances for the Early English Text Society a new edition of Caxton's *Life of Charles the Great* from the unique copy in the British Museum. The book is, in fact, a literal Englishing of Henri Bolomyer's *Fierabras*, but Caxton altered the title—"Ferumbras" it is in English—no doubt, to make it more attractive to buyers and readers.

MR. FURNIVALL has nearly ready for the New Shakspere Society the second Part of his edition of Philip Stubbes's *Anatomie of the Abuses in England* in Shakspere's youth, 1583–95.

WE understand that Mr. J. Wilson, M.A., Fellow of Christ's College, and Mr. S. R. Wilson, B.A., Fellow of Sidney Sussex College, Cambridge, have in the press a small volume of *Graduated Exercises in Plane Trigonometry*, for the use of schools and junior students generally. It will shortly be published by Messrs. Macmillan and Co.

MR. P. A. DANIEL'S "Time Analysis of *Troilus and Cressida*," read at the December meeting of the New Shakspere Society with the time analysis of the other tragedies, was read before the Clifton Shakspere Society on December 28. At the same meeting Mr. J. W. Mills read "A brief Review of *Troilus and Cressida*—critical and aesthetical," and Mr. E. Thelwall "Some Elocutionary Notes on certain Passages in *Troilus and Cressida*."

MESSRS. T. and T. CLARK, of Edinburgh, announce for publication a translation of Ewald's *Syntax of the Hebrew Language*, by James Kennedy, B.D. Also the first of a series of "Handbooks for Bible Classes"—viz., *The Epistle of Paul to the Churches of Galatia*, with Introduction and Notes by the Rev. Prof. Macgregor, New College, Edinburgh. This series is under the editorship of the Rev. Marcus Dods, D.D., and the Rev. Alex. Whyte, M.A.

AMONG Messrs. Longmans' announcements we notice:—*Max Müller and the Philosophy of Language*, translated from the German of Prof. Ludwig Noiré; *The Historical Geography of Europe*, by Edward A. Freeman; *A Short History of Greek Classical Literature*, by Prof. J. P. Mahaffy; *A Short History of Latin Classical Literature*, by G. A. Simcox; a new series of Helmholtz's *Popular Lectures on Scientific Subjects*, translated by Dr. E. Atkinson; *The Study of Rocks*, by Frank Rutley; *Roman Antiquities at Lydney Park, Gloucestershire*, being a posthumous work of the Rev. W. H. Bathurst, with notes by C. W. King; *Modern France*, by Oscar Browning.

M. CH. DELAGRAVE, of Paris, announces the publication of a work by M. Clovis Lamarre, entitled *Les Pays Etrangers et l'Exposition de* 1878. The work is to be comprised in eighteen volumes, with plans and maps, and will deal with the history, geography, and statistics of the different countries, beside describing the works and products exhibited by them.

THE death is announced of the Rev. Dr. Benjamin Artom, Haham of the Sephardic congregations of the United Kingdom; and of M. de Véricour, Professor of Modern Languages at the Queen's College, Cork.

PROF. J. D. EVERETT, of Belfast, who published a year or so ago a new system of shorthand, on Thursday, the 2nd inst., explained his system at St. John's Gate, Clerkenwell, to the assembled members of three of the principal associations of shorthand-writers in London. The system was closely criticised, especially by writers of Mr. Pitman's phonography; but it must be admitted that the tests applied were satisfactorily met by Prof. Everett. The following curious sentence, which was dictated rather rapidly, was written by him on the black-board and read off correctly:—"Read the rude reed writing the ready-writing wright wrote right for a rood on the ruddy Reading road to rid the ratting rad. Rodd, arrayed in red, from a raid, a rod and a writ for taking a reddish radish root from a rat in a rut." As Prof. Everett expresses all needful vowel sounds at the time of writing, and not, as is the case in Mr. Pitman's system, by subsequently added dots and strokes, it must be confessed that he has made a step in advance. For a rough-and-ready system of shorthand-writing, which Prof. Everett declares his to be, it has remarkable power of expression.

THE following is the translation of a notice published in the Constantinople *Al-Jawaïb* of December 25 last. Ahmad Fâris Effendi, the editor, is generally regarded as the best living authority on Arabic literature:—

"Some time ago we mentioned the English-Arabic Lexicon on which Dr. Badger, the eminent English scholar, was engaged. We have now received the twenty-third sheet, or 184 pages, of the work, extending to the end of the letter C, which displays throughout the genius of an accomplished translator. We have examined this sheet with the utmost care, and pronounce it, as regards the beauty of the typography, paper, and the arrangement of the vowel and other points, admirable in the highest degree. Further, the accuracy of the definitions given of Arabic words and familiar phrases far transcends anything of the kind hitherto attained, nor is it possible to surpass its general elegance in that respect. The English is allowedly one of the most complete of the European languages, as it is also the most widely spread, being used throughout Great Britain and its colonies, the United States of America, in India, and in Africa. The whole cycle of the arts and sciences is treated of in that tongue in the most perfect manner; hence there can be no doubt that this work will be highly appreciated by all those in the East who desire to become acquainted with the learning of the present age, that they will greet the author with thanks and praise, and will pray that his life may be prolonged to finish the great task which he has undertaken in the same excellent style in which he has thus far performed it."

Messrs. Austin and Sons, of Hertford, are the printers of the Lexicon, and Messrs. C. Kegan Paul and Co. the publishers. The latter will receive the names of those who wish to subscribe for copies.

FOR some time past the condition of the library at Wolfenbüttel has been most disgraceful. The building is in so unsafe a condition that portions of the walls and ceilings have fallen in, and the many treasures in books and MSS. contained in it are exposed to damp and decay. An appeal has been issued that this valuable collection may not be allowed to perish for want of funds, and that it may also be now at length removed to Brunswick, since Wolfenbüttel is entirely deserted as an intellectual centre. No false sentimentality regarding the memory of its former custodians, Leibnitz and Lessing, should hinder this project. Lessing himself would have been the first to urge that the library and its utility should be considered above all things.

IN a few weeks will be published the Life of Rattazzi, written by his widow, the Princess Maria Bonaparte Rattazzi.

THE death is announced from Brescia of Francesca Alberti dei Lutti, known as the "Poetessa del Trentino." She was forty-seven years of age.

AT the University of Kharkov a proposal has been mooted to include the comparative grammar of the Indo-European languages among the subsidiary subjects in the examination for the degree of Master and Doctor of Philology, as also for the profession of teacher of ancient languages at the Gymnasia. The Minister of Education, after considering the replies received from the other universities in answer to his enquiries, and the views of the Ministerial Committee of Instruction, while acknowledging the great importance of the subject in the sphere of philology, has not found it possible at present to include it in the programme of examination, in consequence chiefly of the fact that in the majority of Russian universities a chair of comparative philology has not as yet been founded, and there would thus be a deficiency of qualified examiners.

THE *Revue Suisse* for January contains the beginning of a paper by M. Rambert on the Belgian poet Van Hasselt, whose learning seems to have been so remarkable as to awaken universal wonder how so learned a man could be a poet, or a poet a man of such learning. M. Leger begins an article on "John Huss and the Hussites," with the object of showing that the Hussite movement was really a rising of the Slavonic nationality against the German. M. Marc-Monnier writes a graceful memorial to Paolina Ranieri, sister of Antonio Ranieri, the friend of Leopardi and of Garibaldi, who is a noble specimen of the Italian women of the present century. There is also in the *Revue* the beginning of a story by Mr. Grenville-Murray, "Le Mariage de Mademoiselle Viviane."

THE *Deutsche Rundschau* for January has the beginning of a study of Lord Beaconsfield, "The Youth of Benjamin Disraeli," by Georg Brandes. The writer remarks on the rarity of any connexion between literature and politics, and the exceptional interest which Lord Beaconsfield's present position has for a psychological enquirer. He proposes to apply the method of literary criticism to the works of Mr. Disraeli and to trace the character of the writer, whom Herr Brandes looks upon without any party feeling simply as an original and interesting individuality. Herr Kapp reproduces an exciting historical episode in an article on "Justus Erich Bollman and Lafayette's Escape from Olmütz." The facts of Lafayette's attempted flight are carefully detailed from a comparison of the accounts of all engaged. A brief notice of Karl von Gebler, whose untimely death has caused much regret among all in-

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terested in Italian history, is given by his brother.

THE *Revista Contemporanea* of November 30 has little original matter excepting reviews, and a telling conclusion to Arana's novel, "La Carta de Luto." That of December 15 contains a lecture by F. de Paula Rojas, on the "Relations of Sensation and Perception," and also the opening discourse of Rafael de Labra to a series of lectures on the Republic of the United States. A farewell autobiographical improvisation by José Zorella in the Theatre of Valencia, on the theme "Nosce te ipsum," is also reported. Juan Valera resumes in this number his promising novel "Doña Luz."

MESSRS. W. AND R. CHAMBERS send us a large series of English Readers and Primers, which seem fully up to their usual standard. These are edited by Mr. J. M. D. Meiklejohn, M.A., Professor of Education in the University of St. Andrews.

THE Hakluyt Society has in the press an edition of Schittberger's *Adventures in the East*, 1394-1427, being a translation of the Heidelberg MS. (Dr. Neumann, Munich, 1859), by Capt. J. Buchan Telfer, R.N. The text will be largely illustrated with notes, by Prof. Bruun, of the Imperial University at Odessa, and by the translator.

WE have received:—*Football, Golf, Shinty, Curling, Hockey, and Polo* (Ward, Lock and Co.); *A Shillingsworth of Moonshine* (*Judy* Office); *Superstition and Force*, by Henry C. Lea, third edition, revised (London: Quaritch; Philadelphia: Henry C. Lea); *Friends or Foes?* by O. K. (P. S. King); *The Standard Comic-Reciter*, edited by J. W. Kirton (Ward, Lock and Co.); *Catholic Eschatology and Universalism*, by H. N. Oxenham, second edition, revised and enlarged (W. H. Allen and Co.); *Songs of Many Seasons*, by J. Jemmett-Browne, second edition, revised and enlarged (George Bell and Sons); *The Elements of Dynamics*, by James Blaikie, second edition, revised and enlarged (Edinburgh: Thin); *Diphtheria: Its Nature and Treatment*, by Morell Mackenzie, M.D. (Churchill); *The History, Manufacture, Distribution, and Economical Consumption of Coal-Gas*, by S. Hunter (Manchester: Cornish); "*Lords and Commons*," Vol. I. (J. Hall); *The Heart of Africa*, by Dr. Georg Schweinfurth, new edition, revised and condensed (Sampson Low and Co.); *Italien: Ansichten und Streiflichter*, von Victor Hehn, 2. Auflage (Berlin: Bornträger).

NOTES OF TRAVEL.

MR. JAMES WYLD has published a pamphlet of Notes to accompany his Maps of Central Asia and Afghanistan. The greater part consists of the ordinary information concerning the country of Afghanistan, its inhabitants, products and history. Prefixed is a concise account of the several British stations on the north-west frontier. But the real value of this publication lies in the careful description of the several passes which pierce the mountain barrier. No less than thirteen of these routes are laid down, with a few words about the halting-places on each. Many of them have never been traversed by Europeans, and for his facts Mr. Wyld is indebted to personal communications derived ultimately from native sources. We are not aware that so much definite information has ever yet appeared in print. Geography owes much to Mr. Wyld's honourable enthusiasm in throwing light upon points of equal obscurity and importance, but we must beg leave to refuse to follow him into the yet more controversial domain of politics.

FROM a private letter we learn that the Indus Valley State Railway, recently opened for traffic, is in good working order. This line runs up the river from Kotri to Multan, thus connecting the two remote links of the Scinde, Delhi and Punjaub Railway, which is the property of a guaranteed company. The Indus is crossed by a steam ferry between the towns of Sakhar and Rori, and the Satlaj by a magnificent iron-girder bridge near Bahawalpur. From Kotri upwards to Sehwan the line of rail runs along the foot of the Laki Hills, and is thus protected from inundation though it closely follows the course of the river. But the section from Sehwan to Sakhar must always be exposed to damage. Only last autumn the Indus in one of its wayward moods burst through the great Unsnur Bandh or embankment, and flooded the whole country as far as Jacobabad, sweeping away seven miles of the railway. At the present time trains are running over a temporary loop-line. The State Railway is now being worked by Government officials, but we believe that it is ultimately intended to place it under the management of the Guaranteed Company, whose steam flotilla it has superseded. The importance of this new line, which has been completed about twelve months before the contract time, may be estimated from the fact that Sakhar forms the base of operations for the military force now engaged beyond the Bolan Pass.

MESSRS. W. AND A. K. JOHNSTON have just published an entirely new map of Africa, on a scale of 133 miles to an inch, on which Mr. Keith Johnston was engaged for upwards of two years before his departure for Zanzibar. The map embodies the results of all recent coast-surveys, and exhibits all the political divisions in the interior, so far as they are known, as well as the settlements on the coast, the nationalities thereof being distinguished by various colours. The discoveries of all travellers from the earliest date up to the most recent explorations are carefully laid down, while the physical features of the country are clearly shown, the elevation of the mountains being given in English feet. Mr. Keith Johnston's devotion to the study of the African continent and all relating thereto is so well known that it is almost needless to state that this map is remarkable for extreme accuracy in all its details. On his return from the journey which he is now about to undertake on behalf of the African Exploration Fund, we have no doubt that he will afford much information respecting the unexplored country between Lakes Nyassa and Tanganyika, as well as between the lakes themselves and the east coast, by which this important map will be rendered even more valuable.

THE January number of the *Church Missionary Intelligencer* contains a paper, entitled "Our Mission to the Afghans," which furnishes much matter of present interest regarding Afghanistan and the manners and customs of the people. This is followed by an article on the rediscovery and discovery of Africa. From the "Notes of the Month" we learn that Bishop Crowther, of the Niger mission, is about to form a new station at Shonga, eighty miles higher up the Kworra than Egan, the present furthest station, and that an important journey has been made by a native agent at Asaba into a country hitherto unvisited, lying between the Niger and Yoruba. We are also informed that the Rev. G. M. Gordon has gone to Quettah with General Biddulph, and hopes to be able to penetrate into the interior of Afghanistan.

SIR C. LOWTHER, of Wilton Castle, Yorkshire, has recently made a donation of 200 volumes of Moon's embossed books for the use of the blind in Japan, intended to form the nucleus of a free lending library. The books include works on history, biography, religion, science, travel, and other subjects.

THE Japanese at Fusan, Corea, report that no freedom of publication is granted to the people of the country, and that there are very few books printed from wooden blocks. The doctrine of Confucius is taught by the old to the young.

THE October number of the French Geographical Society's *Bulletin*, which has just reached us, opens with M. Léon Rousset's account of his "Voyage au bassin supérieur du fleuve Jaune et dans la région du Loëss," illustrated by a map of his route from Wuchang-fu, on the Yangtsze-kiang, to Lanchow-fu. M. Dutreuil de Rhins contributes a paper on the coast region of Annam and the province of Hué, accompanied by two maps, and M. Henry Harrisse some notes on "Les Sépultures de Christophe Colomb."

IN the current number of *Les Missions Catholiques*, Père Lambert commences a series of chapters entitled "Mœurs et Superstitions de la Tribu Bélep, Nouvelle Calédonie," which promise to afford interesting information. The author, in company with Père Montrouzier, early in 1856 settled among these people, with whom no white man had ever lived before, and had ample opportunities for observing their habits, and for collecting notes respecting both their tribal and family traditions and superstitions.

MAGAZINES AND REVIEWS.

AN article that will be read wherever the *Fortnightly* penetrates is Mr. Trollope's sketch of George Henry Lewes, rightly printed in the Review of which he was the first editor. The most interesting part of the paper is, perhaps, that in which Mr. Trollope describes the founding of the Review, its early struggles, its change of front from the "eclectic" to the definite position; and especially his own successful endeavours to get Mr. Lewes to accept the direction. Mr. Trollope gives a number of other details of Lewes's life; enough to illustrate most thoroughly his great versatility of mind, his activity, his wide sympathies, and his effectiveness in literature. But, though it may appear ungracious to say so, it does seem to the present writer that the whole tone of the article, both of Mr. Trollope's own part in it and of Mr. Frederic Harrison's short summary of Lewes's philosophical work and position, is too highly pitched to be really convincing. For the rest, the Review abounds in articles that are eminently worth reading. Mr. Cliffe Leslie carries on with force and knowledge the controversy raised by Mr. Ingram's paper on the position of Political Economy; and it must be owned that Mr. Lowe receives quite as much as he gave in the struggle. Mr. William Gilbert's paper on the London Medical Schools has too much reference to immediate practical needs to demand notice here, though the ferment which it has excited among the doctors seems to show that there is something in it. Lord Houghton's Leeds lecture ("Some Phenomena of the Imagination") has the interest of all that now comes from his veteran hand. Mr. Frederic Harrison continues his solid and vigorous study of the English School of Jurisprudence, dealing this time with the "Historical Method;" but his treatment of the whole subject hangs so much together that criticism may well be reserved until the whole book is published. Mr. Saintsbury's article on "Chamfort and Rivarol" is one of the most entertaining of the series in which he has been dealing with French men of letters. In a certain sense, indeed, Mr. Saintsbury is here trenching upon ground till now reserved for the editor himself—the ground of the literary men who preceded the Revolution—but the two men described in his paper are far enough removed from Voltaire and Diderot to deserve treatment from a different hand. We confess to having wondered on seeing the title of the article whether, if the question had been raised in a circle of well-informed men of the present day (say, in the smoking-room at the Savile Club), who were Chamfort and Rivarol? any would have been found to answer. So much forgotten have they been in France that Brunet in his latest edition relegates

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Rivarol to the limbo of his last volume, and disposes of Chamfort in a few scornful lines. And yet, as Mr. Saintsbury shows, they are the authors of some sayings that have become proverbial; "rich as French literature is in this point [of anecdotes and sharp things] the hundred pages of Chamfort's *Characters and Portraits* contain almost as much wealth as all other writers can make up between them." Taking, as they did, opposite sides in the revolutionary struggle, the origin and antecedents of the two men had much in common, both being of no particular birth, and both making their way into the literary society of the capital by their wits alone; and they are the best representatives of the transition between "the chamber-wits of the eighteenth century" and the journalists of the nineteenth. When the Revolution broke out, Chamfort took a violently republican side, but soon becoming suspect was imprisoned, and finally died a horrible and lingering death from self-inflicted wounds. Rivarol, the innkeeper's son, became as violently aristocratic, emigrated, was for some years the wit of the *émigré* society in the German capitals, and died at Berlin in 1801. To look through the sayings which Mr. Saintsbury has gathered—though his selection is too scanty—makes the same sort of impression that a first reading of the *Essay on Man* might make on one who had all his life been unconsciously making use of it. Here are some of Chamfort's utterances, political and otherwise:—

"La noblesse, disent les nobles, est un intermédiaire entre le Roi et le peuple. . . . Oui, comme le chien de chasse est intermédiaire entre le chasseur et les lièvres."

"Sois mon frère ou je vous tue" [it is to Chamfort the "Red" that this satire on the Revolution is due].

"You cannot cleanse the stable of Augeas with a dusting-brush."

"L'amour, tel qu'il existe dans la société, n'est que l'échange de deux fantaisies."

"La pire des mésalliances est celle du cœur."

Of Rivarol one of the most famous sayings is that in which he complimented "the unlucky author of a single couplet:"—"C'est fort bien, mais il y a des longueurs." On the funeral sermon of the Abbé de Vauxcelles he remarked:—"On ne sent jamais le néant de l'homme que dans la prose de cet orateur." Of his maxims on politics and life these are examples:—

"La politique est comme le Sphinx de la fable; elle dévore tous ceux qui n'expliquent pas ses énigmes."

"Les corps politiques recommencent sans cesse; ils ne vivent que de rémèdes."

"Il faut plutôt pour opérer une révolution une certaine masse de bêtise de l'une part qu'une certaine dose de lumière de l'autre."

"L'indulgence pour ceux qu'on connaît est beaucoup plus rare que la pitié pour ceux qu'on ne connaît pas."

"Le génie égorge ceux qu'il pille."

Mr. Saintsbury's criticism of the two seems to us singularly just, as also do his remarks on *pensée*-writing in general. To do it fairly is so easy; to do it well, as Joubert and La Rochefoucauld did it, is so supremely hard! From those who only know books and men as Chamfort and Rivarol knew them—in a one-sided and superficial way—you cannot expect *pensées* of universal truth or profound penetration. "Their axioms are rather personal than general, rather amusing than instructive, rather showing the acuteness and ingenuity of the authors than able to throw light on the subjects dealt with."

THE *Nineteenth Century* will give a pang of pleasurable pain to those who till now have thought themselves in possession of Mr. Matthew Arnold's "Complete Poems." A sonnet has come to be added to the collection—a sonnet suggested, as its own words reveal, by an intimate experience. For the benefit of those who have no indexed Dante we may say that the passage on which the sonnet is based comes towards the end of the 26th canto of the *Inferno*. Mr. Trollope, in this Review, deals with a subject that seems to fit him better than that which he treats in the *Fortnightly*. A defence of novel-reading from his hand is sure to be both pleasant and effective, especially when it takes the form of an appreciative criticism of Dickens and Thackeray from the moralist's point of view, showing how edifying a spectacle Mr. Pickwick is—"that an old man, as he grows old, should go on loving everybody around him, running over wth philanthropy, and happy through it all in spite of the susceptibility of Mrs. Bardell and the fallings-off of Mr. Winkle!"—and holding up Beatrix Esmond, too, as a spectacle edifying in her way: one who makes the girl who reads of her cry out, "Not like that; not like that! Whatever fate may have in store for me, let it not be like that!" There is not, indeed, in Mr. Trollope's paper much that is striking or profound; but one does not go to him for that; one goes to him for a clear and natural expression of what everyone has felt or might feel. At the same time, it will be objected by most readers that Mr. Trollope overdoes the moral side of the novelist's work, and ignores almost completely the artistic side. He would find it difficult to apply the same line of advocacy in favour of other novels than English ones; and yet he would hardly claim for English novels a monopoly of desirable qualities. In his article on "Cyprus and Mycenae" Mr. A. S. Murray gives us, as might be expected, the fruits of great knowledge and most careful study. The question of the value and meaning of the recent discoveries is, however, one which must be fought out by the specialists, and in which we do not presume to interfere. We may remark, however, that Mr. Murray is not quite so well disposed to Dr. Schliemann as some of his other critics are. Here is one of his sentences:—"It is always pleasant to welcome a discovery, but it makes a difference when the discoverer himself has already appropriated for it all the usual terms of praise." Elsewhere we come upon an argument that perhaps is only needed by Mr. Gladstone and Dr. Schliemann themselves:—

"Let us pause for a moment to consider the dimensions of this house, which is described as the royal palace. If one thing more than another is calculated to impress people with the conviction that the whole Homeric story of Agamemnon and the others is a pure legend, it is to be soberly asked to believe that here he and his ancestors dwelt. He would have been more comfortable in one of his many ships. And to bring Cassandra here!"

THERE is very little in the *Contemporary* that calls for notice in these columns. Some of the articles must, indeed, interest all—such as Prof. Jevons's most rational plea for a "State Parcel Post," to defend us against the unscrupulous monopoly of the railway companies—but in literary papers the number is singularly wanting. Mr. Alfred Austin's "Farmhouse Dirge" is a poor echo of "The May Queen," without any of the somewhat old-fashioned vigour that has gained him some admirers. Mr. R. S. Poole's first paper on Egypt is the beginning of an attempt to popularise the knowledge of ancient Egypt, and as such, is interesting; the writer's name is a guarantee of the matter of the article. But, as has often been the case before, M. Monod's small-print pages on "Life and Thought in France" are what is best worth reading in the number. They give, in the non-political part, a complete picture of what is being done in literature in France, and their political portion is equally full and vigorous. Among his notices, the best worth attention seem to be those of M. Stapfer's book, *Shakspeare et l'Antiquité*, and of several of the recent revelations of eighteenth-century politics, such as the Duc de Broglie's *Le Secret du Roi*, and M. Masson's *Mémoires et lettres du Cardinal de Bernis*—both lately touched upon by the same critic in our own columns. These, however, are but few out of a vast mass, under the weight of which most men would stagger, but which M. Monod seems to wear "lightly, like a flower."

SELECTED BOOKS.

General Literature.

HUXLEY, T. H. Hume. ("English Men of Letters.") Macmillan. 2s. 6d.

PAULITSCHKE, P. Die geographische Erforschung d. afrikanischen Continents von den ältesten Zeiten bis auf unsere Tage. Wien: Brockhausen & Bräuer. 3 M.

History.

BELOCH, J. Campanien. Topographie, Geschichte u. Leben der Umgebung Neapels im Alterthum. 1. Lfg. Berlin: Calvary. 7 M.

FRANKLIN, A. Les anciens plans de Paris, notices historiques et topographiques. T. 1er. Paris: Willem. 15 fr.

GUERRE, la, franco-allemande de 1870–71. Réd. par la section historique du Grand Etat-Major prussien. Trad. par E. Costa de Serda. 14e Livr. Berlin: Mittler. 6 M. 40 Pf.

HARTEL, W. Studien üb. attisches Staatsrecht u. Urkundenwesen. Wien: Gerold's Sohn. 4 M. 80 Pf.

HOEFLER, C. R. v. Die romanische Welt u. ihr Verhältniss zu den Reformideen d. Mittelalters. Wien: Gerold's Sohn. 4 M. 80 Pf.

MÉMOIRES de la vie de Jean de Parthenay-l'Archevêque. Publiés par Jules Bonnet. Paris: Willem. 4 fr.

Physical Science.

KOBELT, W. Fauna japonica extramarina. 1. Hälfte. Frankfurt-a-M.: Winter. 9 M.

KRAUSS, H. Die Orthopteren-Fauna Istriens. Wien: Gerold's Sohn. 3 M.

PALAEONTOGRAPHICA. Beiträge zur Naturgeschichte der Vorzeit. 3. Suppl. 3. Lfg. 3. Hft. Cassel: Fischer. 24 M.

PFEIFFER, L. Nomenclator heliceorum viventium, ed. S. Clessin. 1. Lfg. Cassel: Fischer. 2 M. 40 Pf.

SEMPER, C. Reisen im Archipel der Philippinen. 2. Thl. 2. Bd. Malacologische Untersuchungen v. R. Bergh. 14. Hft. Wiesbaden: Kreidel. 20 M.

Philology, &c.

GITLBAUER, M. Die Ueberreste griechischer Tachygraphie im Codex Vaticanus graecus 1809. 1. Fasc. Wien: Gerold's Sohn. 14 M.

HAGEN, H. Zur Geschichte der Philologie u. zur römischen Literatur. Berlin: Calvary. 8 M.

VISCHER, W. Kleine Schriften. 2. Bd. Archäologische u. epigraph. Schriften. Hrsg. v. A. Burckhardt. Leipzig: Hirzel. 20 M.

CORRESPONDENCE.

ENGLISH TRIOLETS OF THE SEVENTEENTH CENTURY.

Dublin: Jan. 6, 1879.

Mr. Austin Dobson, in his valuable notes on "Some Foreign Forms of Verse," printed in Mr. Davenport Adams's *Latter-Day Lyrics*, writes as follows:—

"As far as can be ascertained, the Triolet has not been written at all in English until quite recently. Mr. Swinburne's admirable 'Match' (*Poems and Ballads*, 1st Series, 1866) is apparently reminiscent of this form; but the pair of Triolets by Mr. Robert Bridges (*Poems*; Pickering, 1873) seem the first of their kind."

I have not seen it noticed that three Triolets, connected in subject, were written by Patrick Carey, a Cavalier poet of the seventeenth century. From the manuscript of his poems, presented by John Murray to Walter Scott, was printed by Scott in the year 1820 a thin quarto, with the title *Trivial Poems and Triolets Written in Obedience to Mrs. Tomkin's Commands by Patrick Carey, 20th Aug.*, 1651. It is noted by Lowndes that the poems were previously printed (when and where is not said), of which Sir Walter Scott was not aware. Carey was a lover of dainty metres, and has written several graceful and sprightly pieces. The mirthful poems are all classed under the heading "Ballades," and the religious poems, in whatever form, under that of "Triolets." As the volume appears to be little known, I copy here one of the three Triolets; but the lively singer Patrick Carey, "as staunch a Cavalier, and nearly as good a poet, as the celebrated Colonel Lovelace" (so Scott describes him, not unjustly), must not be judged from this spiritless piece of verse-making:—

"Worldly designes, feares, hopes, farwell!
Farewell all earthly joyes and cares!
On nobler thoughts my soule shall dwell,
Worldly designes, feares, hopes, farwell!
Att quiet, in my peaceful cell,
I'le thincke on God, free from your snares;
Worldly designes, feares, hopes, farwell!
Farwell all earthly joyes and cares."

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Was "Mrs. Tomkin," for whom Carey wrote, Mrs. Tomkins—sister of the poet Waller—whose husband was executed for his share in Waller's plot, 1643?

EDWARD DOWDEN.

HAMLET'S LEAPING INTO OPHELIA'S GRAVE.

3 St. George's Square, N.W.: January 6, 1879.

Mr. Irving's change of the traditional leaping into the grave, and Mr. Moy Thomas's approval of this "thoughtful emendation," as he terms it (ACADEMY, January 4, p. 18, col. 2), are, perhaps, both against Shakspere's authority, and his friend and colleague Richard Burbage's acting under his eye. Few of your readers will, at first sight, doubt that the following lines (? about 1620) printed by Joseph Hazlewood—in the *Gentleman's Magazine*, June, 1825, volume xcv., part i., page 298—from a MS. in his possession, refer to Burbage's acting of Hamlet.

"*On ye death of ye famous Actor R. Burbadge.*

"Hee's gon, and with him what a world are dead.
Oft have I seene him leape into a grave
Suiting ye person (wch hee us'd to have)
Of a mad lover, wth so true an eye,
That there I would have sworne hee meant to dye."

And if so, Mr. Irving and Mr. Thomas stand condemned by Shakspere himself. But it is, of course, probable—some may say, certain—that the lines above do not point to the acting of Hamlet,* inasmuch as there never could have been any reason in anyone's mind for expecting Hamlet to die in Ophelia's grave. True that he asks Laertes,

"Dost thou come heere to whine;
To outface me with leaping in her Grave †?
Be buried quicke with her, and so will I,"

but he at once shows that it is all talk, by adding, four lines after,

"Nay, and thou'lt mouth,
Ile rant as well as thou."

Also, if the four Burbage lines following the five above quoted refer to the intended death in the grave, as they seem to do, and not to a later death, the Hamlet allusion is further negatived, for they run thus:—

"Oft have I seene him play this part in jest
So lively, yt spectators, and the rest
Of his crewes, whilst hee did but seeme to bleed,
Amazed, thought hee had bene deade indeed."

At any rate these lines require notice in any discussion of the subject. F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 13.—5 P.M. London Institution: "Good and bad Etymology," by E. B. Tylor.
8 P.M. British Architects.
8.30 P.M. Geographical: "A Journey through Cyprus in the Autumn of 1878," by J. Thomson; "Recent Information from Victoria Nyanza," by E. Hutchinson.
TUESDAY, Jan. 14.—1 P.M. Horticultural.
3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Civil Engineers: Discussion on "Railway Work in Japan;" "On the best means of Developing New Countries by Railways."
8 P.M. Photographic: "Notes on Emulsion Processes," by Capt. Abney.
8.30 P.M. Zoological: "Habits and Changes of Plumage of Humboldt's Penguin," by A. D. Bartlett; "Anatomy of *Hyaena crocuta*," by Dr. Morrison Watson and Dr. A. H. Young; "Collection of Birds made by Mr. Huebner, on Duke of York Island and New Britain," by Dr. O. Finsch.
WEDNESDAY, Jan. 15.—7 P.M. Entomological: Anniversary.
7.15 P.M. Meteorological: Annual General Meeting.
8 P.M. Society of Arts: "Economy and Safety, by the Use of Automatic Couplings on Railways," by T. A. Brockelbank.
8 P.M. Archæological Association: "The Roman Army in North Britain, with Reference to recent Discoveries," by T. Morgan; "Roman fictile Statuettes from the Allier," by C. Roach Smith; "The Roman Road between Denver and Peterborough," by C. Little.
THURSDAY, Jan. 16.—3 P.M. Royal Institution; "Electric Induction," by J. H. Gordon.
7 P.M. London Institution: "Man's Power of Modifying External Nature," by Prof. G. Rolleston.
7 P.M. Numismatic.
8 P.M. Linnean: "On the Colchiaceae and aberrant Tribes of Liliaceae," by J. G. Baker.
8 P.M. Chemical.
8.30 P.M. Royal. Antiquaries.
FRIDAY, Jan. 17.—8 P.M. Society of Arts: "Afghanistan," by C. E. D. Black.
8 P.M. Philological: "Comparison of the Gaurian with the Romance Languages," by E. L. Brandreth.
9 P.M. Royal Institution: "The Electric Light," by Prof. Tyndall.
SATURDAY, Jan. 18.—3 P.M. Royal Institution: "Reptilian Life," by Prof. H. G. Seeley.

SCIENCE.

Flowers and their Unbidden Guests. By Dr. A. Kerner. With a Prefatory Letter by Charles Darwin, M.A., F.R.S. The Translation revised and edited by W. Ogle, M.A., M.D. (C. Kegan Paul & Co.)

THE Fertilisation of Flowers is fast obtaining a literature of its own. Altogether neglected since the days of Andrew Knight, Kölreuter, and K. K. Sprengel, in the last century, the subject was again brought into notice by the genius of Darwin, and has been followed out, with rich increase in knowledge, by Hildebrand and Hermann Müller in Germany, Delpino in Italy, and many other workers inferior in industry only to them. But even now the English reader who is acquainted with none but his mother tongue has not access to the richest stores of information. Darwin's *Effects of Cross- and Self-fertilisation in the Vegetable Kingdom* is a valuable record of personal experiment rather than a summary of results already obtained; and the same may be said of the Rev. G. Henslow's forthcoming contribution to the *Transactions* of the Linnean Society; while Sir John Lubbock's *British Wild Flowers considered in Relation to Insects* relates only to the limited area of the British Islands. The student who desires a comprehensive insight into the subject must read Müller's *Befruchtung der Blumen durch Insekten, und die gegenseitigen Anpassungen beider*, together with the supplementary papers by the same writer which have since appeared, from time to time, in the columns of *Nature*. It is greatly to be desired that at least a summary of the results of these various observations should be placed within the reach of the English reader.

The general law arrived at by all these observers is that the various parts of nearly all flowers are so constructed as to tempt insects to place their bodies in such a position, while visiting the flower and rifling its nectaries, that they must necessarily rub the pollen out of the anthers on to some particular part of the body, which subsequently comes into contact with the stigma of another flower of the same kind, thus ensuring cross-fertilisation, or, as Kerner prefers to call it, allogamy. The contrivance for this purpose—depending on the shape of the petals, the relative positions and times of maturity of the male and female organs, and numerous other arrangements—sometimes, as the Germans say, "lies on the hand;" while sometimes a careful examination continually reveals more and still more minute contrivances for the same purpose, before unsuspected. It has been reserved for the author whose work lies before us—the Professor of Botany in the University of Innsbruck, already favourably known by his treatise *Die Schutzmittel des Pollens gegen die Nachtheile vorzeitigen Dislocation und Befeuchtung*, and various other smaller publications—to point out the details of a companion picture to this; and we have to thank Dr. Ogle, himself an original worker in the same field, for an easy and graceful translation of a very important contribution to botanical knowledge.

The attraction of the favoured insects is not all that is required. Their visits to the flowers are not disinterested; they come in search of food; and if they find the nectary already rifled, they fly away again without performing their service to the plant in the transmission of pollen. Prof. Kerner's task is to show that flowers exhibit a second set of contrivances—for excluding the "unbidden guests" who would steal the honey without performing any service to the plant, and thus prevent the visits of the favoured insects. It is as if you invited a number of people to dinner, not with the benevolent object of giving them savoury food to eat and good wine to drink, but for the purpose of yourself gaining knowledge from the sparkling wit of their discourse. You must take care not to leave your larder open, lest the *profanum vulgus* enter, and rob not only your bidden guests of their dinner, but you of the benefit of their wit. With the utmost ingenuity our author shows how unprofitable insects are excluded from the nectary, not only by minute arrangements and points of structure within the flower, the purpose of which has been hitherto unsuspected, but even by characters of the stem, leaves, and other parts of the flower, which have at first sight no connexion with the process of fertilisation. A few examples will serve to make his argument clear.

The well-known cultivated genus *Pentstemon* differs from the usual type of the natural order to which it belongs, the Scrophulariaceae, in the presence of a fifth stamen, which, however, is functionless so far as the ordinary purpose of stamens is concerned, being destitute of an anther. This is usually regarded as the survival of a primitive pentamerous structure; but no reason has hitherto been suggested why a barren stamen should have been conserved in this particular genus. This is explained by Kerner in the following manner:—There is in the flower abundance of nectar contained in two pouch-like spaces between the corolla and the bases of the two shorter stamens. The shape of the stamens prevents the nectar from trickling out in a downward direction; but, on the other hand, it is able to flow freely into an open space of considerable size above the ovary, which is overarched by the corolla. But for the contrivance directly to be mentioned, insects of even a considerable size could reach this secondary receptacle of nectar through the open bell-shaped mouth of the corolla, and rifle the honey without ever coming into contact with either the stigma or the anther, and therefore without being of any service

* The after lines naming *Hamlet*, &c., printed by Mr. Collier, are evidently forged ones. See Dr. Ingleby's *Centurie of Prayse*.

† Several girl friends of mine have long been shocked by the notion of Laertes and Hamlet showing their love for Ophelia by stamping on her coffinless corpse, with only a little mould and a few flowers over it.

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in promoting cross-fertilisation. The fifth barren stamen lies obliquely across the corolla, crossing the bases of the other filaments and the style, and fixing its dilated apex against the lower wall of the corolla like a buttress. It thus forms a cross-bar in front of the nectar receptacle, leaving only on each side a narrow fissure scarcely a millimètre in width, and thus effectually protecting it from marauding incursions. The fissure is, however, just wide enough to admit the proboscis of a hymenopterous or lepidopterous insect, which, sitting in the mouth of the open corolla while sucking the honey, must necessarily brush with its wings or body either the stigma or anthers, according to the stage of development of the flower. Turning now to Müller's *Befruchtung der Blumen*, we find that *Pentstemon* is proterandrous (therefore cross-fertilised), and that the only insects mentioned by Delpino and Hildebrand as visiting its flowers are the hymenopterous genera *Bombus*, *Anthidium*, and *Apis*.

Or take another instance from the singular flowers of the well-known English plant, the Grass of Parnassus (*Parnassia palustris*). We have here, intervening between the petals and the stamens, five bodies, sometimes called "staminodes," the morphological value and the function of which have both been the subject of considerable discussion. Their primary object is undoubtedly nectariferous; on the inner side of each are two small longitudinal depressions which secrete nectar and are abundantly visited by insects, especially diptera. But this does not explain the peculiar form of these "staminodes," the upper part of which is a kind of trellis-work, each division ending in a round, shining, but not viscid knob. Kerner points out that if flying insects in search of the honey light at once in the centre of the flower, which is very decidedly proterandrous, they must inevitably brush with some part of their body either an open anther or the stigma, which, at different periods in the development of the flower, occupy almost precisely the same position. If, however, an insect alighted on the corolla, it could, but for this peculiar arrangement, enjoy to the full its repast of nectar, and then depart without performing any service in return. This trellis-work contrivance forces the insect to clamber over it in search of the honey, and thus to act in precisely the same way for the advantage of the flower as if it had in the first place alighted in its centre. The contrivances, therefore, to which our author calls attention sometimes benefit the flower by excluding unbidden guests, sometimes by forcing the invited guests to enter and leave the banquet-room by a particular door.

But the wealth and variety of adaptation of structure to function is by no means confined to the floral organs. A similar explanation is offered of peculiarities in the structure of almost every part of the plant. Thus the access of small wingless, useless, and therefore injurious insects to the flower is prevented in some species by the dense weft of woolly hairs which covers the stem and leaves; in others by the precisely opposite contrivance of their perfectly glabrous or waxy surface, this last character being particularly effective in preventing the visits of ants. Viscid hairs or glutinous secretions are especially efficacious for this purpose, completely barring the way to the flower against insects which would seek to reach it by means of the stem. Even in the case of *Pinguicula*, while recognising the fact which has been proved by the observation of Darwin and others, that the viscid secretion exuded by the glands with which the leaves are studded has the power of dissolving and digesting animal substances, Prof. Kerner believes that its principal object is to prevent small insects from reaching the flower. I may venture to point out that some little doubt is thrown upon this explanation by the fact that the flowers of *Pinguicula* have generally completely disappeared by the end of June, fertilisation having probably taken place in May, while the secretion from the leaves continues in full activity till August or September.

On one point Kerner is at issue with his master, Darwin. With reference to rudimentary or aborted organs, Darwin says (*Origin of Species*, sixth edition, p. 400):—"It appears probable that disuse has been the main agent in rendering organs rudimentary. It would at first lead, by slow steps, to the more and more complete reduction of a part, until at last it became rudimentary." Kerner, on the other hand, holds "that structures which, owing to external conditions, have become useless or even prejudicial to a plant therefore undergo gradual degradation or abortion is a notion which must be most decidedly rejected;" in other words, that for an organ to become abortive it must not only be useless, but positively injurious, natural selection then acting in the ordinary way. I must confess that Kerner's view seems to me to require more extensive support from facts than he has brought forward in its favour. The four stamens of Scrophulariaceae and Labiatae are generally admitted to result from a degradation from the pentamerous type. Has the fifth stamen become so positively injurious that natural selection has eliminated in most cases even its very rudiment? And has the same process reduced to two the number of stamens in *Salvia*, *Calceolaria*, and *Veronica*? The reply will probably be that these aborted stamens have been injurious, though we are not able to point out the exact way.* It will perhaps be even more difficult for the advocates of Kerner's theory to show that the possession of wings was a positive disadvantage to the apteryx, or the possession of eyes to the inhabitants of subterranean lakes.

The last section of the book is devoted to a very admirable line of argument to show how the gradual growth of these protective adaptations may have resulted in the production of what is universally recognised as a distinct species. The author thus traces the genesis of *Soldanella montana* of the forest-region of the Eastern Alps, with its tall stem, glandular peduncles, strong and elongated flaps over its nectar-cavity, and comparatively late time of flowering, to the familiar *Soldanella alpina* of the high Alps, with its short glabrous stem, small and delicate flaps to the nectar-cavities, and very early time of flowering.

We used to hear, years ago, a good deal about the "romance of natural history." No more interesting chapter in this romance has been written than the one just contributed by Prof. Kerner. Alfred W. Bennett.

* Dr. Ogle (*Popular Science Review*, Jan. 1870) suggests that the fifth stamen is disadvantageous, from getting in the way of the style and stigma.

T. Macci Plauti Comoediae. Recensuit F. Ritschelius, sociis operae adsumptis G. Loewe, G. Goetz, F. Schoell. Tomi I. Fasc. II. *Epidicum* continens. (Lipsiae: Teubner.)

When Friedrich Ritschl, at the age of nearly seventy, undertook the task for which his brilliant and unwearied labours for twenty years had been preparing him—that of re-editing and completing his critical edition of Plautus—he never entertained the hope that he would live to finish it himself. He looked for the completion of his work to three of the younger members of that illustrious school of "Ritschelianer" which numbers more than forty of the most distinguished professors of Germany, more than forty directors of her Gymnasia, and of younger and for the most part less distinguished scholars more than could easily be numbered. The master himself only lived to give us a revised edition of the *Trinummus*, and the first part of his *Neue Plautinische Excurse*, one of the most striking proofs of his fidelity to his own favourite motto γηράσκω ἀεὶ πολλὰ διδασκόμενος. After his death in November 1876, while the bulk of his library was sold to the Russian Government for the University of Dorpat, and his splendid collection of Programmes and Reviews was fortunately secured for Cambridge, his unequalled collection of Plautine literature was reserved for the use of his destined successors in the work of editing the author whom he had made so peculiarly his own. Dr. Goetz, to whom we owe the first instalment of the new edition in the *Epidicus*, has already won for himself a conspicuous place among the younger scholars of Germany. Already known as one of the most promising of Ritschl's pupils, he left the university to take his place in the ranks of the army in the Franco-German war, and returned to his Plautine studies with the Iron Cross for distinguished valour on his breast. Not long afterwards Dr. Goetz was called to act as co-director of the Seminary which the enlightened liberality of the Russian Government maintains at the University of Leipzig for the higher scientific training of students of philology of Slavonic—not exclusively Russian—nationality. As a kind of Introduction to the new edition of Plautus, he recently published, with his two colleagues in the task, a valuable volume of *Analecta Plautina*; and now he has issued a text of the *Epidicus*, with a critical commentary, which takes its place worthily by the side of the *Trinummus* of his illustrious master. It does not appear why the *Epidicus* was chosen as the first instalment of the new edition; but we are not disposed to complain of the choice. It is not included in Ritschl's first (unfinished) edition, or in the two excellent, but now

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somewhat antiquated, volumes published by Fleckeisen. We have no modern critical edition but that which was issued in 1865 by C. E. Geppert; and this, though not without its merits, is based upon an imperfect collation of the Ambrosian MS., and is edited on principles which cannot be satisfactory to anyone who looks upon the school of Ritschl as representing the highest standpoint yet reached by scientific criticism. The play, if not among the best of Plautus, is yet far from being the worst; its plot, if somewhat complicated, is lively and skilfully developed, and its moral tone, though lax, is far less offensive than that of some other of the comedies. The text supplies plenty of opportunities for testing the critical skill of an editor, and the *cantica* require for their proper arrangement all that instinctive sense of metre for which Ritschl was so justly famous, and which he was able to pass on to his pupils in somewhat the same way as it had come to him from Gottfried Hermann. But there are very few places in which the MS. tradition is so hopelessly confused as it is almost throughout in the *Truculentus*, the play undertaken by Prof. Schoell; and the editor has, for the most part, the help of the Ambrosian MS., though unfortunately there are too many places in which it is wholly illegible. Perhaps the most valuable part of the present edition will be generally held to be the minute collation of this MS., which is due to the wonderful patience and accuracy of Dr. Loewe. Every letter has been examined thrice over with the greatest care; and many passages which Geppert had entirely ignored receive much light from the traces of an earlier reading thus secured—*e.g.*, verse 567, where the testimony of the Ambrosian at once restores a legitimate metre to a line at which Lachmann, Fleckeisen, and Buecheler had laboured in vain. In some places the results of Dr. Loewe's examination have been anticipated by Prof. Studemund; but, unfortunately, Studemund's long-promised edition is still delayed, and we have only fragmentary and scattered indications of his views. Dr. Goetz has, as a rule, shown a most praiseworthy caution in departing from the MS. reading; he has not even been seduced by Ritschl's authority into inserting the final *d* in any case, except in *med* and *ted*; and his own emendations are sound and conservative. But there are one or two instances in which he has, I think, needlessly deviated from it. For instance, in verse 658 A reads quite plainly *saevivit senex*; on the authority of Luchs, Dr. Goetz reads "saevibunt senes," because, as Luchs supposes, in 614 it reads *senex* for *senes*; but this is not the case, according to Loewe's collation; and even if it were so, there is no similarity in the context; in 658 Epidicus is expressing his fear of the anger of his master alone: what the other old gentleman may say or do is of little matter to him. In matters of orthography, too, we might have desired a little more fidelity. Dr. Goetz is unquestionably right in retaining *patierin*, *aureis* (Ritschl on *Trin.* 336), *orasseis*, *preimum*, and, perhaps, *vilei* (with B); but is it not forsaking the only principle which can guide us with safety, if for the sake of a seeming consistency he alters *vesti* into *vestei* (he leaves *aures* in verse 335), *benevolus* into *benivolus*, *suspicio* into *suspitio*? The last is especially rash, in the doubt which still hangs about the formation of the word. More may be said for the correction of *percunctari* of A into *percontari*, on the ground that A in other plays gives the more correct form. In 620 it would have been better with A to keep the form *ravistellus*, which has plenty of support. Of Dr. Goetz's own emendations some are exceedingly happy—*e.g.*: "hoc oppido pollinctumst" (v. 339) for *pollitumst*; "lumbos porgite" (v. 732) for the *purgite* of A, where B has *surgite*; "nimis erunt obnoxiossae" (v. 695), much better than Ritschl's "nil verod obnoxiosso;" "quid vis igitur" (52); he is right, too, in correcting "intereas" into "interbitas" in verse 76, the inferior MSS. making the same error elsewhere; and in adopting the reading of A "at enim—bat enim" in verse 95. In verse 136 the correction "hercle qui" is a neat one, but it is unnecessary if we admit the form *homoni* for *homini*, for which there is much to be said (cp. Ritschl on *Trin.* 1018). Dr. Goetz does well in retaining, whenever he has authority, *equidem*, the use of which shows how far Plautus was from sharing the error of Cicero in supposing that the word was connected with *ego*, an error which is still flourishing in many quarters.

The notes and Preface are honourably free from that tone of asperity which marks so much of modern Plautine criticism. Dr. Goetz can even find a difference of opinion upon the arrangement of the *cantica* without going beyond a gentle "quod veri est dissimillimum." The great work has made a most successful beginning; every scholar will wish it a prosperous continuation with as little delay as is consistent with the same thoroughness of execution.

A. S. WILKINS.

SCIENCE NOTES.

PHYSIOLOGY.

On Vinous Fermentation.—In a posthumous treatise by Claude Bernard "On the Vital Phenomena common to Animals and Plants," the illustrious physiologist expresses some views on fermentation which are altogether opposed to the teaching of M. Pasteur. Biassed by theory, notwithstanding his devotion to the experimental method, Bernard endeavours to ascribe the fermentation of grape-juice to the presence of a soluble ferment, acting chemically, and developed independently of the presence of specific organisms as a natural result of the maturation of the fruit. Roused by this challenge, M. Pasteur immediately set about repeating one of his old experiments on the subject. He had formerly demonstrated that the germs of the vinous ferment were not deposited on the surface of the grapes till a comparatively late stage in their development; that while the grapes were unripe they were altogether free from such particles. Accordingly, by wrapping up certain bunches of the fruit in cotton-wool, and enclosing others in hermetically-sealed glass cases, in the latter part of July, he might anticipate that such protected bunches would yield a juice absolutely incapable of spontaneously entering on fermentation. These anticipations were exactly fulfilled. When the grapes had reached maturity (during the second week in October), they were crushed with suitable precautions against accidental contamination. A pure saccharine must was thus obtained, which refused to ferment when maintained at a suitable temperature. Some of the protected bunches were allowed to be in contact with their unprotected neighbours for a short time before they were pressed; these yielded a fermentable juice, obviously owing to their having been infected with specific germs (*Comptes Rendus*, 25 Novembre, 1878).

Researches on Vaso-motor Nerves.—Ascribing most of the difficulties and discrepancies in the existing doctrines on this subject to the fact that so large a number of enquirers had limited their experiments to the sciatic of the dog—a highly complex nerve, supplying blood-vessels too small to allow of any direct registration of the blood-pressure in their interior—MM. Dastre and Morat have directed their attention to the common trunk of the plantar nerves in Solipeds (horse, ass). This trunk supplies a part which is at once very vascular, and devoid of muscles—two obvious advantages. It is homologous with the posterior tibial nerve of man. Variations in the calibre of the blood-vessels were continuously registered by the simultaneous measurement of the blood-pressure in the internal digital artery and vein (*Comptes Rendus*, 2 Décembre, 1878). It was found that section of the nerve was immediately followed by a rise of pressure in both artery and vein, lasting only a few seconds. This was attributed to a reflex stimulus operating on the heart. The next effect was a gradual fall of pressure in the artery, and a corresponding rise in the vein, which went on till a new equilibrium had been established. The permanent effect of section is, accordingly, dilatation of the blood-vessels. When the peripheral end of the divided nerve was stimulated, the pressure at once began to rise in the artery and fall in the vein (constriction); then, in from fifteen to twenty seconds, whatever the nature and intensity of the stimulus, the pressure quickly returned to its original level, and then deviated in the opposite direction (fall in artery, rise in vein). This last effect was more considerable in duration than intensity. The sequence of phenomena is identical with that observed in similar experiments on the cervical sympathetic. It may be concluded, generally, that the fibres in the plantar trunk exert a vaso-constrictor action; the existence of vaso-dilator fibres in it being a totally unnecessary hypothesis.

On the Volatile Constituents of the Excreta.—When human faeces are distilled with acetic acid, phenol and indol are among the resulting products; besides these, however, Brieger has found a new substance, skatol, as well as a yellow, pungent oil (*Journal für prakt. Chemie*, xvii., 124). Skatol resembles indol in forming white lamellar crystals, and exhaling a strong faecal odour. It differs from indol in its melting-point (93°·5 C.), in being less soluble in water, and in not yielding the characteristic reaction with fuming nitric acid. Brieger identifies skatol with a substance resembling indol which Kühne obtained by fusing albumen with caustic potash, and one procured at an earlier period by Nencki and Secretan from putrefying albuminous matters. The excreta of the dog yield no skatol. Pancreatic digestion of albuminous compounds outside the body yielded indol in abundance, but no trace of skatol. When a small dose of skatol is injected under the skin of a rabbit, its urine acquires the property of turning violet on the addition of hydrochloric acid and calcium chloride, or of hydrochloric acid alone. A dirty-violet pigment separates from the liquid on standing; this does not sublime, and is certainly not indigo.

NENCKI (*Centralblatt f. d. med. Wiss.*, No. 47, 1878) describes a convenient method for procuring skatol. Finely-minced fresh pancreas and muscular tissue freed from fat are mixed with water and set aside for many months. In one experiment, putrefaction was allowed to go on from May to

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October at the ordinary temperature of the room, which varied from 3°·5 to 27°·5 C. At the end of the time the liquid contained skatol, but not a trace of indol. The new product was separated by distillation and precipitated by picric acid, with which it forms a crystalline compound. Quantitative analysis yielded C_9H_9N as its empirical formula. When albuminous matters are allowed to putrefy in contact with pancreatic tissue for a short time (four or five days) at a temperature of 37° C., indol alone is formed, without any skatol. It is a curious circumstance that a substance readily procured by acting on albumen with fused caustic potash at a temperature of 260°–290°, and generated in the human intestine at the temperature of the body, should require a period of five months at a relatively low temperature for putrefaction to produce it outside the system.

Action of Defibrinated Blood on Glycogen.—It has been shown by Tiegel that sugar is rapidly formed by the action of fresh blood, deprived of its fibrin, on glycogen in solution, when the conditions are such as involve the destruction of the red corpuscles. This action of defibrinated blood on glycogen has recently been studied by Boehm and Hoffmann (*Archiv. f. exper. Path. u. Pharmakol.*, x., 1 and 2) in order to throw light on a phenomenon which they observed to result from the injection of glycogen into the veins of animals during life. Under such circumstances the urine is found to contain varying proportions of glucose, together with a carbohydrate closely resembling the achroodextrin of Brücke. The chief result of their enquiries was to show that in Tiegel's experiment two substances are invariably produced—viz., glucose and a compound to which they give the name of achrooglycogen. This compound differs from glycogen in not giving any reaction with iodine, and in being somewhat less opalescent. It differs from achroodextrin, moreover, in its greater rotatory power on the plane of polarisation. Now, while the conversion of the glycogen into achrooglycogen is complete and immediate, the formation of sugar does not reach its maximum till an hour has elapsed from the commencement of the experiment. Further, this maximum never exceeds 30 per cent. of the total amount of sugar which would result from the complete saccharification of all the glycogen originally present. Neither can it be in any degree increased by augmenting the quantity of blood employed or by allowing its action to continue for a longer time.

THE widow of the late E. J. Eichwald has expressed a wish to present to the University of St. Petersburg the remainder of his palaeontological collection, which would thus be concentrated in one institution, the principal part of the collection having been acquired by the university some years ago. It contains fossilised remains from all the geological formations of European Russia, including Petchora and the Crimea, as also the Caucasus, Siberia, and the Aleutian Islands. A considerable part consists of specimens only to be met with in this collection—*i.e.*, such as have nowhere since been found in Russia. The entire number of specimens amounts to about 30,000, and they were collected by Eichwald since the year 1825. Many foreign students of the science wished to acquire the collection, and the deceased was about to sell it to the late Mr. Peabody; but the transaction was not concluded, in consequence of Mr. Peabody's death.

The Localisation of Cerebral Disease. By David Ferrier, M.D., F.R.S. (Smith, Elder and Co.) This is a reprint of three lectures delivered before the Royal College of Physicians in the course of last year. They may be regarded as supplementary, from the pathological side, to the same author's treatise on the *Functions of the Brain*. The applicability of the results obtained by his well-known experiments on the brain of the lower animals to the elucidation of changes wrought by disease in the human subject has been questioned by competent critics: among others by Dr. Brown-Séquard, who attributes cerebral paralysis, at any rate in some instances, not to functional annihilation of the diseased part of the brain, but to inhibitory action exerted at a distance from the seat of lesion. Such a view as this must necessarily be opposed to any theory of cerebral localisation, so far, at least, as it may rest on pathological foundations. By placing the records of former clinical observers under contribution, Ferrier has succeeded in collecting a large mass of evidence in support, not merely of localisation generally, but of his own doctrines in regard to it. Dealing in succession with lesions (destructive and irritative) of the antero-frontal region, of the motor area, and of the sensory regions, he makes out a strong *prima facie* case in his own favour. The book is well and clearly written; and the sole objections which can be urged against it by a captious reviewer are a slight but decided indifference to adverse facts, and a somewhat over-sanguine way of treating startling hypotheses as if they were demonstrated and generally-received truths. But these are hardly defects in what is avowedly a piece of special pleading, addressed, not to beginners, but to a highly-trained and competent audience.

PHILOLOGY.

IN the October *Romania* A. Morel-Fatio publishes (with a short Introduction) the part of the fifteenth-century *Libro de Exemplos* wanting in the Madrid MS., according to a MS. lately acquired by the Paris National Library, which reveals as the author Climente Sanchez; and E. Cosquin gives some more popular tales of Lorraine, accompanied by numerous comparisons with tales from all parts of the world. G. Paris contributes three valuable reviews (of Jung's *Römer und Romanen in den Donauländern*, von Lebinski's *Die Declination der Substantiva in der Oïl-Sprache*, and Freund's *Ueber die Verbalflexion der ältesten französischen Sprachdenkmäler*), in the last of which he gives some new explanations of the origin of the Old French terminations of the first plural of verbs (Mod. Fr. *-mes, -ons*); and there are several interesting short articles and notices of the contents of allied periodicals.

THE last number of the *Nordisk Tidskrift for Filologi* (Ny række. III.) contains, under the title of "Ljudförsvagning i akcentlösa ord," a paper on the voiced initial thorn in the Scandinavian languages and in English, by Dr. Axel Kock, of Lund, in which the *dh* in English *the, thou*, &c., and the corresponding Swedish and Danish *den, du*, is regarded as a very late "weakening" of original breathed *th*—against Sweet and others, who assume these words to be remnants of an earlier stage in which initial *dh* was universal, a view which, although opposed to some extent to the well-known "Verner's law," is certainly supported by the evidence of the oldest English and German orthographies, and, as regards the pronominal words, by the oldest Icelandic MSS. Kock's paper is mainly a re-statement of the views which before Sweet's theory was advanced were universally accepted. The change from voiceless to voiced—"sångbar" and "icke-sångbar," as he curiously enough designates them—he explains as due simply to want of stress, and assumes the stages *th—t—d*, for Sw. and Dan. *du*, not *th—dh—d*. The really valuable part of the paper is the instances given of the change of initial *th* into *h* in Feroic (*har* = Icel. *þar*, &c.) and other Scandinavian dialects, on which the writer bases a new etymology of the pronoun *hann*—namely, that it is simply a weakened form of the accusative *þann*, the feminine *þá* becoming first *há*, and then, by analogy of the masc., *hán*, and, by further analogical *u*-mutation, *hón*. If this ingenious and very plausible explanation is accepted, those who support the general views of the writer will see in it a strong confirmation of them, while his opponents will prefer to regard the change of *ðann* to *hann* as an analogical, not a phonetic, one, due to the influence of *hinn*.

THE last number of Paul and Braune's *Beiträge zur Geschichte der deutschen Sprache und Literatur* (v., 3, 1878) contains two important articles bearing on Icelandic philology and literature. In his "Beiträge zur Skaldenmetrik" Sievers first completes Jessen's discovery of the invariable trochaic ending of any line of dróttkvæði, by applying the same principle to the beginning also: the result being that every line of six syllables consists of three feet, the first and last of which must have the form – ⏑, ⏑ ⏑ being allowable in the second foot only, as in *hlaut and-| skoti | Gauta*. He then shows that in the first foot (rarely in the second) either of the two syllables can be resolved into two of the form ⏑ ⏑, as in *fara apt | vali | krapta, nú rekit | gand ór | landi*. The second part of the investigation starts with the principle that all extra syllables in the MS. texts which cannot be brought under the above rules must be removed from the verse, either by elision or the adoption of shorter forms, and, of course, as a last resource, by textual emendation. Sievers shows that elision is specially frequent in the second foot, as in *hvast beit | hjarta‿it | næsta*; three syllables are admitted in the second foot only when two of them consist of an altogether unaccented word, such as *nema, eða*, &c., as in *hrafni | skyldr nema | haldi*. In his examination of the cases in which it is necessary to substitute shorter forms, Sievers comes to the conclusion that the contractions *svát, þát, þvít*, were in universal use in the time of the older scaldic poets, and that they nearly always preserve the older *ept, und, fyr, of*, as prepositions, the full *eptir, undir, fyrir, yfir*, being only used as adverbs, or as prepositions following the noun. He also examines the contractions of *hafa, vesa, ek, es, -a*, &c. Edzardi in his "Die skaldischen Versmasse" treats of the origin of the scaldic metres, whose un-Germanic restriction of the number of syllables—for even in the courtly epic metre of the thirteenth-century German poets, with its rhyme and abandonment of alliteration, the number of syllables is still free—and peculiar *hending* or inner rhyme, as in the words *hlaut, Gauta*, in the first of the lines quoted above, has often suggested foreign influence. Edzardi has now proved beyond a doubt that these two peculiarities are of *Celtic* origin—due to imitation of the metres of the Irish bards, whose poems are full of the most complicated rhymes and assonances. He shows that even the oldest Eddaic poems show distinct traces of the influence of these Celtic forms, as in the verses of the Völuspá "önd gaf Óðinn, óð gaf Hænir." Even the end-rhyme of the *runhenda*, as introduced by Egill in his Höfuðlausn, is to be ascribed to direct Celtic influence: we know that not only Egill, but also several other of the Icelandic scalds passed part of their lives in Celtic countries.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY.—(*Thursday, December* 19.)

W. SPOTTISWOODE, Esq., LL.D., President, in the Chair. The following papers were read:—"Experiments on the Spectrum of the Electric Discharge," by Sir W. R. Grove; "On the Precession of Viscous Spheroids, and on the remote History of the Earth. Problems connected with the Tides of a Viscous Spheroid," by G. H. Darwin; "On the Influence of Light upon Protoplasm," by Dr. Downes and J. P. Blunt; "Note on the Influence exercised by Light on Organic Infusions," by Dr. Tyndall; "On the Structure and Development of the Skull of the Lacertilia," Part I., by Prof. Parker; "On the Chemical Composition of Aleurone Grains," by S. H. Vines; "Report on Phyto-palaeontological Investigations generally, and on those relating to the Eocene Flora of Great Britain in particular," by Baron v. Ettingshausen.

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Library Association.—(*Friday, January 3.*)

E. B. Nicholson, Esq., M.A., in the Chair. One of the secretaries read a paper by Mr. C. E. Scarse, of the Birmingham Library, "On the Mutual Exchange of Library Membership among Public Librarians." Mr. Scarse's paper dealt only with subscription libraries, and the sense of the meeting was that, with regard to such libraries, the proposed interchange of membership was a matter for the proprietors. Interchange of books, however, among true *public* libraries was a very desirable thing, and a very proper subject for the Association to take up. Mr. Nicholson explained some alterations in the Public Libraries Acts which the Metropolitan Free Libraries Committee hope to secure through their Parliamentary members.

FINE ART.

THE OLD MASTERS EXHIBITION AT THE ROYAL ACADEMY.

(*First Notice.*)

The Exhibition of the works of old masters and deceased British artists at Burlington House opened to the public on Monday last. In passing through the spacious galleries of the Royal Academy those who possess but a general knowledge of art-history, and take an interest consequently in only the greatest painters, will find, even with the aid of the catalogue, more than enough to occupy their attention in the course of a single visit. Indeed, the importance and variety of the works exhibited make it a matter for regret that they can only be shown to the public for so short a time. They are quite worthy to form a permanent gallery, and, whether instruction or mere enjoyment be the object, will certainly require to be visited several times. No better opportunity for art-study could possibly be offered than this exhibition affords; and it is to be hoped that not only will it excite a more general interest in art in its highest and noblest form, but that it will also aid and encourage the student in solving questions of lasting importance for the history of art.

It would be quite impossible to give an idea of the value of the collection in a first descriptive enumeration of the most important works, and I shall, therefore, merely attempt now to give a general review of them, with special reference only to those points which are of prominent historical importance.

The 258 oil-paintings are lent by sixty-eight contributors, the principal among whom for the number and importance of their contributions are Mr. Osmaston (15), Mrs. Morrison (14), the Duke of Newcastle (13), Mr. William Graham (13), Sir Henry Hawley and Mr. A. H. Smith Barry (12), and Mr. Samuel Sanders (11).

Of the 320 miniatures, distributed in seventeen cases, Her Majesty the Queen has lent one case of fifteen, and the Duke of Buccleugh supplies by far the largest number among the other eleven contributors. The miniature-painters include such names as Holbein and Janet, whose works in this branch of art would be recognised as authentic, even by severe art-critics. They deserve admiration rather as being the production of infinite industry and care than of genius. Apart, however, from their value as works of art they are most interesting historically on account of the persons represented. Isaac Oliver, Samuel Cooper, and Richard Cosway, R.A., are the miniature-painters most numerously represented.

The drawings by old masters occupy nearly four galleries, of which two are almost exclusively devoted to Michelangelo, Raphael, Lionardo da Vinci, and Holbein. Never, so far as I know, have so many genuine works of these three celebrated Italian artists and of the greatest among German portrait-painters been brought together. Dürer, Titian, Rembrandt, Rubens, and Claude are not so numerously represented, but their works, as well as those of others, are all of great merit and very attractive. In all, there are drawings by more than 100 different artists, of whom there are few that do not bear names. The principal contributors—of whom there are twenty-four altogether—are H.M. the Queen, who lends 105 drawings; the Duke of Devonshire, eighty-four; and the University of Oxford, sixty. Among these drawings are three works of larger size, and at the same time of uncommon interest—the cartoon of the *Holy Family*, by Lionardo da Vinci (No. 190); the cartoon of the full-length figures of Henry VII. and Henry VIII., by Holbein (No. 231); and the *grisaille* of Michelangelo's cartoon of Pisa (No. 255). We will begin our examination of the oil-paintings with an old Byzantine picture, No. 179, of more interest, perhaps, from an archaeological than an artistic point of view; it is called *The Last Judgment*, and is lent by Mr. Warner Ottley. Painted by a Greek artist, it is a most characteristic specimen of the period when the art of painting in the East was entirely in the hands of the priests, and was exclusively devoted to explaining the doctrines of the Church. The Last Judgment is here represented with all the complicated details which form the pictorial conception of the Throne of God, and which are also to be found among the mosaics of Sicily and Torcello, as ἡ ἑτοιμασία τοῦ θρόνου. Most of the small separate compositions, hardly to be seen through the glass, can only be explained by a reference to historical legends, which are now partly preserved in Russian literature. Representations of some of them are still to be found in illuminations in the Vatican Library, and at the convents of Mount Athos; but none have been published. This picture of Mr. Ottley's was probably painted in the thirteenth century for some rich Greek as a *compendium fidei*, the very small and finely-executed figures, about half an inch high, being intended to satisfy his artistic taste. Byzantine pictures of this kind are extremely rare. A similar one in the Vatican is much inferior in every respect; nor are any so good to be met with in the Greek convents of Palestine, Greece, and Turkey. Indeed, only a few exist, and these are in the possession of Russian art-collectors. Though everyone will not be interested in the subject of this picture, it should not be forgotten that ancient Christian art and the traditions of centuries are represented by it, and by the Triptych (No. 192) lent by the same contributor; while, on the other hand, pictures like the panel-painting by the priest Emanuel in the National Gallery are to be found in every Greek town.

It is not easy to go into raptures over pictures by Giotto and his school, out of Florence and Tuscany. As altar-pieces, dimly seen within a church, they are certainly impressive; but in a lighted gallery, beside the nobler and more refined work of the Venetian painters, their quiet, serious asceticism seems strange and out of place. Most of these pictures are rightly attributed; but there is one small panel of the Annunciation (No. 186), lent by Mr. Warner Ottley, which seems to me to be wrongly ascribed to the Tuscan school. Nothing can be clearer than the distinction between the schools of Tuscany (Florence, Pistoja, Arezzo) and Siena, especially during the fourteenth century, when they were in open rivalry with each other. This picture of the Annunciation certainly does not belong to the Tuscan school, but is an old and probably contemporaneous replica of a picture painted at Siena in 1333, by the two celebrated artists Simone Martini and Lippo Memmi. There are some good specimens of Old Flemish art, though many of the attributions are doubtful, and will, no doubt, be more particularly dealt with in a future notice by Mr. James Weale. The finest among them is No. 219, lent by Captain A. F. Dawson, representing the busts of an old man and woman; but it is difficult to understand why it has been ascribed to Quentin Matsys, as it recalls in its *technique* greater artists than those of the Netherlands. The portrait of a man lent by Mr. Alfred Morrison (No. 213) is supposed to have been painted by Bartholomew de Bruyn, whose works are rarely met with out of the Walraff and the Berlin Museum. In the picture before us the painter comes very near to Italian artists like Solario. Mr. Henry Willett's small picture by Antonello da Messina (No. 196) is not only a genuine work, but one of very high merit, although much injured by over-painting, and our interest in it is increased by the statement that it is a portrait of the painter himself. The young Sicilian, with his fair hair and blue eyes, seems to proclaim his descent from the Norman or German rulers of his native island.

We now come to the Venetian school of the fifteenth and sixteenth centuries, of which there are some first-rate specimens. A prominent place is occupied by the picture of Giambellino, *Virgin and Child, St. Peter and two Angels* (203), lent by Mr. William Graham. This picture is not mentioned by Messrs. Crowe and Cavalcaselle, who have given a full account of the artist's works, genuine, questionable, and false; but though the signature is no doubt a forgery, and the colour has been somewhat injured, one cannot doubt its authenticity for a moment. Giambellino, according to distinguished art-critics the greatest of all Venetian artists, is here represented at the period of his highest development. The picture painted about 1500 may be compared with similar altar-pieces at the Academy of Venice and the Church of S. Zaccaria. The composition recalls, however, still earlier works—as, for instance, that of a similar kind painted under the influence of Antonello da Messina, in Lady Eastlake's collection. There are many different questions of historical importance connected with Mr. Graham's pictures, which must, however, be reserved for future discussion. Among the followers of Bellini deserving admiration is Cima da Conegliano, who painted the half-length figure of *Our Lord bearing the Cross* (208), lent by Mr. J. Osmaston. The subject has been treated in the same way by other North-Italian artists—as, for instance, in two examples at the Louvre—but they were unable to attain the same perfection as Cima. The clear, delicate tones of the colouring, and the noble and tender expression of the head of Christ, render this picture peculiarly adapted for reproduction as a print or etching.

Among the most important of the Venetian pictures is the *Rape of Proserpine* (No. 136), lent by the Viscountess Ossington, and attributed to Titian. The composition, as well as the drawing, is more graceful than forcible, and the colouring, principally of the landscape, rich and attractive, although somewhat brownish in tone. It might savour of boldness and even of absurdity to name a Dutchman as the author of this very Titianesque work, but some authority for doing so may be found in the fact that this same picture was formerly in the Gallery of the Palais Royal under the name of Suster, and has also been engraved by J. L. Delignon as his (see *Galerie du Palais Royal*, Paris, 1808, vol. ii.); while, moreover, no mention is made by the biographers of Titian of his ever having treated such a subject. Suster or Zustris, mentioned by Vasari, was a native of Amsterdam; he studied at Venice under Titian, and became a very clever pasticcio-painter, as is shown not only by the picture before us, but also by another of his in the Louvre, where he unites the grace of Parmigianino with the *technique* of Titian his master. On the same wall, in Gallery III., we find a picture by Parmigianino (No. 143), lent by Mrs. Morrison, which is called a Holy Family, though the Virgin wears secular apparel, and the young female saint behind her has no claim to be considered as the mother of St. John. Strange, however, as this composition is, it is a very characteristic one, and most interesting when we consider that Parmigianino and Bronzino were the leaders in nearly every art school in Italy for half a century after the death of Raphael, Correggio, and Michelangelo, and before the rise of the

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academic art of the Caracci. Bronzino is well represented in the large portrait of the Marchese Salviati (No. 133) lent by Mr. William Graham. He as well as Parmigianino exchanges Raphael's ideal of highest love and Correggio's ideal of unconscious natural grace for aristocratic coldness and studied charm.

How much Vandyck learned from Titian and from Paolo Veronese is clearly shown in No. 168, a full-length portrait of the Genoese Doge Andrea Spinola, formerly in the Palazzo Spinola and now the property of Sir Henry Hawley, Bart. It is painted in more forcible and glowing colours than the majority of Vandyck's portraits in England, the treatment of the ample folds of the red official robe being certainly a masterpiece of clever colouring. This scholar of Rubens did not often succeed so well in great historical compositions as he has done here in the picture, No. 120—representing a scene from *Rinaldo and Armida*, lent by the Duke of Newcastle—which, as well as the portrait, possesses an exceptional importance among Vandyck's works. An interesting sketch of it is in the possession of Lady Eastlake.

There are but few Spanish pictures, and among them neither Velasquez nor Murillo takes the first place. The works ascribed to Zurbaran, which are to be found in public galleries out of Spain, give one, generally, but a false idea of the art of this master. He is here represented by a picture, belonging to Mr. A. H. Smith Barry (No. 129), called *St. Elizabeth of Hungary*, but which is certainly a portrait of a young and noble Spanish lady whose name was Elizabeth. The originality of the conception is only excelled by the fine tone of the colouring, especially in the blue-grey half-shadows.

Rembrandt is this time missing from among the Dutch painters, but the numerous and excellent artists of his school are represented at their best by two fine works of Bartholomew van der Helst, the favourite painter of the Amsterdam citizens, and at the same time Rembrandt's rival. His portrait of a Dutch lady (64), lent by Sir Charles Bunbury, Bart., and painted in the year 1647, is especially interesting. Seldom has the artist taken Rembrandt so decidedly for his prototype as in this instance, in which it is almost possible to see the work of both artists and to mistake the one for the other. At the same time it is true that Rembrandt made concessions in his female portraits, when his broad treatment was criticised as making his sitters look "sun-burnt and scorched."

The large picture (No. 80) by Gerbrandt van Eeckhout, *Ruth and Boaz*, lent by Earl Cadogan, may be reckoned as among the most important works of the master. It was only in his later years that he attempted historical subjects on a large scale, and very often with ill success. Here, however, he has succeeded, and has shown, moreover, that he is an artist of some independent talent, and not a mere imitator of Rembrandt. The portrait of a man by Frank Hals, lent by Mr. S. H. de Zaete (No. 71), is a real masterpiece, not often equalled for energy of treatment. The portraits painted by the two Janssens, Cornelius and Abraham, suggest a comparison between these two contemporary masters, who are so often confounded, though they have nothing in common with each other but their names. Abraham was a Flemish artist who lived and worked at Antwerp, while Cornelius's home was in Amsterdam, and Sandrart says he was born in London; at any rate his art belongs to these two cities. The pictures by Jan Steen are worthy of admiration, both on account of their ingenious composition and excellent execution; and they are rendered specially interesting by the inscriptions upon them—one having a verse from the Bible, and the other a prayer—showing that the artist was not an immoral epicurean, but a well-meaning humourist and satirist, unsurpassed in his own line by any painter before or after.

To whom among the Dutch landscape-painters shall we give the preference? Berck Heide, Ruisdael, Van Heide, Cuyp, and others are all here outvying one another, and each excelling in his own particular manner. Van Goyen, who was only thirty-four years old when he painted the remarkable landscape of unusually large size (No. 158), lent by Mr. J. Osmaston, shows in it his true Dutch nature by choosing as unattractive a subject as possible in order the better to display his artistic talent.

That the great Dutch artists entirely ignore the idealistic principles introduced by the Italian masters is quite true; but, on the other hand, they are distinguished by a true devotion to and love for nature even in its minutest details which has never yet been surpassed. It is their very one-sidedness which constitutes their strength and grandeur. If a scholar of Ruisdael or Van Goyen had ever dared to paint so primitive a landscape as, for instance, Perugino's in his celebrated picture of St. Michael in the National Gallery, his master would certainly have turned him out of the studio.

Of the drawings we have no space now to speak at length, and shall therefore confine ourselves to a few preliminary remarks. Those by Raphael and Michelangelo, from the University Galleries at Oxford, have been most thoroughly examined and learnedly described by Mr. J. C. Robinson, the use of whose very complete catalogue of the whole collection, which of course includes many more examples than are here shown, is indispensable for their study. With regard to the drawings lent by Her Majesty from Windsor Castle, and those belonging to the Duke of Devonshire, there is a great deal yet to be ascertained. It may be as well to point out that the cartoon of Lionardo (No. 190), belonging to the Royal Academy, has certainly no connexion (as has been stated) with the picture of the Holy Family in the Louvre; in fact, it differs from it in every point. Vasari himself says that Lionardo made no use of this *Cartoon dell' Annunziata*, when he painted the Holy Family, now at the Louvre, for Francis I. Among the drawings from Windsor, those for the monument of Lodovico Sforza deserve special investigation. The discoveries recently made by M. Louis Courajod in the print-room at the Munich Museum have given a fresh interest to the discussion as to the original design for this monument, without, however, as we think, deciding the question. It has not yet been noticed that Lionardo among his preliminary studies for this statue made a sketch of the Colleoni monument, by Verrocchio, at Venice, and another of the Gattamellata monument, by Donatello, at Padua (Nos. 187 and 186 in Gallery VIII.); and, which is still more surprising, he chose as a subject for one of his studies the statue of David, by his adversary Michelangelo (No. 173 in Gallery VIII.).

It only remains to add that the exhibition is admirably arranged, and that the catalogue has been most carefully and accurately prepared. The public is certainly very much indebted to the Royal Academy for giving it the opportunity of seeing so choice, and in many respects unique, a collection from among the treasures of art in England, and to the owners of these treasures who have so kindly and liberally lent them for exhibition.

J. PAUL RICHTER.

THE WINTER EXHIBITION OF THE GROSVENOR GALLERY.

(*Second Notice.*)

DRAWINGS of the early Netherlandish and German masters are among the greatest rarities. Genuine Lionardos, Raphaels, and Rembrandts may yet be obtained by a diligent collector; but authentic Van Eycks, Van der Weydens, or Memlincs may be sought for in vain for years. The total number of drawings exhibited in this section is fifteen, six of which are attributed to particular masters.

The earliest of this interesting series is a drawing in bistre-and-gold on vellum (595) of an apostle, S. James the Less or S. Simon, lent by Mr. W. Russell. He is represented seated, turning over the leaves of a book, which lies open on his knees, and holding a long fuller's club, the head of which rests on the ground. The lips alone are coloured. The expression of the face is soft and sweet: we are inclined to consider this the work of an early French artist. Next comes a highly-finished pen-hatched drawing in bistre (559) of two ladies kneeling, one with her hands joined in prayer, the other striking her breast. The costumes are of about 1460, the head-dresses being peculiar, and by no means elegant.

Most interesting is a drawing in pen-and-bistre (630) after a painting by John Van Eyck, or one of his early followers, now lost, but of which several smaller copies are preserved in different collections, the best-known being that in the Museum at Antwerp, painted in 1499, for Christian d'Hondt, thirtieth abbot of the Cistercian monastery of the Dunes, near Furnes, whose coat of arms and initials it bears. Another example, identical in size, but very different in execution, formerly at Nantes, and afterwards in the Suermondt collection at Aachen, is now in the Museum at Berlin. Both of these are twelve inches high by six inches wide, while the drawing belonging to Mr. J. C. Robinson measures eighteen inches by nine. A third painting of the subject is said by Mr. Cavalcaselle to be preserved in the Doria Palace at Rome. The Virgin is represented in the pictures standing in the nave of the church of the Dunes. She is clothed in an ample mantle, and her head is encircled by a splendid crown. In her arms she bears her Child, whose tender limbs are enveloped in a linen cloth. He is in the act of blessing His mother, before whom on the pavement stands a metal vase containing lilies and other flowers. Through the doorway of the splendid stone rood-screen behind the Virgin are seen two angels standing before the choir lectern, on which lies an open book. In the drawing several of these details are omitted. To the Malcolm collection belongs an excellent composition exquisitely drawn in silver-point on pale cream-coloured prepared ground (560), representing a Bishop in chasuble and mitre, seated on a faldstool, holding a pastoral staff with the velum in his left hand and raising the other in the act of blessing, while beneath his feet is a confused group of three men in plate armour struggling and stabbing and wounding one another, and biting their fingers in their agony. *The Adoration of the Magi* (631), a drawing in pen-and-bistre from the same collection, is a fine composition by a follower of Van Eyck. The original drawing has faded, and some portions have been, unfortunately, gone over with the pen; some of the figures, however, remain intact—as, for instance, the majestic king who stands beneath the stilted archway on the left, raising his mantle with one hand, and holding his offering—a hanap—in the other. The figure of St. Joseph, too, with the ox and ass and the wooden paling beyond, is capitally drawn. To Mr. Malcolm also belongs a pretty shaded drawing in Indian-ink (616), representing the Virgin kneeling, turned to the left, and adoring her new-born Babe, who lies on a corporal. On the right a landscape, with three shepherds in the half-distance. An interesting sketch in pen-and-bistre (612), belonging to Mr. W. Russell, shows us the interior of a studio of some contemporary of Quentin Matsys. The master-painter in robe and cap is standing before an easel turned to the left, holding his palette and brushes. In the background, on the right, is an apprentice or pupil seated on the floor, drawing on a board which rests against his knees. A portrait of an aged grey friar (629), his hands joined in prayer, lent by Mr. Malcolm, is a very careful study from life for the figure of a donor. The head and hands are beautifully drawn with the silver-point on a dark slate-gray prepared ground. Beside the ear

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is a memorandum, doubtless by the artist, in minute writing: "d'oore vorder vander mijn." On the sleeve is the indication Naturel, and on the background "SAINCT FRAN [cois]" both in a rather later hand. To the Malcolm collection also belongs a tree of Jesse (594), drawn with the pen, heightened with white on a dark-green prepared ground, probably one of a series of illustrations by a clever draughtsman of the end of the fifteenth century. In the centre Jesse is seen asleep, his head resting on his left arm, on a throne within a tent, the curtains of which are drawn aside by a prophet and a bishop. Beyond these, in the foreground, are two other prophets standing, holding scrolls. The branches of the tree which springs from Jesse's shoulders support twelve figures of kings, and terminate in the centre above with a figure of the Virgin and Child. A *Pietà*, two figures (605) drawn with silver-point on dark-grey paper, and heightened with white, is ascribed to John Gossaert, of Maubeuge; it is undoubtedly a very fine drawing, but we do not recognise his hand; neither do we regard as belonging to the Flemish school the sheet of studies in pen-and-bistre (606), from the Christ Church collection. These carefully-drawn heads appear to us more like the work of the elder Holbein. An *Adoration of the Magi*, in silver-point, heightened with white on grey paper (573), lent by Mr. Mitchell, and ascribed to Cornelius Engelbrechtsen, is a good Dutch drawing of *c.* 1520. Rather later, perhaps, is a *Martyrdom of S. Andrew* (570), lent by the Rev. J. C. Jackson, a charming composition with great feeling in the heads, but certainly not by Luke van Leyden, who is also not the author of Mr. Roupell's silver-point drawing (576) representing a Pope seated with a cardinal holding a crozier, and a bishop standing on his right, while a man kneeling in front stretches out his hand to receive a bull from the pontiff. In the East Gallery are two drawings of no great merit (6), lent by Mr. Russell, and ascribed to Horebout. These cannot be by either the great Gerard Horenbaut, painter to Henry VIII., who died in 1544, or his son Luke; but are probably by Gerard Luke Horenbault, of Ghent, whose best work is a triptych painted for the Little Béguinage in that town in 1596, and by whom there are several signed drawings in the British Museum. Returning to the Sculpture Gallery, we find on our right a careful study from nature in water-colours by Peter Bruegel (632), lent by Mr. E. J. Poynter, and representing a series of mills built across a stream. Above hang two half-length portraits in pen-and-bistre, of the early German school, belonging to Mr. Holford, one (627) very fine and freely drawn; the other (628), slightly touched with red, is harder. Of the drawings attributed to Martin Schöngauer, one only can be genuine, the design for a pastoral staff (609), of the engraving after which (Bartsch, vol. vi, p. 162, no. 106) there is an impression in the British Museum. Dürer's drawings have been so often and so cleverly imitated that one naturally hesitates before pronouncing an opinion on works attributed to him, and we must here express our regret that the water-colour drawing of a dead bird (572), signed by one of his cleverest imitators, Hans Hoffmann, and dated 1583, should be hung so high as to render its examination impossible; these early imitations deserve the careful examination of every collector. One of the earliest dated works here shown is a full-face portrait of a peasant of Windisch (583) in pen-and-bistre, with washed background, signed and dated 1505. Mr. Robinson lends a sheet containing two designs (608) for the front and back of an embossed steel saddle-bow, dated 1512. The animals on the front are cleverly and spiritedly drawn, but there is a want of unity in the idea, which looks as if Dürer had dashed this design off without much thought. A group (584) representing St. Anne seated, one hand resting on an open book, the other on the shoulder of the Virgin, who holds up her Babe with both hands, is a charming composition drawn in pen-and-bistre and washed with colour, dated 1514. To the following year belongs a portrait, in black chalk, of a young man, head and bust (599), seen in three-quarters, turned to the right, with a cap on his head. A pen-drawing of the Good Thief on the Cross (596), dated 1517, is lent by Mr. Mitchell; who also shows a charming little head of a girl with long hair falling in locks over her shoulders, and an angel holding a shield with the Pirkheimer arms, probably a design for a book-plate, both in pen-and-bistre (585). To the Malcolm Collection belong two studies from life, in silver-point, of a nude figure (587), probably intended for a Venus. Christ Church shows a very fine drawing of part of a composition representing *The Death of the Virgin*; but we doubt whether this is Dürer's work. Christ Church also lends a design (601) for a tomb representing a knight and lady standing on a lion and dog, of which other drawings are preserved at Vienna and Florence (?), with which this ought to be compared; there is a certain hesitation in the drawing of the folds of the drapery which hinders us from feeling certain as to its being an original drawing. We are, however, inclined to look on a pen-drawing from the same collection (562) ascribed to Holbein as being more probably by Dürer. The excellent studies of goats in repose at the side of Saturn, and in the lower margin, remind one strongly of the borders in the well-known Prayer-book of Maximilian. The figures with scythes in the upper margin appear, as well as we could judge, to be very cleverly drawn. The figure of a wild man (565) by Holbein, apparently a design for a glass-painting, is hung too high; it belongs to Mr. Malcolm, who also lends (568) a beautiful portrait head and bust in profile of a young man with long hair, wearing a cap, delicately drawn with the silver-point on pale warm-grey prepared paper. Next to this are two whole-length costume-portraits of ladies (567), in Indian-ink, slightly touched with colour, from the same collection. Among the drawings attributed to Dürer is a design for a fountain (586), dated 1531. The figure of Apollo, executed in bronze by Peter Vischer, who died in 1529, is preserved in the Germanic Museum at Nürnberg, but the pedestal is altogether different. We must now conclude, merely mentioning as well worth notice a drawing by Hans Burgmair (569) for the Gryphon which heads the Triumph of Maximilian; a wounded Landsknecht (574), signed and dated "1516 E. K.;" and a figure of one of the Wise Virgins carrying a lamp (615), by Nicolas Manuel Deutsch, engraved by him in 1518 (Bartsch, vol. vii., p. 469), a complete set of which may be seen at the British Museum.* W. H. JAMES WEALE.

RECENT CERAMICS.

M. DE LIESVILLE ends a recent article in the *Gazette des Beaux-Arts*, in which the pottery and porcelain at the late Exhibition in Paris are passed under rapid but brilliant review, with this query: *Mais ne serons-nous donc que l'âge de copistes?* I think we may safely answer, "We are this and something more." It is true that originality is not the note of any kind of art in the nineteenth century, and that imitation is; but it is imitation mainly of a worthy kind. All arts appear to have come to a block, and we must needs go back to find out whether the end of the road is reached, or whether we have lost our way. So all styles are tried and old paths opened up again, and the result is that, if we do not get much farther, we obtain an intimate knowledge of the country which has been explored by the pioneers of old—knowledge which is invaluable if it only teaches us to understand and appreciate their labour.

And this seems to be the business to which the nineteenth century has been set or has set itself—to learn all that is to be learnt before it be too late; to rescue every relic of past ages; to take stock, as it were, of its property as their heir, and recover all rights and claims which the negligence of our ancestors has suffered to lapse; to restore it all to good condition and hand it over with a full and complete inventory to the next generation. Not so much copyists, then, I think, shall we appear to posterity, as restorers, reproducers, recoverers, seekers after knowledge and beauty.

Looked upon from this point of view, the unprecedented activity which has been shown of late years in England and on the Continent in producing what are little more than imitations of ancient ceramic work cannot be said to have been barren of valuable results. There have been many recoveries of processes supposed to be lost; scarcely a paste or a glaze or a *reflêt* but has been successfully imitated; indeed, the whole progress of ceramic art from the earliest time in all countries might be illustrated by works of European potters in the last few years. All have had their turn: Majolica, with its gorgeous colours, Hispano-Moresque with its metallic lustre, Persian and Rhodian with their bold and brilliant designs, Chinese and Japanese of all kinds. If the next age have an original turn it will at least have at command such resources as no other has ever had; and if it be not original there will be little left for it to do except to reproduce reproductions.

Nevertheless these modern works, imitative as they are, are a great advance in the direction of pure and good taste on the hybrid productions which they have superseded.

But they are not all purely imitative. There are degrees and kinds of imitation as of everything else, and there is a wide difference between the frank copy of a Persian bottle by M. Deck of Paris, or Messrs. Minton, the application of a similar design by Messrs. Doulton, and a blundering imitation by an inferior factory: the first is a masterpiece of technical work, a reproduction, the perfection of which is only spoilt by over-brilliance; the second is a step nearer to originality, requiring higher mental qualities for its production, preserving the beauty of design and form, and altering the scale of colour to suit the exigencies of the peculiar fabric; the third is useless if not mischievous.

Yet, in speaking of inferior factories, I do not mean those which produce cheap but good work, like St. Valery, Dunmore, Heilcross, or Copenhagen, where the reproduction of classic and Oriental forms in terracotta and glazed earthenware is carried on with great simplicity but such care as to grace of form that for a few shillings the poorest person can become the possessor of a few ornaments or useful articles which are more truly beautiful than any which our grandfathers could have procured for as many pounds.

But England as well as France can claim title to work more original in design and execution than the copying or adaptation of an Asiatic design. The exquisite plaques and vases by Messrs. Minton, decorated with groups modelled in white paste, on a coloured ground, are, indeed, but an application to porcelain of Wedgwood's jasper ware, which was itself borrowed from the Portland Vase; but does originality in any art now go really much further than this? At about the same distance from direct imitation may be placed those beautiful figures from Worcester of delicate ivory tint with drapery of bronze and gold. Still further stand many of Doulton's pieces of stoneware, which are, indeed, based upon the old Grès de Flandres, but which, beside being covered with delicate tints of plum and olive, pink and cinnamon, such as the Flemish workers never knew, are decorated by artists of such undoubted original

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* In consequence of the irregular delivery of the post, my first notice was printed without my corrections, and contains several errors, one of which is of some importance:—for "*and The Ferry*," read "but *The Ferry*, an able drawing in Indian-ink, belonging to Mr. Knowles, is a signed work of the elder Leonard de Koning."

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and purely English genius as Miss Barlow and Mr. Tinworth. If we turn from the stoneware to what is called Lambeth Faïence, we, if not in the presence of such high art, approach even closer to what is new. These elegant vases may not be novel in shape, but their decoration with slightly conventionalised irises and lilies, and other flowers in rich and varied tones of exquisitely harmonious colour, owes its beauty to no imitation or adaptation of previous work.

To France, beside many other inventions in ceramics, we owe one of a high order of originality—viz., the painting on pottery with a brush filled with pounded clay mixed with colour. The decorations (birds, flowers, &c.) thus produced have an effect between sculpture and painting, or like painting with a very thick *impasto*. This process, though destructive of definiteness of outline, has a richness and solidity all its own. Fine vases of this character are produced by Messrs. Haviland and M. Landry, and their imitators. A somewhat similar process has also been independently attempted at Sarreguemines with very striking success.

We have no space to mention here the thousand-and-one inventions of a scientific and mechanical rather than of an artistic kind which have within the last few years rewarded the industry and intellect employed in ceramic manufacture, but one at least demands notice even here—viz., the production, by M. Deck, of a gold ground under the glaze. The application of gold over the glaze, however beautifully done, is a disfigurement and a barbarism, destroying two of the most characteristic qualities of porcelain, brilliancy of surface, and lucidity of paste. The only wonder is that the invention comes so late, as a gold ground was used by the early enamellists.

For those who are interested in the progress of ceramic art to the latest date I cannot do better than recommend them to the article by M. de Lasteyrie from which I quoted at the beginning of this, where I have intentionally confined myself to subjects and works which he has but slightly glanced at. Unfortunately, we have no Exhibition in London where the subject can be satisfactorily studied, but much may be done by peering in at shop-windows, and by a visit to such establishments as those of Messrs. Mortlock, Daniel, and Phillips. There they may study the latest achievements of Mintons and Worcester, Wedgwood and Copeland; and if they wish to see a fine collection of Doulton ware, let them visit the Winter Exhibition of Messrs. Howell and James, where, in addition, they will have a varied feast made up of scraps from the Paris Exhibition and a few titbits of "real old" Chinese. There, also, many be seen the work of ladies—amateur and professional—to the beauty and originality of which it is scarcely necessary to draw attention again so soon.

As the result of a careful survey of recent ceramic art, it seems to me to show as much originality as any other, especially as from the beginning pottery has been an imitative art, to whose continued vitality exchange of design has been almost as necessary as exchange of thought to national life. But originality is indeed scarce nowadays, and we cannot wonder at it if we consider that science demolishes the title of all claims to novelty except her own inventions, and that Nature herself has left off all efforts in this direction for some thousands of years.

W. COSMO MONKHOUSE.

THE CATALOGUE OF THE NATIONAL GALLERY.

III.

THE notice of Mabuse in the catalogue of the National Gallery is quite misleading; it requires correction all the more as the chief mistake it contains has reference to the painter's alleged residence in England. Mabuse, whose birthday is unknown, entered the guild of Antwerp in 1503, followed his patron, Philip of Burgundy, to Italy in 1508, returned to the Netherlands about 1509, and from that time till his death in 1532 never apparently left his native country. His position in the house of an influential prince gave him rare opportunities for obtaining commissions. He was employed by Margaret of Austria and Christian II. of Denmark, but he was unknown to Henry VII. of England, and it is but ignoring the labours of George Scharf and other antiquaries to maintain that Mabuse visited the British Isles.

The life of Mantegna requires modified treatment also, and it is particularly desirable that modern authorities, chiefly English, should be consulted with respect to it. No doubt it is true that Mantua was sacked in 1630; but it was not in consequence of the sack that the Gonzaga collections were dispersed and the *Triumphs* cast away in England. The *Triumphs* were sold with the rest of the Mantuan art treasures to Daniel Nys in 1628, and they were in England before the capture of Mantua in 1630. More pardonable, but not more true, is the statement that Mantegna married a lady of the family of Nuvolosi. It should be stated also that the master entered the service of the Marquis Gonzaga in 1460, and not in 1468.

With Masaccio criticism has been so busy of late that a correct chronology is now easily attainable. He was not born in 1402, nor did he die in 1429. His birthday is December 21, 1401, the year of his death at Rome 1428. He was employed in the Brancacci chapel for four, not two, years—*i.e.*, from 1423 to 1427. But it would be well perhaps to expunge the life of Masaccio, since the catalogue admits that there is no work of his in the National Gallery.

Blunders in respect of Quintin Matsys are scarcely pardonable, considering that few painters have been more carefully studied by local historians. He is said in the catalogue to have changed his residence from Louvain to Antwerp in 1490, and to have died in 1530. But he only caused his name to be registered in the Antwerp guild in 1491, and he only left Louvain for Antwerp in 1497. His death occurred in 1531. Of the two specimens here assigned to him one is genuine. The *Money Changers* is a fine example of Marinus of Zierickzee, whose pictures at Munich, Dresden, and Madrid are well authenticated by dates and signatures.

The catalogue, as Mr. Richter truly observed, has judiciously reduced the number of genuine Memlings from four to one; but it might have done more, and ascribed to its true source the portrait of 1462, which is clearly by Dierick Bouts. A few lines might also be inserted stating that the portrait belonged to the Aders and Rogers collections before it came into that of the late Mr. Wynn Ellis.

A good many facts have been exhumed and published respecting Mazzolino da Ferrara, which should not be omitted in future. Thus, we know that Mazzolino made his will *in periculo mortis* on September 27, 1528; and if, as we may believe, he then died of the plague aged, according to Baruffaldi, forty-nine, he was born in 1478 and not in 1481. His practice at Ferrara commences, so far as we can prove it, in 1508. It closes with the *Circumcision* of 1526 in the Belvedere Gallery at Vienna.

It is an error to say "that scarcely anything is known of Gabriel Metzu's life." He was born at Leyden in 1630, fifteen years later than the catalogue date. He was admitted into the guild of Leyden on March 13, 1648; a burgess of Amsterdam on January 9, 1659. There are dates on his pictures as late as 1667. Here follows a short list of births and deaths, correcting those of the catalogue:—

Carlo Maratta was born on the 13th, not the 15th, of May, 1625.

Frans van Mieris was born on the 16th, not the 6th of April, 1635.

Morando was born in 1486, not in 1484.

Isaac Ostade was born in 1649 at Harlem, not in 1657 at Amsterdam.

Francesco Morone was born in 1473, not in 1474.

Romanino was born between 1484 and 1487, not in 1480.

Jan Weenix was born in 1640, not in 1644.

Philip Wouverman was born in May, 1619, not in 1620.

Cornelis Poelenburg died in August, 1667, not in 1666.

Cosimo Rosselli died on January 7, 1507.

Signorelli died in November or December, 1523.

Jacob Ruysdael died on March 14, 1682, not November 16, 1681.

Paolo Uccelli died on December 11, 1475, not in 1479.

Bartolommeo Montagna was but a short-lived artist, if it be true that his pictures range from 1499 to 1507. The dates on his pictures really extend from 1487 to 1522. He was the son of one Antonio, of Orzinuovo; died on October 11, 1523; and left behind him a son, not a brother, named Benedetto.

An early picture by Antony More in the Berlin Museum displays this master's manner in 1544: a portrait in the Brussels Gallery shows how he painted in 1576. More entered the Antwerp guild in 1547. He was sent to Portugal and Spain by order of Charles V. in 1550. In 1560 he took the freedom of the guild of Utrecht; and he returned in 1572 to Antwerp, where he died between 1576 and 1578. The dates in the catalogue must be changed to suit the foregoing chronology.

There is every reason to believe that Orcagna died in 1368 and not in 1376; and if, as alleged, he was sixty at his death, his birthday must fall in 1308. His father was not a goldsmith, nor did he learn sculpture from Andrea Pisano. His profession was that of a painter, which is proved by his registry in the Florentine painters' guild in 1343. In 1352 he passed for mastership in the guild of stonecutters. It is altogether a mistake to assign to him the *Triumph of Death* in the Campo Santo of Pisa, the design of the church of Orsanmichele, or the plans of the Loggia de' Lanzi at Florence. The Loggia was not begun till eight years after Orcagna's death. Nardo is the diminutive for Leonardo, not Bernardo. Jacopo, Orcagna's brother, never practised as a sculptor. On these points the catalogue requires revision.

The catalogue asserts "that nothing more is known of Giovanni Oriolo than is to be learnt from the inscription on the picture at the National Gallery." Yet there are records in print which reveal the existence of Oriolo at Faenza from 1449 to 1461.

It will be necessary to modify many of the statements made in the catalogue with reference to Bernard van Orley. This celebrated man was the son of Valentine van Orley, an artist, who began life at Antwerp in 1512. Bernard was appointed painter to Margaret of Austria in 1518. He was convicted of heresy and deprived of his place in 1527. Mary of Hungary restored him to favour in 1532. There is evidence in his works that he visited Italy and studied in the schools of Milan; but testimony is wanting to confirm the statement first made by De Piles that he went to Rome in the time of Raphael and superintended the manufacture of arras from Raphael's cartoons.

Some rays of light have lately been thrown upon the life of Ortolano. His name is Johannes Baptista, and he was the son of one Francesco de Benevenuto. He was living and painting at Ferrara between 1512 and 1524.

There is some importance in the fact not stated in the catalogue that, besides the 104 pictures of Isaac Ostade bearing dates from 1640 to 1678, there are thirty more by the same artist in public and private collections with dates from 1632 to 1639.

It is pleasant to see that Pacchia at last gets the credit of having painted a picture hitherto catalogued as a work of Pacchiarotto. But it

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would have been proper to name the author who made this change possible.

Vittore Pisano "is supposed to have died in or about 1451." Since 1871, at least, it has been ascertained that this master was painting for the Duke of Ferrara in 1455.

To sustain the assertion "that Pordenone's works are scarce" is nowadays impossible. Corticelli is not the name of Pordenone's mother, but that of a village in which Pordenone was born.

J. A. Crowe.

THE IMPERIAL GERMAN ARCHAEOLOGICAL INSTITUTE IN ROME.

The first of the ordinary meetings of the Imperial German Archaeological Institute was held on Friday, December 20, and was occupied by the discourses of Dr. Helbig, Prof. Bormann, and Commendatore Giambattista de' Rossi.

Dr. Helbig commenced the proceedings by exhibiting an amphora discovered in the necropolis of Orvieto by the indefatigable explorer, Ricardo Mancini. This amphora, decorated with red figures in a severe style, bears on the upper side the representation of a man dressed in a long chiton, his hair bound with a fillet, holding a lyre in his right hand and a parasol in his left. Endeavouring to identify the person represented, Dr. Helbig declared it to be not improbably the poet Anacreon, whose name and costume were well known to the potters of Attica, from whose workshops issued the amphora brought to light at the ancient necropolis of Volsinium Vetus. He mentioned the Campanian vase, the description of which was published by Jahn, on which the same poet is represented, and concluded that the fact of the figure being depicted with a parasol ought not to militate against the supposition; since, while such an article of costume was peculiar to women in Attica, in that island in which the celebrated poet lived parasols were also carried by men, as some writers declare.

After this amphora, Dr. Helbig presented to the audience a beautiful kylix, on which is repeated in extremely small proportions the representation of the destruction of the Lernaean Hydra. It is an archaic design, but could not have been executed with greater delicacy. Hercules, as usual, is represented with a lion's skin, which covers his head. Several of the monster's necks are already cut down, but others are darting towards the hero in an alarming manner. It is natural that the work should be so highly finished, since it issued from the hand of one of the most famous masters of the art. It bears the inscription

ΝΙϘΟΣΘΕΝΕΣ ΜΕ ΕΠΟΙΗΣΕΝ
ΧΑΙΡΕ

Dr. Helbig called the attention of the audience to the manner in which the name of the potter is written, the Ϙ being used in place of the κ, which assists in determining with greater accuracy the age of the object under discussion. But it is a more important fact that upon the other side the same inscription is repeated, the name alone being altered. This is that of another potter, who in another vase appears as the companion of the famous Nikosthenes.

Dr. Helbig then brought forward a candelabrum, discovered in the neighbourhood of Orbetello, which presents a variation from the candelabra found in the fields of Volsena, and most abundantly in the territory of Montefiascone. They generally represent the trunk of a tree, on which is a nest with the young birds, the nest being the receptacle intended to contain the light. Up the trunk of the tree climbs a fox, bent on the destruction of the little brood. Here we have, in place of the fox, a boy climbing up the trunk, as the peasant climbs the tree of the "cuccagna," grasping in his hand a lance, to attack a serpent twined about the summit of the tree. The work is sufficiently well finished. Beneath the coating of *patina* may be seen the ornaments intended to impart more beauty to this object.

Prof. Bormann, who had just returned from an excursion into Umbria—undertaken for the purpose of examining the stones discovered there, as he is employed upon that volume of the *Corpus* which comprehends the inscriptions of Umbria and Etruria—gave a learned discourse upon an archaic stone discovered in the vicinity of Spoleto. Prof. Gori has already described this stone, but with a variation which it was important to correct. Mention was made therein of an edict for the protection of a sacred wood, forbidding anyone to violate its precincts, or to carry timber away from it, either piled on wagons or borne on the shoulders; and ordaining that no trunk or bough should be cut, except on that day of the year on which the sacrifices were to be offered. Bormann hence drew matter for the illustration of the rites which were attached to the worship of sacred woods, and in illustrating the new inscription he also illustrated some passages of the song of the *Fratres Arvales* which speak of the *piacularia* of the *lucus deae diae*. This, as everyone knows, was one of the most celebrated, and stood on the road beyond Porta Portese, at the spot now occupied by the Magliana railway station, on the Cività Vecchia railroad. Afterwards discussing the grammatical forms, Bormann made some useful reflections on the forms of the cases, and on those of the imperative ("violatod," "ceditod," near "efferto"); and concluded by comparing this stone, for grammatical reasons, with the more important archaic stones enumerated in the first volume of the *Corpus*.

Commendatore Giambattista de' Rossi also brought forward an inscription, saying that if not as important as the one so well described by Bormann, it nevertheless had a near connexion with it. The object under discussion was a stone on which mention was made of a *lucus sacer*, and which was found in the vicinity of Spoleto. De' Rossi did not, however, attempt to give a full explanation of it, but rather directed Bormann's attention to it, so that in another excursion into Umbria he might see the original, and verify the reading of many points which cannot be seen from the impression in plaster. Although the learned Commendatore thus to a certain extent declined enlarging on the subject, he nevertheless, taking the opportunity afforded by some passages of the stone the reading of which is certain, delivered an excellent discourse. This inscription speaks of a "Lucus Deae Bonae," into which permission is given to men to enter for the purpose of purifying and cleansing it (*remundare*). De' Rossi, speaking briefly on the worship of this goddess, called attention to the importance of this particular concession, given by the authority of the priestess, who must have been the wife of the head of the State and the municipality. He then spoke of the more famous *lucus* of the Dea Bona—that, namely, which stood near Albano, not far from the spot where Publius Clodius was murdered. Demonstrating that a *sacellum* in the sacred wood, rather than a great temple, was necessary for the service of the goddess, he dismisses as erroneous the opinion of those topographers who think that the remains of this temple of the Dea Bona are to be recognised in some ruins on the Via Appia, which, from recent researches made by De' Rossi and De' Lanciani, cannot by any possibility have formed part of a temple. The celebrity attached to the place could not have depended on the existence of a large building, but on the murder of Publius Clodius, who by a strange coincidence met with his death before the *lucus* of the goddess, to whom he had given offence by assuming a woman's dress in order to penetrate into the wood, according to the description by Cicero in his oration *pro Milone*. De' Rossi terminated his discourse by mentioning other stones in connexion with the worship of the Dea Bona, and an African stone, on which mentioned the worship of the Dea Tellus, in which the adoration of the Dea Bona was resolved

NOTES ON ART AND ARCHAEOLOGY

An elaborate engraving of the portrait of Erasmus by Holbein, which is one of the chief jewels of the Museum at Basle, has just been completed by the distinguished Swiss engraver Friedrich Weber. The engraving is of about the size of the original, and has been carried out with the same exact attention to the rendering of minute detail which contributed greatly to the enormous popularity of the engraving of Holbein's portrait of Bonifacius Amerbach, published by Weber about three years ago.

In addition to the works by modern painters recently added to the Dresden Gallery, and already noted in these pages, the purchases for the present year include several important examples of the old masters. The principal of these are:—*Holy Family*, Mantegna, from the Eastlake collection; *Portrait of the Wife of Burgomaster Bicker*, Van der Helst (this work is the companion to the husband's portrait in the Royal Museum of Amsterdam); a *St. Christopher*, by Memling, which had previously passed from the Elias collection at Amsterdam to that of Ruhl in Cologne; and a large Jan Steen, *The Expulsion of Hagar*. A fine Roman mosaic pavement, two marble torsos, and a collection of bronzes, ninety-four in number, have also been acquired for the department of classical antiquities. The mosaic pavement was uncovered, in 1871, in the baths on the sea shore, between Santa Marinella and Santa Severa, not far from Cività Vecchia. The great central department exhibits the "Triumph of Bacchus," and is accompanied by thirty-two smaller divisions, filled in with emblems of the god. One of the torsos is of Greek workmanship, and is supposed to have belonged to an Eros. The bronze collection has been purchased from the Roman dealer Martinetti, and represents very various styles and important sources. Alexandria in Egypt furnishes two of the most remarkable pieces, said to be statuettes of Serapis and Venus.

Great hesitation exists among Parisian artists, and especially among those who have distinguished themselves by their battle-pieces, as to whether it is possible for them to take part in the International Art Exhibition at Munich in July next. M. de Neuville and M. Edouard Detaille have both received visits from a German painter, Herr Brandt, commissioned apparently to sound them on this point; from both the messenger received the same evasive answer, that "on so delicate a question they must first consult their comrades."

The works connected with the drainage of the Tiber have, as was feared, seriously shaken the foundations of the Farnesina, and Raphael's precious frescoes are threatened with destruction. It is welcome news that both the Government and the municipality have despatched a commission to investigate the matter, and to report how these inestimable art-treasures may be preserved to the world.

The sale of the works and collection of engravings left by the Belgian painter Madou took place last month, and was eminently successful the prices reached being higher than even his most devoted admirers had thought probable, for none of the master's great paintings were included in this sale. It consisted, indeed, almost entirely of sketches, water-colour drawings, and studies for well-known pictures, all of which were eagerly acquired at very high prices. Thus, the finished sketch for the *Coup de l'Etrier*, a work in the Brussels Gallery, fetched 20,000 fr.; and that for the *Trouble-fête*, another work in the National Museum, 15,000 fr. The Belgian Government have also paid 36,000 fr. for a beautiful sketch of the *Fête au Château*, a picture which has always

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ranked as Madou's *chef-d'œuvre*. A number of small designs in pencil left by this artist were also much sought after, a series of twelve of these selling for 3,200 fr.; while a single drawing of the *Siege of Ostend*, one of the few historical subjects treated by Madou, fetched 1,550 fr. Beside his own works, Madou left an interesting collection of prints, mostly of the eighteenth century, and these also found eager purchasers. Among them were seventeen volumes of the *Journal des Modes*, dating from the first years of the present century. These valuable records of costume were bought by the Bibliothèque Royale for 600 fr.; and a series of etchings representing the national costumes of Holland for 380 fr. Altogether, the sale realised 200,000 fr., a much larger sum than was anticipated, and a remarkable one, considering that there were no works of importance in it.

THE Etching Society of Weimar have lately published their second yearly Album. It contains fourteen etchings, the figure compositions being by Linning, Struys, and Friedrich, and the landscapes by Hagen, Gleichen, Russwurm, Weichberger, and others, including the distinguished animal-painter Albert Brendel, whose death was lately reported as having taken place at Barbizon. This talented artist, who returned to Germany at the time of the Franco-German war, is, we are happy to say, still living. He now occupies the post of professor in the Weimar Art School. His contributions to the Album of the Etching Society are about the best things in it.

FRANZ DEFREGGER and Gabriel Max have been appointed professors at the Munich Academy.

AMONG the French gift-books published this season may be mentioned as standing in artistic worth beyond most others the second edition of Eugène Fromentin's remarkable work entitled *Sahara et Sahel. I. Un été dans le Sahara; II. Une année dans le Sahel.* This work is illustrated with twelve etchings from Fromentin's pictures, by such artists as Le Rat, Rajon, and Courtry, and includes likewise a number of small engravings from Fromentin's sketches of the country which he so vividly describes. It is brought out in sumptuous form by the firm of Messrs. E. Plon and Co., and makes one large octavo volume of 400 pages.

WE have received the tenth and last series of Seemann's capital publication of *Bilderbogen*. It comprises numerous illustrations from the works of Dürer, Holbein, the Little Masters, Rubens, Vandyck, the early Flemish masters, the Dutch masters of the seventeenth century, and many others. These *Bilderbogen* would form excellent illustrations for lectures on art in schools and other institutions, as the variety offered would enable a teacher to find examples of almost any period of art history that he might desire to explain.

THE number of *L'Art* for December 15, published after the Christmas number before mentioned, is entirely devoted to a study of "Japan, Ancient and Modern," by M. Ph. Burty. It affords some interesting details on the ceramic, the bronzes, the ivories, and lacquers of Japan, and is enriched with illustrations of the works shown at the Paris Exhibition.

THE current number of *L'Art* is particularly rich in illustration. Beside two fine etchings—one by L. Flameng, from Eug. Delacroix's picture of *Tasso in the Madmen's Prison*; and the other by Gravel, a very effective rendering of Hunter's picture of *Scotch Fishermen*—it contains several artists' sketches of great interest, and two large engravings from English pictures in the Universal Exhibition. It also gives a number of illustrations from various gift-books published in France this season.

A SAD accident took place at the little town of Belem, near Lisbon, last month. The ancient tower of the Hieronymites, an important monument of early religious art, fell down about nine o'clock one morning with a terrible crash, killing eight persons in its fall. Works had been going on for some time in the gallery of the tower with a view to restoring it and completing the original plan.

MUSIC.

MR. E. DANNREUTHER gave the first of a new series of classical chamber concerts at Orme Square on Thursday evening, January 2. The concerted pieces given were Beethoven's trio in D (Op. 70, No. 1), and M. Saint-Saëns' pianoforte quartett in B flat (Op. 41). The latter was first performed in London at the Musical Union in 1876, when the composer took the pianoforte part. It is a work of considerable interest, but it belongs to the German rather than the French school, and suggests the idea that M. Saint-Saëns is well acquainted with the writings of Brahms. The executants were Messrs. Dannreuther, H. Holmes, Carl Jung, and Lasserre. Two graceful trifles for violoncello, by M. Ch. M. Widor, the organist of St. Sulpice, Paris, were introduced by M. Lasserre; and Miss Anna Williams sang Wagner's "Der Engel" and "Träume," the latter an exquisite *Lied* full of the deepest expression. The other concerts of the series will be given on Thursdays January 16 and 30, and February 13. The programme of January 30 will include a MS. fantasia sonata for piano, by Mr. Hubert Parry.

THE pianoforte quartett in B flat of M. Saint-Saëns, mentioned above, was given for the first time at the Popular Concert of Monday last, the performers being Mdlle. Marie Krebs, Mdme. Norman-Néruda, Mr. Zerbini and Signor Piatti. The programme also included for the first time a sonata in D for violin by Locatelli, adapted by Signor Piatti for the violoncello. The work is a favourable example of the old Italian school of violin music, and abounds with effective passages for the solo instrument. These were superbly rendered by Signor Piatti, who had also arranged a pianoforte accompaniment from the original figured bass. Mdlle. Krebs played Beethoven's sonata "Les Adieux, l'Absence et le Retour," with a fair amount of success, though her style is less suited to the music of Beethoven than to that of other masters. The Rasoumowski quartett in C by the composer last named was also included in the scheme, and Mr. Barton McGuckin was the vocalist.

THREE new operas have recently been produced in Paris:—*La Reine Berthe*, by M. Victorin Joncières, at the Grand Opera; *Suzanne*, by M. Paladilhe, at the Opéra-Comique; and *Madame Favart*, by J. Offenbach, at the Folies-Dramatiques. Of these the first has failed, and the other two have been successful.

BERLIOZ'S "Romeo et Juliette" was performed at the concert of the Conservatoire, Paris, on Sunday last.

IT is said that the architects of the grand hall of the Trocadéro are about to make some alterations in the building with the view of doing away with the extreme resonance that has proved so injurious to all the musical performances as yet given in the hall.

THE Villa Rossini at Passy, formerly the residence of the great composer, is offered for sale at about the price of 350,000 francs.

MDME. AUSPITZ-KOLAR, a distinguished Hungarian pianist, has just died at Vienna.

A NEW "Alto Flute," the pitch of which is an octave below that of the ordinary instrument, has just been invented by F. Wallner, of Vienna. The tone is said to be very rich, full, and, according to the *Neue Zeitschrift für Musik*, of a "highly mysterious quality."

WE have received from Miss Ethel Smyth a few notes on Brahms's new Concerto for the violin, which was produced at the Gewandhaus Concert in Leipzig on New Year's Day, the composer conducting, and Joachim playing the solo part. It is the third New Year's Day that has been illustrated at Leipzig by a fresh great work from the same pen. Mr. Brahms is very reticent about his new compositions, and in the present case a week before New Year's Day rumour still said that the concerto was not sufficiently finished for production, that Joachim had accepted an engagement to play elsewhere, and that in all probability the new work would not be given this season at all. The full rehearsal at the Gewandhaus Concert is almost of greater importance than the performance itself, inasmuch as from the seats at the concert being heirlooms, and in possession of the non-professional and often non-musical inhabitants of the town, the rehearsal is the occasion for the attendance of musicians and amateurs, and for their real verdict upon a new work. The new concerto is, as usual, in three movements. The opening, *allegro non troppo*, is in D; the middle movement, *poco larghetto*, in F; and the final rondo in D. With regard to the work itself it is obvious that little can be said without musical illustration; but the Crystal Palace Company have announced that Mr. Joachim will play it at the concert on February 22, when all will have an opportunity of judging for themselves. Miss Smyth speaks of the first movement as bearing a striking likeness in general character to the first movement of the composer's symphony in the same key; she describes the *larghetto*, which is somewhat pastoral in character, as "irresistible," and the finale—an *allegro giocoso*—as full of humour and contrast. "The rendering of the work," says our informant, "was all that might have been anticipated from the known excellence of the orchestra, and the devotion of the great player who held the solo violin, and who supplied the cadenza in the first movement; and Mr. Brahms was well contented with the result, although, owing to the frequent rendering of Wagner's Nibelungen Trilogy in the Stadt Theater, all the musicians are complaining of overwork, and some are on sick leave, especially the first horn, whose duty is never a sinecure where Brahms is concerned." The somewhat cool reception of the concerto at the actual performance on the 1st inst. was not unnatural when a piece of so complex and original a character was presented for the first time to an unprofessional audience; but it was amply compensated for by the warmth of the applause bestowed on the work by the numerous musicians and amateurs at the full rehearsal. "Even in the concert proper, however, few can have contrived to remain cold during the irresistible *larghetto*, played, as it was, in such utter perfection by Joachim. It must have moved all, just as the second movement of the A major symphony of Beethoven appeals even to those who are least musical, in the technical sense of the word." "As far as I can make out," continues Miss Smyth, "the opinion of most persons competent to judge is that the first movement is the most important of the three; whether the composer shares this opinion he has not revealed, and perhaps it would not be fair to say, even if I were better informed on the subject. But as yet nothing final can be said of the relative worth of the different movements. Few have heard the concerto more than twice, and that in the state of nervous excitement to which the coolest of the cool are prone on such occasions. In the meantime, to all musicians who honour what is noble and true, and pure and beautiful in their art, be this much said with all conviction—that once more they owe a debt of heartfelt gratitude to one who has done so much for them already, and who, we hope, will live to do much more."

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LITERATURE.

Lautrec. By John Payne. (Pickering.)

THE reader of *Lautrec*, when he finds that it is a poem on a vampire, will probably be inclined to apply a famous Talleyrandism to Mr. Payne, and to say that he writes poetry with a good deal of courage. The vampire superstition is undoubtedly one which has capabilities; but it is hardly an easy one to treat at length in English verse to-day. We, however, have no prejudices on the score of subject, and are prepared to welcome good poetry, whether it be about vampires or about broomsticks. The only demand we make is that it should be good poetry. Let us see, therefore, whether *Lautrec* fulfils this indispensable condition.

The poem is in monologue, the speaker being the vampire herself. She is the daughter of a king; she is wooed by a noble knight who leaves her to follow a crusade, and in her grief she falls into a trance which is mistaken for death. In the chapel where she lies in state the evil influence of the moon inoculates her (according to one form of the superstition) with the vampire poison. She revives, her knight returns, they are wedded, and her fiendish possession is fatal to both. Such is the argument. Of the style of treatment we cannot do better than give a specimen.

> "The lisp of lutestrings smitten soft
> Hymning the golden allegresse
> Of wedded love, the silver stress
> Of choral songs—that soared aloft
> Till all the air was one caress
>
> Of silken sound—had died away.
> A spell of silence held the night,
> Broken of nothing save the light
> Rustle of leaves and breeze at play
> And drip of dew from Heaven's height.
>
> The nightingale upon the tree
> Did with her summer-sacring note
> Hallow our happiness. By rote
> All that love knows of sweet did she
> Pour hourlong from her honeyed throat.
>
> The kisses of the summer air,
> Laden with spiceries of Ind,
> Came floating on the flowerbreathed wind;
> Through the wide casement free and fair
> The summer night upon us shined.
>
> And in the perfect peace of sound
> The running ripples of the stream
> Like harpings afar off did seem
> To bear the birdsongs, as it wound
> Along the meadows, all agleam
>
> With diamonds of the dreaming stars,
> That glittered jewelled in the blue
> Of that sweet night of summer new.
> There looked no light from Heaven's bars
> Save their bright cressets flickering through."

We believe this to be a most favourably representative piece. Yet the faults of Mr. Payne's style are at once apparent in it. Laboured as this picture of a summer night is, does anybody get a total impression from it? We confess that we do not. The details are so numerous, so tortured and twisted by the language, that we cannot see the wood for the trees. Then, too, how is it with these details themselves? Is the "lisp of lutestrings" worth anything except by the artful aid of alliteration? Is Mr. Payne's mother-tongue so poor that he is driven to French for his "golden allegresse"? Is there any intentional contrast between the golden allegresse and the silver stress? Is stress a suitable word for avowedly soft music? We might multiply these demands almost for every stanza. But perhaps we need not go farther than "summer-sacring" for an illustration of the faults of Mr. Payne's language. One in twenty of his readers will by accident know that the sacring-bell is the bell rung to warn the faithful at the consecration of the Eucharist, and will guess that Mr. Payne means to indicate that the voice of the nightingale performs a similar function in advertising summer. To the other nineteen "summer-sacring" will be as blessed or cursed a word as Mesopotamia. We are certainly not of those who insist on pedestrian language in poetry. But the choice between Dr. Watts and Lycophron is surely not peremptory. Moreover, Mr. Payne's anxiety to multiply images and adjectives often leads him into positive absurdity. "With *diamonds* of the dreaming stars, that glittered *jewelled* in the blue" is simply childish. As to the conduct of the ripples of the stream, we really cannot attempt to determine its real nature.

This task of verbal criticism is by no means a grateful one, but, unfortunately, it has to be done now and then by way of exposing false fashions in poetry. Everyone knows that for the last ten or twelve years a much greater latitude of choice in subject and a much more ambitious style of language have been allowed to the poet than was once thought proper. But it is the poet's business to justify this licence. We have not the least objection to vampires treated in the manner and language of Gautier; we have a very strong objection to them treated in the manner and language of Mr. Payne. That manner seems to consist in the piling-up of the most out-of-the-way and anomalous phrases and images with a fond belief that it will "come right," as children say. Unfortunately it does not come right. When in the compass of the same short poem a writer has these three lines—

> "The thaumaturgic splendour shone."
> "In *fiendis* brain that surge and swell."
> "My senses failed me and (ywis)
> I knew no more,"

he shows that propriety of language is something which he does not in the least understand. To begin with, "ywis" followed by "I knew not" is worthy of a schoolgirl; and the use of such a word as "thaumaturgic" in a poem where "fiendis" and "ywis" are admitted reminds one chiefly of the "Groves of Blarney," or the "Abbey of Quedlinburg." We may add a few more such things, culled almost at random:—

> "Sterner aye and fiercelier
> Desire burnt in me."

Why is one of these comparatives an adverb and the other an adjective?

> "One by one, upleapt,
> The hell-hounds startle from their lair."

"Upleapt" is not English.

> "And more especially my sight
> Sate on the glory of his throat."

Imagine sight sitting! But it is time *claudere rivos.* We do not fear that the reader will wish to drink more.

There is no end to these absurdities in *Lautrec.* The author has a fair command of versification, but we fear we can hardly allow him any other merit. The best things in the book (though the extravagant wording even of these destroys their interest) are the passages describing the throes of demoniacal possession felt by the vampire. These recall and sometimes almost echo a wild but powerful poem of Mr. O'Shaughnessy's on the kindred subject of lycanthropy. A comparison of *Bisclaveret* and *Lautrec* will repay the poetical student, and he will not, we think, have much difficulty in seeing why the former is good while the latter (as we fear we must, without qualification, pronounce it to be) is bad. A poet who does not know how to use words is something like a general who does not know how to use soldiers. He may, like the unlucky "participe passé du verbe *trop choir*," have an excellent plan. He may have the profoundest knowledge of the theory of poetry, and the most learned acquaintance with its history and traditions. Mr. Payne, we should say from this and his other works, is in this case. But when it comes to the writing of poems something more than all this is wanted, and that something Mr. Payne has not got. If anyone chose to pick the whole of *Lautrec* to pieces as we have picked a stanza or two, and as Macaulay picked poor Robert Montgomery's poems, he might furnish forth one of the most complete treatises on poetry as it should not be that has ever been written.

GEORGE SAINTSBURY.

Lanfranc, Archevêque de Cantorbéry. Par J. de Crozals. (Paris: Sandoz & Fischbacher.)

Huss et la Guerre des Hussites. Par Ernest Denis. (Paris: Ernest Leroux.)

THE first of the above works is of considerable value. M. de Crozals has sought to form his impressions of Lanfranc and his age at first hand, and with this view has laboured manfully and not unsuccessfully to extract the kernel of truth from contemporary, or nearly contemporary, documents—from the pages of Milo Crispin and the *Chronicon Beccense*, or from Eadmer, William of Malmesbury, and the perplexed narrative of Ordericus Vitalis. English scholars will, however, be disappointed to find that along with so much genuine research the author has exhibited a singular disregard of the most modern authorities, and that while in his list of works referred to he names Sharon Turner, Henry, and Lingard, we look in vain for those of Palgrave, Stubbs, and

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Freeman. "Le récit de la conquête de l'Angleterre par les troupes de hasard réunies sous la main de Guillaume de Normandie," he says, "n'est plus à faire," an assertion to which we may readily yield assent, though none the less surprised to find that the writer holds that the task received its final accomplishment at the hands of Thierry. Other indications of defective research are not wanting. M. de Crozals discusses the question of Lanfranc's legal education and of the study of law in Lombardy in the tenth and eleventh centuries without once referring to Savigny, from whom he would have derived considerable assistance. He takes as an illustration of the education of the period the description of the teaching of the monks of Croyland given in the spurious continuation of the *Chronicle* of Ingulphus, attributed to Peter of Blois. In an admirable account of Berengar, he fails to take note of the long-lost treatise by that writer, found by Lessing at Wolfenbüttel, and edited by Vischer in 1834. It is but his due, however, to admit that, notwithstanding these shortcomings, M. de Crozals has produced the best biography of Lanfranc that has yet appeared; it is, for example, in every way superior to that by the late Dean Hook in his *Lives of the Archbishops*.

That such a performance is not wanted will scarcely be maintained by those who have noted the considerable divergences of opinion which still exist with respect to Lanfranc's character and work. M. de Crozals holds that Lanfranc, in his sympathies, "resta moine jusqu'à la fin;" Maurice, on the contrary, represents his genius as that of a statesman, of one to whom "the monastic life was altogether unsuitable" (*Mediaeval Philosophy*, p. 95). In Prof. Stubbs' opinion he was "quite as much an Englishman as a Norman;" Mr. Freeman considers that his sympathies were un-English, and that "he lived and died among us a stranger" (*Norman Conquest*, iv., 444). Palgrave and Dean Hook concur in regarding him as "the great restorer of the Church of England;" while Maurice, relying mainly on Eadmer, looks upon him as "quasi rudis Anglus," and adopts the surprising conclusion that Anselm "had arrived at a clearer apprehension of our habits and institutions, and of the way in which the Church could most effectually act upon them."

On certain doubtful or obscure passages in Lanfranc's history—such as his sudden departure from Italy for Normandy; his equally sudden conversion from the attitude of a strenuous opposer to that of a defender of William's uncanonical marriage; and his ultimate adoption of the monastic life—M. de Crozals throws no new light; but the explanation which he suggests in each case will probably commend itself to those who have studied the evidence as at once the most reasonable and the most probable. In discussing the question of the date of Lanfranc's treatise *De Corpore*, he conjectures that the contradictory character of different statements may be reconciled by supposing the work to have been originally written in 1059 or 1060, and again given to the world in an enlarged form after the author's elevation to the see of Canterbury.

Lanfranc, according to M. de Crozals, was the fellow-student of Berengar and the instructor of Alexander II. The sketch here given of Berengar is the best we have met with; by its side the singular conception formed by Maurice of his character, as that of "a hard-working, earnest, simple-minded priest, who, instead of cultivating subtleties, had a horror of them," seems almost ludicrous. In reality the great teacher of Tours, who had won back for the school of St. Martin much of that celebrity which it had lost since the days of Alcuin, was the one man who could venture to measure swords with Lanfranc in controversy, or who could compare with him in learning. Berengar was at once the accomplished dialectician and the classical scholar, the teacher whose eloquence and charm of manner exercised a kind of spell over the minds of those who came within his influence. Unfortunately, he himself in turn succumbed to the influence of a yet greater intellect, and in his endeavour to uphold the doctrines which John Scotus Erigena had maintained made shipwreck both of his master's reputation for orthodoxy and of his own.

In the all-important relations existing between Normandy and the Holy See for eight years before the Conquest, Lanfranc was the connecting link. The comparatively irregular intercourse between the English Church and Rome; the tardiness with which tribute was collected and forwarded; a certain repugnance among English ecclesiastics to the doctrine of transubstantiation as it now began to be formulated by Lanfranc, all combined to render the Supreme Pontiff far less friendly to English than to Norman interests. In the pages which he devotes to the explanation of these relations and their connexion with the Conquest, M. de Crozals is, for the most part, in perfect agreement with Mr. Freeman, although from this point Lanfranc, as here drawn, appears, perhaps, as a more prominent actor in the drama than he has ever before been represented to be.

The year 1070, says our author, was "la date fatale" in the history of the English clergy. Two causes are assigned for their humiliation and displacement—their nationality and their demerits. "Le clergé anglo-saxon était resté en 1070 ce qu'était le clergé normand trente ans auparavant, avec un caractère de grossièreté plus marqué peut-être, effet des invasions multipliées."

It was now that Lanfranc's influence culminated. The one adviser whom William thoroughly trusted, he wielded, in the monarch's absence from England, the authority of an uncontrolled vicegerent both in matters political and ecclesiastical. On the position which he succeeded in asserting as metropolitan M. de Crozals dwells with much emphasis. Lanfranc, in his opinion, not only restored the English Church, but also secured for his see privileges and immunities in comparison with which those of Continental metropolitans seemed almost to belong to an inferior order in the hierarchy.

Towards the latter part of the work the disadvantage under which the writer labours from his ignorance of Mr. Freeman's researches becomes more apparent; but it is also no small testimony in his favour that his conclusions are so well in harmony with the most authoritative work on the whole period, and the volume may safely be pronounced to be not unworthy of being associated with the name of M. Fustel de Coulanges, to whom it is dedicated.

The work of M. Denis on *Huss and the Hussite War* is of a yet higher order of excellence. It is as much distinguished by accuracy and finish of execution as the pretentious though clever work on the same subject by Mr. Gillett (published at Boston in 1863) was wanting in these qualities. Huss and his followers, the author truly says, have for the most part been visible to posterity only through the mists of prejudice created by those who first gained the public ear. First, Aeneas Sylvius Piccolomini, with consummate art and apparent perfect good faith, enveloped the whole subject in a tissue of misrepresentation; a certain Hajek de Libocan followed next, who published at Prague in 1547 his *Kronika ceska*; and then came Cochlaeus, Luther's fiery antagonist, with his *Historia Hussitarum*. From the calumnies and inventions of these authors the efforts of Palacky and those of the enthusiastic band of young scholars whom he has trained have done much to redeem the Hussite movement. To that distinguished scholar's researches, together with those of Höfler and Tomek, M. Denis is mainly indebted; but he appears to have carefully investigated the whole literature of his subject, and, as the result, we are in possession of a full and lucid narrative, marked by considerable literary merit and containing much effective writing and admirable criticism.

With English readers the present volume necessarily invites a comparison with the thirteenth book of Milman's *Latin Christianity*; and although that book is far from being the least brilliant portion of Milman's great work, M. Denis has no reason to shrink from the ordeal. He has, of course, the advantage of having been able to treat his subject at greater length and to study it more in detail; but his characters are drawn with scarcely less power and certainly with more careful accuracy. King Waclav (or Wenzel), Sigismund, Zbynek (the Archbishop of Prague), Jean de Jesenice, John XXIII., Michael de Causis, Pierre d'Ailly, Jean Charlier de Gerson, Jerome of Prague, all stand before us in a series of life-like portraits, finished with a minuteness and fidelity for which the scale on which Milman's work was planned scarcely afforded opportunity, but which add greatly to the interest of the narrative. In general execution and thoroughness of research the volume reminds us of the writings of the late Mr. Motley.

The first part of the volume takes us down to the death of Huss, and among the principal points in connexion with which we are presented with new information or somewhat novel views are the relations of the Hussite movement to Wyclifism; the character of Huss's doctrinal belief; the events which led to the memorable exodus of the German students from Prague; the policy of Sigismund and Gerson at the Council of Constance. Of Huss himself M. Denis thus writes:—

"Il ne voulut innover en rien: ses déclarations

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multipliées, qu'il est catholique, soumis à l'Eglise, ne sont pas seulement un moyen de défense: sur tous les points de dogme, il accepte la doctrine catholique; sur les sacrements, la communion, les saints, la vierge, ses adversaires ne l'ont jamais pris en défaut. Sur deux points seulement, d'une importance capitale, il est vrai, il est entraîné par ses désirs de réforme à des conclusions grosses d'hérésies" (p. 127).

These two points were (1) the acceptance of the Scriptures as the sole standard of conduct and belief; (2) the belief that the true Church was the communion of those predestined to salvation.

The second part of the work is devoted to "La Guerre," and carries us from the Council of Constance to the battle of Lipan, a period during which the Utraquists and Taborites, led by Ziska and Procopius, gave to Europe the extraordinary spectacle of a nation of the third rank holding its own against the rest of Christendom both on the battle-field and in the arena of theological debate. At last, at Lipan, in 1434, the prophecy of Sigismund, that "Bohemia would never be conquered save by Bohemia," found its fulfilment, and a struggle the almost unparalleled atrocities of which are very imperfectly redeemed by the valour and heroism exhibited was brought to a final conclusion. Throughout this portion of his narrative M. Denis, though largely indebted to Palacky's *Geschichte der Böhmen* (a work which, it should be observed, Mr. Gillett was unable to profit by), has added much by additional research, and in graphic interest these latter pages are perhaps superior to the earlier part.

The Hussites were vanquished on the field, but the victory, M. Denis claims, was still substantially theirs:—

"*Les idées* fondamentales de protestantisme *étaient si non* acceptées dans toutes leurs conséquences, du moins entrevues et imposées par l'hérésie à l'Eglise romaine. . . . Le laïque s'affranchissait du prêtre, la foi de la tradition, la Bohême de Rome."

We hope soon to see the announcement of a second edition of this work, and that, in such an event, care will be taken to prevent a repetition of the numerous typographical inaccuracies by which the present volume is disfigured. J. BASS MULLINGER.

Forty Years in New Zealand: including a Personal Narrative, an Account of Maoridom, and of the Christianisation and Colonisation of the Country. By the Rev. James Buller. (Hodder & Stoughton.)

MR. BULLER is a Wesleyan missionary who settled in New Zealand in the year 1835, and who, during his forty years' residence in the colony, enjoyed exceptional opportunities of making himself acquainted with its resources and progress, and especially with the characteristics of the Maori race. As he lived for many years a life far removed from the society of Europeans, at Mangunga on the Hokianga, and also in a solitary spot on the Wairoa river, his view of the natives is the result of personal experience of the most valuable kind. No one, we think, can read Mr. Buller's work without feeling that every page of it bears the impress of truth. He deals with many subjects which in their day have occasioned the fiercest controversies; but he does so with temper, fairness, and discrimination. He narrates the principal events in the history of the colony, describes its marvellous growth and most interesting features, and sketches the official careers of several of its Governors, notably of Captain (afterwards Admiral) Fitzroy, of Sir George Grey, and of Colonel Gore Browne; but much of this information is necessarily of purely local interest or has already been published by other writers. The really valuable part of Mr. Buller's work is that in which he gives an account of his missionary labours among the natives, and tells the story of the wars which we have fought with them—wars which happily have been followed by a lasting peace.

When Mr. Buller first began his labours on the Hokianga there were no roads in that part of the country, and it was impossible to move from one district to another without the assistance of native guides. It is manifest that this was a state of things that really tested the power of a missionary to acquire moral influence over the natives. Mr. Buller succeeded in gaining their confidence at an early period of his career. They came to the mission station in their canoes from long distances, and generally remained from Saturday till the ensuing Monday or Tuesday. Many of them abandoned their savage customs, and, indeed, some suffered as martyrs in the cause of Christianity. Mr. Buller denies that it is necessary to civilise a savage people before they can be Christianised. This is a vexed question, into which it is not necessary to enter; but we may remark that many facts might be quoted to prove the great value of civilising agencies as a means of preparing the way for religious teaching. Mr. Buller himself says that "skill in husbandry and horticulture, a practical knowledge of mechanics, and an acquaintance with surgery and medicine, are highly important;" while he particularly recommends every young missionary to familiarise himself with the use of carpenter's tools. We have no doubt that the success of missionary effort in New Zealand has been in proportion to the ability of the missionaries to afford practical evidence of their superiority to the uncivilised but shrewd and imitative Maories. Mr. Buller makes no attempt to conceal the more repulsive features of the native character. While, however, the Maori in a savage state is impulsive, cruel, and revengeful, he is nevertheless peculiarly open to the reception of new ideas. Mr. Buller says that when he made his first journey to Cook's Straits the natives were thirsting for instruction, and positively troublesome in their demand for books. They are capable of the most chivalrous conduct. Sir James E. Alexander states that during the Waikato War in 1863 the Maories with whom we were fighting, having heard that General Cameron and his soldiers were short of provisions, despatched to the English head-quarters several large canoes laden with potatoes and milch-goats, in order that they might obey the Divine injunction—"If thine enemy hunger, feed him; if he thirst, give him drink." A more touching incident has rarely been recorded in the history of warfare. Mr. Buller mentions an amusing instance of the literal interpretation which the Maories are apt to put upon good advice. It appears that Sir George Grey during one of his journeys had told some of the natives that they ought to cultivate the practice of systematic beneficence, and set apart a tenth of their annual income for charitable works.

"But in the middle of the night two of them returned and woke up the Governor, who enquired what was the matter. They said that they had been holding a council respecting his conversation with them, and they were deputed to ask whether he himself had been in the habit of giving a tenth of his income for charitable purposes. The Governor was obliged to confess that he had not hitherto done so, but he would begin from that time."

The great progress which the race has made may be illustrated by the difference between their former and present treatment of shipwrecked sailors. In 1809, when the *Boyd* was wrecked on the north-east coast, the crew of seventy men were killed and eaten; whereas in 1851, when a French corvette was lost in the same place, the descendants of these cannibals, instead of serving up the survivors at a Maori banquet, gave them a hospitable welcome, and provided them with ample supplies of wholesome food.

Mr. Buller, although not a partisan, makes it clear that our wars with the natives were due to the fact that we made no real effort to understand them. We ignored their system of land-tenure, and went to war to defend the purchase of land from natives whose title was imperfect; or we neglected to provide tribes which had emerged from barbarism with a political organisation suited to their improved condition, and then waged war against them because they endeavoured to set up such a government for themselves. Mr. Buller's work is useful for the light it throws upon the policy which colonists should—as well as the policy which they should not—pursue towards the aboriginal tribes with which they may be brought into contact. F. W. CHESSON.

Russian and Turk, from a Geographical, Ethnological, and Historical Point of View. By R. G. Latham. (William H. Allen & Co.)

IT must be allowed that in the entire domain of ethnology there is not a more difficult task than the one to which Mr. Latham has here so meritoriously applied himself. It is not a field he tills, but a perfect jungle, which he and some few other explorers strive to go through, to penetrate in different directions, and to clear in places. The immense plains of North Asia are the largest expanse in the world where but few general conditions of soil and of climate prevail throughout, and the uniformity of nature is matched by the uniformity of the populations: the face of the country and the faces of the inhabitants are as flat one as the other. Flat-nosed, high-cheeked, broad-boned they are all: some more, others less, according as they inhabit more or less distant parts, but the transitions between them are insensible. The differences in the physical, intellectual, and moral type are as few as the tribes are numerous; but each tribe itself is scant in numbers.

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And the same tribes delight in changing their names from century to century, and from place to place, roaming, nomadising, going forwards, backwards, right and left, often to immense distances. Fiction, preconceived ideas—and, to a certain extent, history also—have done infinitely more than Nature to differentiate Mongols, Turks, Tatars, and Fins one from another, and from the early Slavonians, whose origin is still so obscure. To disentangle the relative elements of history and fiction from a mass of miserable detail, *hoc opus, hic labor*.

Mr. Latham holds that the Tatars in great majority are simply Turks, but under another name. He says that the long series of inroads from Asia was made "by mere divisions or subdivisions of the great Turk family, beginning with the Alani, who were of the same type as their successors. With the Huns the evidence that such invaders were Turks improves. In respect to the Avars there is no reasonable doubt." The Avars represented even more than the Huns the fighting power of the Turk family. The Khazars, on the other hand, seem to have been, for Turks, comparatively a peaceful body of settlers — indeed, merchants rather than men of war. The Cumanian Turks were the rear-guard of that huge army of invaders which for centuries poured itself into Anatolia and Europe.

As to the Seljuks, whom all manuals of history declare to have been an illustrious family in Bokhara, from which sprang the chiefs who led the ancestors of our present Turks to their conquests west and south, and founded in the eleventh and twelfth centuries reigning houses in Persia, Syria, Mesopotamia, and Asia Minor, Mr. Latham enters a protest denying the pretended fact that the patriarchal Othman belonged to the progeny of anyone named Seljuk. "The real Seljuk," says he, "seems to me to be the historical Seleucus, neither more nor less; so that when Syria was reduced by the founders of a new dynasty, the name of its most noted rulers was adopted by the conquerors."

The Turks having taken up the religion of the Arabs, common parlance distinguishes little between both names, throwing them into a common jumble of Saracens and Mohammedans. Nevertheless, there is a difference between the two divisions, which must not be lost sight of in the present complications, and which Mr. Latham analyses with sagacity.

"Between Arabs and Turks there is a notable antipathy, which it is difficult either to generalise or analyse. It is manifestly not an antipathy of creed. It is scarcely one of race, whatever that term may imply. It is not one based on historical remembrances. The dislike, however, exists, and it seems to be the result of innumerable individual antipathies. The Turk is lordly, overbearing and arrogant; the Greek hates and fears him. The Arab, who, as a Mahometan bearing arms, is more on an equality, fears him less, hates him less, but is still far from loving him. This complex of individual and concrete enmities makes up a general distrust and repugnance which is wholly different from many of the ordinary forms of national antipathy. Of these, several are compatible with friendship and respect for individuals: indeed, the dislike of a nation in general for some obscure or lax reason is, in many European countries, perfectly compatible with a high esteem for nine-tenths of the individuals which compose it. This applies to the Turkish empire in general."

In the condensed sketch which is given of the progress and decline of the Turkish empire, we see that the Turks won victory after victory, and made conquest after conquest, as long as they fought against other Asiatics, or South Slavonians—who were then but semi-civilised—against Albanians, Arabs, and Greeks. But as soon as they came in contact with either Spain or Germany they were defeated. Till the battle at Lepanto, which they lost, fighting against Don John of Austria—who from that exploit has become one of the most popular heroes of Christendom—the Turkish empire was growing. It still stood at its eminence when no less a sovereign than Elizabeth addressed to Amurath III. more than one request for assistance on the sea against the Armada, allowing herself to be called in the appeal made to him "the defender of the true faith against the idolators who falsely profess the name of Christ." Under the monarch who was defeated at Lepanto broke out the first war between Turkey and Russia. Henceforth the decline of the one is in exact proportion to the rise of the other; henceforth the battles will turn out unlucky enough for Turkey, the treaties will be more disastrous still, but the most pernicious of all was the treaty by which a hundred and fifty years ago the Czar and the Sultan swore an eternal friendship. The Czar suggested that old-standing differences between them might be squared easily at the expense of others, and the Sultan was short-sighted enough to accept a proposal for the dismemberment and partition of Persia: a nefarious enterprise, which originated a complicated series of disasters to the Porte, and allowed her crafty foe to effect as an ally what she would scarcely have effected as an enemy. By that compact, Russia led an army through the whole range of the Eastern Caucasus, prepared the conquest of Georgia, and acquired plausible claims upon parts of Lesgistan and Circassia. Of course, Russia made friends again in due time with Persia, outflanked Turkey, and widened the rift between the two sections of Islam—the Sunnites and the Schiites. The passive, if not the friendly, neutrality of the latter towards the Russians has weighed heavily in the scale of events; and this is not the place to anticipate its further results.

We are introduced to the Slavonians by Mr. Latham recording a proud word of one of their early leaders, Dauritas, who exclaimed: "Has such a man been warmed by the beams of the sun who hath the power to subject us? It is our wont to take what belongs to others, not that others should take what is ours. Upon this we stand firm, so long as there shall be battles and swords." But we cannot follow our author in his parallels between the Czar and the Sultan—between Slavonians and Turks; still less can we study his disquisitions on the various races of the manifold populations which are subject to the sceptre of the Czar: the Tatars, the Fins or Ugrians, together with the Tavastrians, Karelians, and Quains, the Permians, the Zerianians, the Tsheremiss, Voguls, Ostiaks, and Samoyeds—the Lithuanic family of the Prussians, Yatsvings, Lithuanians proper—the Letts, Esthonians, and Livonians, the Mongols, the Tungusians, Yenisseians, and Kamtschatkans. It is a most heterogeneous assemblage. Nevertheless, they all obey the same word of command. "Much is not to be got out of the doctrine of race," thinks Mr. Latham, an opinion which, expressed by such a learned and judicious ethnologist, is of great weight in the present discussions. He gives us information, not only about all the above-named nationalities, but also about their tribes and numerous subdivisions, a thing not to be done without entering into many details which are of little interest for the general reader. But he takes care to intersperse accounts of the history and the literature of these populations, which to the traveller wearily wending his way up-hill amid rocks and stones, look like pleasurable patches of forest and pasture. Among these paragraphs and chapters we are given a rather copious summary of the *Kalewala*, the epic of the Fins, beside samples of their lyrics, and of the poetry in which the Esthonians and the Lithuanians take delight.

To our judgment the pages which contain the most instructive and original matter are those relating to the odd sects inside or outside the pales of Islam, Christianity and Judaism: Samaritans, Wahabis, Murides, Haranites, Sabaeans, Druzes, Ismaelieyeh or Assassins, Yezids, Jacobites, Nestorians, and Christians of St. John, a rank vegetation which shows how luxuriantly fertile are the Arabian and Syrian soils in the matter of creeds and religions.

That a master's hand has been busy in these pages is best seen by the sober management of the facts which had to be dealt with; by the simple manner in which the author sets forth the difficulties, the objections militating against his particular views; by his candour in acknowledging what he owes to other pioneers in the same field of enquiry. He very soon wins the confidence of his reader, who readily applies to Mr. Latham himself what he says occasionally: *Oportet discentem credere*. To his close intimacy with Tacitus are due, perhaps, some short and pithy sentences, written in lapidarian style, which crop out here and there in the pages of the commentator of the *Germania*. There is too, a discreet irony running unnoticed through many of his dissertations, till it betrays itself by a pungent reflection, by a smile but half repressed. And by degrees we perceive that this quiet irony lies much deeper in the flesh than we were at first inclined to believe. In his long and various historical studies he has seen much of lucky craft, much successful violence, and few men attaining really honest ends. His very love of truth, his innate straightforwardness, make him appear half cynical—*désabusé* would be a better expression. He is not the man to be pleased with commonplace moralities, to be satisfied with some cant phrases about progress and civilisation. His book leaves a vague impression that mankind is composed mainly of ferocious brutes, of wolves and foxes getting their living amid lions and tigers. He seems to believe that might is, after all, a very respectable form of right, and that an intelligent egoism

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is the only policy of a nation. As we ourselves have no greater liking for "weak and hack platitudes," we shall not dispute the matter, only expressing our belief that the few who know better ought to counteract, in the measure of their capacity, this state of things. ELIE RECLUS.

Historical Memorials of Beauchief Abbey. By Sidney Oldall Addy, M.A., Oxon. (James Parker & Co.)

THE Premonstratensian Abbey of Beauchief, on the northern border of Derbyshire, about four miles south of Sheffield, was one of the lesser houses of the Order, and fell consequently, in 1536, on the dissolution of the smaller monasteries. It was founded in 1183 by Robert Fitzranulph, who, although he was not, as Dugdale asserts, "one of the four knights who martyred the blessed Thomas of Canterbury," was certainly concerned in, and present at, the murder. In 1801 Dr. Samuel Pegge published his *Historical Account of Beauchief Abbey*, which consisted mainly of an abstract of the Chartulary, a MS. now in the library of Mr. Davies-Cooke, of Owston, near Doncaster. Mr. Addy's quarto volume must be regarded as an appendix to the work of Dr. Pegge. It certainly does not supersede that, since it contains no portion of the Chartulary; and however uninteresting such a record may be to the ordinary reader, the historical or topographical student is well aware that the charters of the most obscure religious house may sometimes supply important evidence. For the Beauchief charters we must still have recourse to Dr. Pegge; but Mr. Addy's book is by no means without value. He has printed at length from one of the Cottonian MSS. (Caligula, A. viii.) an *Obituarium* of the Abbey—a monastic document of which very few examples have been preserved. A very brief Obituary of Beauchief was printed by Pegge, and before him by Hearne; but this one, far longer and more important, seems to have escaped their notice. The Obituary, or Necrology, as it was also called, was read every day in the chapter-house after Prime, and contained the anniversaries of departed brothers, sisters, benefactors, and others who had received the fraternity of the Order. This of Beauchief is arranged regularly for every day in the year, and affords some curious glimpses, not only of monastic life, but of the feeling of the laity towards such religious communities.

Beauchief, the name of the Abbey, has been supposed to refer to the "Caput Thomae"—the head of the murdered Archbishop. It is really one of those Norman-French names like Beauvale, Beaulieu, Belvoir, which are sufficiently common; and it occurs also in Sussex, where an Inquisition (9th Henry V.) describing the manor of Eastbourne refers to a rabbit-warren "apud Beauchief." The Abbey was, however, founded in honour of St. Thomas the Martyr; and an alabaster reredos formerly belonging to it, and representing the "martyrdom," is engraved in Mr. Addy's book. The house was peopled from that of Welbeck in Nottinghamshire, itself a daughter of the Norman monastery of Licques, the first offset from the house of Prémontré, founded in 1120. The remains at Beauchief are scanty, and of little interest. The central tower of the church is standing, and may perhaps date from the beginning of the thirteenth century. On either side is an arch which has been removed from its original position. The small chapel adjoining was built about a hundred years after the dissolution. Of the domestic buildings there is not a fragment, although careful exploration might, no doubt, lay bare the ground-plan. This would be of interest, for the arrangements of the severe Order of Prémontré were somewhat different from those of Benedictines or Cistercians. The church was rich in tombs of the great neighbouring families—Chaworths, Furnivalls, and others. The obituary commemorates "Brother Robert de Ednessouter, formerly prior of this house, by whose work and industry the great belfry was erected, and who brought us the great bell." No date is given; but this belfry must have been the central tower still remaining. There is, says Mr. Addy—

"a curious tradition in the neighbourhood of the Abbey that the great bell was surreptitiously taken away by midnight; and that, in order to escape detection, the horses' shoes were reversed; that the bell was taken to Lincoln, and became the veritable Tom of Lincoln; and that when Tom of Lincoln tolls, milk turns sour for several miles round the Abbey."

The Premonstratensian Canons had not many houses in England. The most wealthy was Croxton, in Leicestershire. After that Torr, in Devonshire—founded in 1196 by William, Lord Briwere—Blanchland in Northumberland, and the two Yorkshire Abbeys of St. Agatha's (Easby) and Eggleston, where is laid the last scene of *Rokeby*, and of which the position is singularly picturesque, are among the more important houses of the Order. There are considerable remains at Easby and at Eggleston; but the arrangements of a Premonstratensian Abbey are best seen at Dryburgh—where, indeed, monastic associations are overshadowed by those which have gathered round the tomb of the great "Maker" who there lies buried. In all cases, the church was aisleless. Premonstratensians, like Carthusians, abjured processions, and their churches needed no aisles for circulation.

Mr. Addy has printed from various sources a series of Visitations of the Abbey, beginning in 1278, and ending in 1501. Some of these are curious, indicating as they do that a house of religion was by no means free from such passions and jealousies as are apt to stir the outside world. There is a remarkable letter from John Swift, a Canon who afterwards became Abbot, addressed (1471) to his "meke & full gracyouse fadyr," the Abbot of Welbeck, who always maintained a certain jurisdiction over Beauchief. Swift represents the ill condition of the house, and inserts in his letter "thiese words in metre"—

"Clama, ne cesses; veniunt post semina messes;
Post lacrymas risus; post hanc hyemem paradisus."

Many of the documents contained in Mr. Addy's book are given in translation only. This is much to be regretted, whatever confidence we may have in the accuracy of the translator. RICHARD JOHN KING.

NEW NOVELS.

Helena, Lady Harrogate. By John Berwick Harwood. In Three Volumes. (Bentley.)
The Secret of the Sands: or, the "Water Lily" and her Crew: a Nautical Novel. By Harry Collingwood. In Two Volumes. (Griffith & Farran.)
The Martyr of Glencree: a Romance too True. By Robert Somers. In Three Volumes. (Sampson Low & Co.)
The Land o' the Leal. By the Author of "Comin' thro' the Rye." (Bentley.)
My Guardian, a Story of the Fen Country. By Ada Cambridge. Illustrated by Frank Dicksee. (Cassell, Petter & Galpin.)
A Sprig of Heather. By Geraldine Butt. (Marcus Ward & Co.)
The Mysterious Rubies, and other Stories. By Alice A. Neate. (Remington & Co.)
Paul Faber, Surgeon. By George Macdonald. In Three Volumes. (Hurst & Blackett.)
Kelverdale. By the Earl of Desart. In Three Volumes. (Hurst & Blackett.)

MR. HARWOOD, as in his former tales, *Lady Flavia* and *Lord Lynn's Wife*, has aimed in this new one at no more than the construction of a story moving easily, and with a few strong situations evolved out of a dramatic plot. He writes fluently, and the sensational element is more subdued than has been usual with him, to the distinct improvement of his style. The motive of the story is the abduction and reported death of a child, heiress to an ancient but unendowed peerage, the subsequent attempt to set up a false claimant, and the discovery of the true one. There is no attempt at mystery, for the reader is designedly allowed to see the author's plan at an early point in the narrative, nor are any of the characters new. The kindly, conventional young ladies of rank, the plunging cavalry officer, the buccaneer adventurer and his artful sister, the money-lending attorney, the wicked baronet, the lovely village schoolmistress, are all puppets known in every fair, and their talk is the usual dialogue. But Mr. Harwood, though abandoning all effort to be new, has set himself to be entertaining; and slight as his story is, it is perfectly readable, and with clever touches every here and there which relieve its otherwise quiet tone.

The *Secret of the Sands* is a story of two men in a yacht and their adventures by sea, resembling those which Mr. Kingston and Mr. Ballantyne are in the habit of purveying for young readers, and is full of incidents such as boys delight in—to wit, storms, shipwrecks, brushes with pirates and savages, desert islands, buried treasure, and so forth. It is very nautical indeed every here and there, and bristles to such an extent with marine technicalities that a mere longshore lubber of a reader feels as though "the bowsprit had got mixed with the rudder sometimes." But this makes it all the more real and enjoyable for the audience whom the author courts, and there is story enough to make

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those who know as much of sea-terms as they do of Accadian willing to go on to the close, less to learn how the tale will end—as that is a foregone conclusion from the first—than to see how many situations the author can interpose between the first and last scenes of his vigorous little piece.

The Martyr of Glencree is an historical novel of Scottish life in the days of Charles II., dealing with the story better known as that of the "Wigtown Martyr," the Margaret Wilson who is said to have been put slowly to death by drowning, as she was tied to a stake at low water to await the return of the tide: a punishment which several gipsey women undoubtedly suffered some years earlier, to the great solace of pious Covenanting divines, on a charge of witchcraft. The genuineness of this statement has been called in question, and arguments of no inconsiderable cogency have been adduced to show it to be one of the many legendary and, indeed, wholly apocryphal narratives raked together by the uncritical fanaticism of Wodrow and similar compilers, whose one aim was to glorify the sufferers in the religious struggle of the time, and to blacken their opponents in every conceivable fashion. Mr. Somers's temper may be judged by the fact that he does not allow John Graham of Claverhouse even the one quality of physical courage which one had thought his worst enemy could not refuse him, but depicts him as coward, as well as murderer, liar, and robber. There is, consequently, none of the real insight into the times which *Old Mortality* affords, though there is a wearisome overloading of small and unimportant historical details which makes the book drag heavily. The most which can be said for Mr. Somers's prose, which is full of "made" dialect and anachronisms, is that it is much better than the scraps of anonymous *quasi*-verse — probably his own penning — which are prefixed to several chapters. He has chosen to depict a political struggle between two fierce contending factions, equally intolerant, cruel, and savage, in a half-civilised country, as though it were a simple issue between saints and martyrs on the one side, and heathen persecutors on the other; and has too faithfully followed the historical principle which Wodrow indiscreetly avowed, of "leaving out all that is circumstantial except where it is necessary for illustrating the matter, or *aggravating the crimes of our enemies*;" and with this object he has not only kept back the historical fact that the provocation began on the Covenanting side, but has mis-stated the special count for which Margaret Wilson was put to death, if put to death she was. That reason was, not refusal to take the Test, as Mr. Somers has it, but refusal to say "God save the King" without the addition of a qualifying clause, which in the poor girl's mouth doubtless meant only the bitter Calvinism in which she had been bred, but which in the ears of her audience sounded as high treason, seeing that the leading Covenanting ministers had shortly before issued what is known as the "Apologetical Declaration," in which they declared war on the king as a merciless tyrant, and on all who promoted his "hellish and wicked designs." Granted all the intolerance, cruelty, and injustice exhibited by the Government, it is yet clear that there is another side to the story, and that men like Claverhouse and Mackenzie, who were certainly not cruel by disposition, simply believed themselves to be discharging a duty, not to the Crown only, but to society, by putting down with the strong hand resistance of that kind.

Miss Mathers seems to have an unhealthy appetite for the disagreeable treatment of disagreeable subjects. Her last book, though not belonging to the same school as its predecessors, and very much briefer, since it consists of two short tales in one small volume, is not more pleasant reading, as the heroine of the first and the hero of the second are both hanged, and both on circumstantial evidence, albeit the lady has committed only one of the two murders ascribed to her, while the gentleman has not committed murder at all. There is cleverness, however misdirected, in the earlier tale; but the latter one is a mere hackneyed treatment of a long trite situation, and the author has made a mess of her criminal law in both of them.

My Guardian is a fairly readable little tale, marred to some extent by the entire inadequacy of the reasons which cause the chief personages to drift apart for a time, and then by the very forcible measures the author takes to prevent the wrong marriage, after actually taking place, from making any practical difference to their destiny. But if we grant the machinery, the story is in other respects a commendable effort, and may be the prelude to a more finished work.

In *A Sprig of Heather* Miss Butt has essayed a very difficult task indeed—that of drawing a girl who jilts an old lover for a new one, not his superior in any sterling quality, so far as the story tells us, and yet persuading the reader not to blame her for her inconstancy, and even going so far as to represent the unsuccessful suitor as singling out his rival for close intimacy and confidence. And she succeeds in her object, as also in the further one of showing that the lady's conscience was never quite at ease as to the rights of the transaction.

The Mysterious Rubies, &c., are four short and sentimental stories which combine, in a quite unusual degree, entire improbability with utter commonplace, couched in slipshod and occasionally ungrammatical English, and displaying no qualities which can be honestly put in the other scale of the critical balance.

Paul Faber is one of Dr. Macdonald's theological treatises in the form of a novel, and is a continuation of *Thomas Wingfold, Curate*, his last work of that kind, belonging to a later phase of the same type of thought as gave birth to *David Elginbrod* many years ago. It is so bound up with its precursor that the scope of much of it cannot but be obscure to those who begin with this second part; and we think some intimation of its dependent character ought to have appeared on the title-page. The idea of the book is the breaking-down, under severe mental suffering, of the self-satisfaction of an Agnostic surgeon, who begins with an active crusade against traditional beliefs, and ends by thinking that there is probably something in them after all; though Dr. Macdonald is too practised and skilful an artist to assert or parade a formal conversion in the popular acceptation of that word. As usual with this author, the book is pregnant and suggestive almost to the fault of excess of matter, but too often obscure to readers who have not pursued for themselves a certain line of religious thought to be found in Maurice, Kingsley, and somewhat less clearly in Frederick Robertson. It is as different from an ordinary religious novel as Emily Brontë's poems are from a music-hall song. Its obscurity, remarkably enough, is most noticeable in the two or three actual *bona fide* sermons introduced into the story, as preached by the curate to an ordinary country-town congregation, but which only a very small and exceptionally cultured group of hearers could possibly follow at the time or think out afterwards, and which would inevitably fly furlongs over the heads of the great majority. They are only the raw materials of sermons, and preaching them as they stand would be like giving a handful of split peas and a bundle of herbs by way of food to someone without saucepan, fire, or knowledge of cooking, to convert them into soup. There is an artistic fault, too, in the book. Its heroine, Juliet Meredith, is represented as reared in a very narrow sectarian groove, and as childishly ignorant of everything but music, knowing even that only by ear; and yet she is made to talk, early in the narrative, as no woman could talk whose mind had not been carefully trained, and that in a most unusual direction. It is more than doubtful whether such a woman in real life would have Juliet's thoughts; it is beyond all question that she could not possibly put them into Juliet's words. The best things in *Paul Faber* are terse epigrammatic phrases scattered as it were casually over its pages, of which the following may serve as a sample:—"Meddlesomeness is the very opposite of helpfulness, for it consists in forcing yourself into another self, instead of opening yourself as a refuge to the other."

Kelverdale is a commonplace society novel, whose only new feature is the not very brilliant one of making an M.P. go mad during his speech in the House, rush out, and drown himself off Westminster Bridge, after a short run home and back again. The Parliamentary chapters are after Mr. Anthony Trollope, and a very long way after, but they are better than those in which Lord Desart has essayed originality; though here and there some traces of a certain rough humour are discernible. The book has, however, the negative merit of being quite innocuous, and a little dulness may fairly be excused on that plea.

R. F. Littledale.

CURRENT LITERATURE.

Afghanistan and the Central Asian Question. By Frederick H. Fisher, H.M. Bengal Civil Service. With Map. (James Clarke and Co.) There is undoubted merit in this compendium of the question of the day; and the author's political views, though not thorough or very clearly expressed, and hardly maintained with the shrewdness exhibited in the Introduction, have the stamp of conscientiousness to recommend them. The

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last chapter, headed "Recent Afghan Policy," reads to us like an old acquaintance, and recalls an article in which one or two passages had already attracted our notice, as if written under imperfect information. In a literary sense, Mr. Fisher may be congratulated on his performance; and the volume, with a little modification and expansion, might be made a really useful manual for those who need initiation, or even somewhat advanced instruction, in the facts of the Afghan problem. He has also made a fair attempt to lay down the natural features of the country, and describe its climate, productions, people, language, and antiquities, concisely and intelligibly; though it is quite clear he has not himself visited the Helmand Valley, when speaking of its "cheerful aspect . . . having fields and gardens to about a mile and a-half to two miles on either bank, as far as the Sistan Lake." This cheerfulness is only partial and comparative, and awaits the blessing of a good Government, and security, to be developed and recognised. One great drawback to presenting his book in complete form has been the writer's "return to duty in India rather more suddenly" than expected. It will, therefore, be but common justice to the absent to remember that the proof-sheets have been revised by a friend, and that the official correspondence on Afghan affairs had not been published at the time of writing. But, with no wish to discredit the labours of deserving cartographers, we are bound to caution the student on the so-called "excellent map" accompanying this volume, which is disfigured by errors long since corrected elsewhere; and is, moreover, wanting in indispensable information, such as palpable boundary-lines—for the shadowy dots are either unmeaning or misleading. Three or four examples of inaccuracy will probably suffice:—Khubbes, a place of local importance, is marked at nearly 300 miles north-east and by north of Kirman, when it is, in truth, not a quarter the distance east and a little north of that city, as shown by the late Consul Abbott many years ago, and later by Major St. John, R.E. Baghin, the last stage from Yezd (or Shiraz) into Kirman, is placed north-north-west of the latter city, instead of east-south-east, as shown by Major Murdoch Smith, R.E., in 1866. Kâian, the old capital of the large district of that name—if intended, as it seems to be, by "Ghayan"—is entered due south of the modern capital Birjand, instead of due north, as shown by the Sistan Mission in 1872. "Poonotch," in Baluchistan, would seem to be the "Fanoch" of the "Notes on Eastern Persia" published in the Royal Geographical Society's *Journal* for 1867; but without any indication of Colonel Goldsmid's road thence to the sea-coast. But these and many other and greater defects, no longer apparent in recent well-authenticated maps of Persia and Baluchistan, here arrest our attention wherever we look. The above-named countries are, in fact, presented to us in the map under notice as they were more than seventy years ago, when Pottinger and his fellow-explorers cast a flood of new light upon them. But in those days it was necessary to trust more geographical details to guess-work and the reports of natives than under the present circumstances of our Empire in the East. It need scarcely be added that the orthography is an impossible one. "Suk-e-Shejuch," on the Euphrates, must have had some connexion with a German or Austrian map.

In *Canada under the Administration of the Earl of Dufferin* (Sampson Low and Co.) Mr. George Stewart, jun., has given an interesting account of the principal events which took place in the Dominion during Lord Dufferin's brilliant and successful vice-royalty. It is no disparagement of Mr. Stewart's work to say that its interest for English readers mainly consists in the republication of the speeches with which Lord Dufferin charmed his Canadian audiences. These have been corrected by the speaker's own hand; and as they appear in chronological order in Mr. Stewart's narrative, the reader is made fully acquainted with the circumstances which led to their delivery, and is therefore enabled thoroughly to appreciate them. These speeches constitute a complete justification of Lord Dufferin's popularity in Canada. If he is an accomplished rhetorician he is also a wise and thoughtful observer, who, if he appeals either to the imagination or to the humorous feelings of his hearers, always does so with a statesmanlike purpose. His speeches also throw much light upon the social and political condition, as well as upon the material resources, of the Dominion. Mr. Stewart has told very graphically the story of the Pacific Railway scandals, but it is a pity that his denunciation of that disgraceful episode in the political history of Canada is not more outspoken.

The New Ordeal. By the Author of "The Battle of Dorking." (William Blackwood and Sons.) A very clever and original sketch, reprinted from *Blackwood*, showing how the two Governments of Great Britain and Boeotia agreed to settle the differences which had arisen between them, and did so settle them, by the application on a large scale of the *duello* principle. One hundred and five champions were to be chosen from either side to fight out the whole fight together, the weapons to be rifles, "with swords and bayonets . . . supplied by the neutral Government of Arcadia, which also benevolently offered to place a choice piece of land at the disposal of the combatants whereon the Ordeal should be held, and to keep the ground, all without charge." Boeotia was to pay fifty millions sterling, if she lost. Great Britain was on her side to cede territories of estimated equivalent value should her representatives succumb to those of her antagonist. The first chapter details the preliminary arrangements; the second the combat itself, ending in a decision in our favour by an International Commission. We are informed that the heralds of the Umpire State stopped the fighting when the Boeotians had been reduced to less than a dozen, to contend against more than twenty Englishmen. Readers of the *Battle of Dorking* will be more or less familiar with the style of this later *brochure*, which must be read through to be appreciated. That appreciation will not in all cases be full and hearty is no sign of weak composition; for it is not everyone that is born to enjoy, or even detect, the vein of satire which underlies many bright books and much intellectual conversation. But the *New Ordeal* will have no lack of admirers worth possessing; and if, as in some of its author's previous works, the first half be found better than the second, let it be borne in mind that such unevenness is by no means inconsistent with original genius. We have no space for long extracts, and the volume is a mere pamphlet: but here is the description of a new bullet "warranted to go round the corner":—

"Earthworks and traverses would be no longer of any use, however well you might be sheltered; unless you had absolutely a roof over your head, this new bullet would find you out—and when it did, you were done for, because part of the invention was that the bullet on striking the object burst into a score of fragments. No fear of the bullet coming short of its purpose by doing only trifling damage, as merely going through the fleshy part of the arm or leg, and letting the wounded man turn up all right again at the end of the campaign, as the clumsy missiles did which it was intended to supersede. 'Warranted to wound mortally' was stamped on the wrapper of the cartridge just below the neat trade-mark. And the inventor did not claim more than he was entitled to; for when the cartridge was tried down at Woolwich marshes on some dummies, placed like soldiers lying snugly behind the parapet of a redoubt, the dummies were found to be all smashed to bits—the splinters so scattered, indeed, that the officer in charge of the experiment had some ado to get his accounts passed by the audit department, because the fragments could not be found."

The ordeal had its uses, as the following passage shows:—

"For the first time in our history a war was brought to an end, not only without an increase to the national debt, but with a large reduction of it, while spirit and malt duties could also be lowered. Gin fell to sixpence a pint. We were a happy and prosperous nation."

The Silver Question Reviewed. By an Indian Official. (Longmans.) *Monetary Diplomacy in 1878.* By Henri Cernuschi. (P. S. King.) We concur in the proposition laid down by the author of the first of these two publications that universal bimetallism is a dream. Indeed, the author of the second, M. Cernuschi, seems himself to think so, if we may judge by his loss of temper, and desire to avenge himself, for the failure of his project, on England. We agree, too, with the Indian Official that the recent fall in prices is not due to the diminished production of the gold mines, but to causes affecting the demand for commodities, the diminished circulation of silver, and the collapse of credit; and that it is not properly called an appreciation of gold. But we cannot agree with him that he has shown how a gold currency can be easily substituted for a silver one in India, or that the loss consequent on the additional fall in the price of silver as soon as the intention to demonetise it became known would not be very great. When gold was pouring from the new mines in unwonted abundance and falling in value, Sir Charles Wood might with little difficulty have solved the problem. Mr. Grant Duff cruelly said in the House of Commons after one of Sir Charles Wood's speeches on Indian finance that Providence had denied him even the gift of articulate speech; and he certainly had not the compensation of a gift of original thought. He followed his advisers, and he was badly advised. Now there is only a choice of evils. And it would be well for those who must make the choice to bear in mind Archbishop Whateley's exposition of "the fallacy of objection"—which infers from the existence of objections to a proposition that it ought not to be adopted, when the true question is whether the objections preponderate over the arguments for it, and the objections to every alternative. The Indian Official, too, should bear in mind that he does not establish his own conclusions by making even well-grounded objections to every other.

What the Swallows told Me. By Miss L. P. Mohun Harris. (Hatchards.) The scene of these charming idylls of child-life is laid on the Cornish coast, and the landscapes of heath and wood, rock and wave, are drawn by a familiar hand, with much poetry and force of expression. We see, too, by many subtle and truthful touches of child-nature that the writer is thoroughly at home with her young characters, and the life they lead—the simple refined English country life, with its round of exciting but unsensational pleasures, which is artistically described, with genuine feeling, and with that sense of humour seldom found apart from it. The most prominent figure—we do not call her the "heroine," for the actual story is so slight—is a charming little creation, the idol of her grandfather in his beautiful home, and of a poor old misanthrope whom by her grace and sympathy she unconsciously recalls to happier views of life. Thus far we have gone with our author, enjoying much, and suspecting nothing. She can fairly disclaim sensationalism, and she needs no such adventitious aid. Do the interests of art, then, require that little Milly should die? We think not, and resent the tears we have been forced to shed over her; but it is only fair to admit that the mournful ending is disfigured by no faults of taste: the pathos is deep and true, and touching by its very simplicity.

A Memoir on the Indian Surveys. By Clements R. Markham. Second Edition. (W. H. Allen.) Mr. Clements Markham is to be congratulated on this successful termination to his ten years' toil in the Geographical Department of the India Office. Apart from the drudgery of routine duties, his

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tenure of office was signalised by two public services of special value. Under the stimulus of his importunity the Indian Government has been induced to undertake or to continue not a few operations of pressing importance, of which the resumption of the marine surveys is the most conspicuous; and at the same time he has himself in many publications popularised the latest results of his favourite studies. In default of the appearance of the long-promised "Imperial Gazetteer" from the pen of Dr. W. W. Hunter, there is no published book from which the English reader can gain so much accurate knowledge concerning our great dependency as from the works that have issued from time to time from the Geographical Department of the India Office under the supervision of Mr. Markham. At the present day the "Moral and Material Progress Report" for 1872-73 remains the fullest storehouse of information, whether on the question of irrigation, the frontier tribes of Afghanistan, or the position of the feudatory States. Similarly, the first edition of this *Memoir*, published in 1871, was until now the standard authority on all aspects of Indian administration that could be brought within the field of scientific geography, statistics being the only instrument of investigation of which Mr. Markham has declined to avail himself. The second edition of the *Memoir* purports to be only a continuation of the first with necessary additions down to the present time. But in truth it might justly claim to be regarded almost as a new work. In mere dimensions it has been augmented from 300 to 480 pages. Several new chapters have been added, and the whole has undergone a careful textual revision, the character of which will only be apparent to those who compare the two editions page by page. The bibliography of every matter alluded to (always a strong point with our author) has been elaborately carried down to date; and those heroes of Indian survey who have recently died receive lengthy eulogiums. Lastly, an index has been compiled on the rational principle of giving not only a reference to the pages, but also a brief note of their contents. On one point, and on one point alone, does the execution of the design fall below the due standard. Whether from the inherent repulsiveness of the subject or from inattention to errors of the press, the orthography of Indian names is reprehensibly loose. In the first edition of the *Memoir* Mr. Markham declared his preference for the old-fashioned method of phonetic spelling generally known as the Gilchristian. He has now apparently been converted to the scientific or Jonesian system which Dr. Hunter has adopted with certain important modifications. But the printers have made a sad mess in effecting the requisite changes of type. Not to mention minor inaccuracies, the following places are each spelt in three different ways—Mattra (p. 264), Mattura (p. 270) and Matra (p. 326); Sadiya (p. 130), Saduja (p. 175), and Sudiya (p. 367). It is to be feared that we are as far as ever from the uniformity which Dr. Hunter's plan was intended to introduce.

A Primer of American Literature. By Charles F. Richardson. (Boston: Houghton and Osgood.) The European reader is sure to ask before opening this neat little book, Is there really enough of American literature yet to make a primer of it needful or desirable? The answer will probably be a little derogatory to Mr. Richardson's design, but not on that account unfavourable to his execution of it. He has, indeed, produced a catalogue of American writers which errs only on the side of fullness, and his only fault is a too easy indulgence toward living writers. Already on page 34 we come upon a name the owner of which is still alive, and there can, of course, be little sense of proportion in the sketch of a literature that has not had time enough to have a history. The annals of American literary life are, unfortunately, crowded with mediocre names, and with works which in Europe would never have attracted any notice at all. Some of these, like the writings of Margaret and Lucretia Davidson and Mr. Pierpoint, have already passed into the oblivion that is prepared for Mrs. Sigourney, James Gates Percival, Christopher P. Cranch, and other melodious celebrities of the past. Dare it be hinted that the same oblivion probably lies in wait for more than half the names that fill Mr. Richardson's later pages? We repeat that America is still too young to require a primer of her literature. At all events, if such a work be produced, the few really great men who have written in the United States should have due honour done them. But Mr. Richardson dismisses with a sneer, and in fourteen lines, the greatest of American poets—Edgar Poe—while he spares nearly as much space for a person of the name of Laurens Perseus Hicock, who, it appears, does dreadful things at the College of Schenectady. We are glad to learn that Mr. Hicock's "literary style is obscure." Mr. Richardson's critical remarks are seldom, however, very wide of the mark, and in dealing with Lowell he spares us the usual absurdities. For practical use the book is marred by the insufficiency of dates of birth—we were going to write of birth and death, but five-sixths of these immortals have not died.

Dante. An Essay. By R. W. Church. (Macmillan.) The republication in an accessible form of Dean Church's Essay on Dante will be most welcome to all who feel even the slightest interest in its subject. It is seldom that periodical literature produces anything so worthy of preservation as this essay, which appeared originally in the *Christian Remembrancer* of 1850, and was published in a volume with other papers under the title of *Essays and Reviews* in 1854. In that volume it has lain in comparative obscurity from the general public and known only to the few who have gone in quest of it. Now that it appears by itself we have no doubt that it will reach a wide audience. It is one of the finest pieces of literary criticism which English literature of the last thirty years has produced. Fullness of knowledge, historical insight and deep poetic sympathy with its subject combine with a happy power of compression and nervous force of style. There exists nothing in English which can compare with this essay for actual knowledge of the *Divina Commedia*: indeed, we know of no writer save Witte who shows so large and just an appreciation of Dante as is manifest in this little volume. We are only sorry that Dean Church has not made a few alterations in deference to our advanced knowledge on some few points since his essay was originally written. Whatever may be the ultimate issue of the controversy about the genuineness of Dino Compagni's Chronicle, it is scarcely justifiable in the present day to quote Dino as "an eyewitness" without some explanation. We are afraid, also, that the rawest tourist in Italy will make a mock at Dean Church when he finds in a note (p. 41), explanatory of the old palace of the Podestà at Florence, that it is "*now a prison*, the Bargello." Besides the essay, this volume also contains a translation by Dean Church's son of the *De Monarchia*. The translation seems to be well and carefully done; but we suspect that the few who are interested in mediaeval politics would prefer to read the treatise in the original Latin.

The Disturbing Element: or, Chronicles of the Blue Bell Society, by Charlotte M. Yonge (Marcus Ward), is not so good as some of the others of the prettily got-up Blue Bell Series, nor is it quite worthy of its author. It is a story of several girls reading for the Oxbridge Local Examinations; and what the "disturbing element" is may be inferred.

Job Singleton's Heir, and other Stories. By Emma Marshall. (Seeley.) The story of "Job Singleton's Heir" is well written, as are the two other tales contained in the volume. They are of the "goody" order, though not very offensively so.

The Secret of Success; or, How to Get on in the World. By W. H. Davenport Adams. (John Hogg.) Perhaps the most popular work by Mr. Smiles, and at the same time the one of which he has the least reason to feel proud, is his *Self-Help*. Its notorious success has evidently suggested to Mr. Davenport Adams the design of the present work, which ingeniously combines all the patent faults of the original without its less-easily imitated merits. Our author, indeed, only lays claim to novelty of treatment in paying special attention to the commercial and religious aspects of life. Of his mode of dealing with his subject it is sufficient to say that it is characterised by the hardness of touch and the slovenliness of a professional bookmaker. He misquotes the poet Gray, and improves upon the moral of the *Elegy*. His statements of fact are frequently inaccurate or misleading. He gives no references, and attaches equal value to all sources of information. Nevertheless, whatever the critical judgment may say, this book will doubtless attain a wide circulation; and we are paradoxical enough to admit that its readers will probably learn from it more good than harm.

A Continental Tour of Eight Days for Forty-four Shillings. By a Journey-man. (Sampson Low.) The plain matter of fact implied in the title of this little book is not undeserving of record. But, unfortunately, the writer has been pleased to adopt such a disagreeable tone of egotistic moralising that he destroys all the benefit which his example might otherwise produce. We should imagine that he must be a self-educated man. At any rate, his mode of expressing himself reminds us vividly of similar efforts on the part of the Bengali Babu.

NOTES AND NEWS.

THE Library of Gloucester Cathedral is in the way of recovering a MS. which has been missing from its place for over half a century—viz., a document of about thirty leaves connected with the early history of the Abbey at Gloucester, and said to be of the fourteenth century. It has been found in the establishment of Calvary and Co., at Berlin.

PROF. J. E. THOROLD ROGERS has nearly collected the materials for the next two volumes of his *History of Agriculture and Prices*, which will deal with the period from 1401 to 1582 inclusive.

DR. GEORGE SMITH, the biographer of Dr. Wilson of Bombay, is now rapidly progressing with his Life of Dr. Duff, the first volume of which, with a portrait by Jeens, Messrs. Hodder and Stoughton expect to issue in the spring.

MR. T. H. HALL CAINE is editing, and has nearly ready for publication, a Report of the Restoration Conference held at the Royal Institution, Liverpool, December 9 and 16. The pamphlet contains papers by Mr. William Morris, Prof. Colvin, Mr. Stevenson, Mr. Huggins, Mr. Bromley, and others.

THE managers of the Royal Institution of Great Britain have decided that the next Actonian Prize shall be awarded in 1879 for an essay illustrative of the wisdom and beneficence of the Almighty; the subject being "The Structure and Functions of the Retina in all Classes of Animals, viewed in Relation with the Theory of Evolution." The prize is one hundred guineas, and will be awarded or withheld as the managers shall think proper. Competitors for the prize are requested to send their essays (with or without their names being affixed) to the Royal Institution, addressed to the secretary, on or before October 1, 1879. The adjudication will be made by the managers in 1879.

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THE editor of the *Shaddarsana Chintanika*, or "Studies in Indian Philosophy," who was one of the successful competitors for the prize awarded by the Congress of Orientalists at Florence, has in the press an English poem, the *Rishi*, describing the sentiments, aspirations, and the mode of life of the ancient Indian sages as based on the hymns of the Rig-Veda. The poem is dedicated to Prof. Max Müller.

WHILE the plays of Terence are being performed at Westminster, some of the old Sanskrit plays have been revived by the undergraduates of the University at Madras. We read in the *Madras Mail* that an Oriental dramatic company has been formed "by some *native young men* with the view of reviving some of the interesting plays in Sanskrit which have been consigned to oblivion, and thus enabling the native public to appreciate the merits of the original dramatic literature of the country. The five acts of the drama called *Sakuntala*, or 'The Lost Ring,' have already been given. The arrangements on the stage were made in accordance with English taste and English principles to the best of the resources of the company. Although there were many among the audience who did not understand Sanskrit, yet all of them felt the necessity of the revival of such a noble literature, and left the scene highly gratified. It is intended to act on the next occasion the play called *Uttara Rama Charita*, by Bhavabhuti."

THE rich Oriental library of the late Prof. Garcin de Tassy will be sold by auction at Paris in March. It was his wish that his books and manuscripts should be dispersed, and that his pupils should have an opportunity of thus securing any memorial they might care to preserve of their old master and friend.

WE learn from a Lisbon contemporary that Mr. Robert French Duff, one of the oldest British residents in Lisbon, has just completed, and will publish in February, a translation of the *Lusiads* of Camoëns. The work will be in one volume, royal octavo, and will contain fourteen portraits of the leading personages mentioned in the poem. Mr. Duff has chosen the Spenserian stanza, but he has not attempted to render the original stanza for stanza.

DR. SHARPE'S *Humanity and the Man*, noticed in our last number, is published by Messrs. Hodges, Foster and Figgis, of Dublin, and Messrs. Simpkin, Marshall and Co., of London, and not by Messrs. Hardwicke and Bogue.

IT is proposed to start at Brussels a Review in French entitled *La Russie*, the object of which will be to make Russia "as she is" known to foreigners. The new journal is to be edited by M. V. Poutsykovitch.

ON March 1 the first number is to appear of a new journal entitled *St. Luke: a Clerical, Medical and Legal Review*. The object of the editors is "to endeavour to bring prominently before the general public matter which has hitherto been hidden in the obscurity of purely class journals."

A NEW volume has recently been added to the Spanish "Biblioteca Clássica" from the pen of Don Antonio Alcalá Galiano. The title of this volume is *Recuerdos de un anciáno*. It contains a narrative of the secret causes of the leading historical occurrences in Spain from 1808 to 1834.

THE *Peking Gazette* publishes a communication from a learned Chinaman, who maintains that the telephone was already known in the year 962, and was the invention of a citizen of Peking.

THE Crown Prince of Austria has written a book entitled *Fifteen Days on the Danube*. It contains shooting-adventures, and is said to be distinguished by an accurate knowledge of natural history and by keen observation, which, considering the extreme youth of its author, make it a noteworthy performance, and distinguish it favourably from most royal productions. The book has been printed for private circulation only.

WE take the following items of intelligence from the "Chronique" of the *Revue Critique*: —M. Barthélemy Saint-Hilaire has sent to press the three volumes of his translation of Aristotle's *Metaphysics*. — The Society for the History of France is bringing out a new edition of the Greek texts relating to the early history of Gaul, following the order adopted by Dom Bouquet in his *Recueil des Historiens des Gaules et de la France* (1728). The first volume is edited by M. Cougny.—The Lyons MS. of the ancient Latin version of the Pentateuch, discovered by M. Léopold Delisle, is to be published shortly, under the editorship of M. Ulysse Robert, who will also give the Greek text which served as a basis for the Latin translator, and a collection of the fragments of the ancient Latin versions of the Pentateuch preserved by the Fathers.—M. de Beaucourt will shortly publish his *History of Charles VII.*, on which he has been engaged for the last twenty years.—M. E. Lesens is about to publish for the Rouen Société des Bibliophiles the *History of the Reformation at Dieppe* written in the seventeenth century by Guillaume and Jean Daval, called "les Policiens Religionnaires."—M. Baudoin will issue shortly a History of Protestantism and of the League in Burgundy.—M. F. Masson, author of *Mémoires du cardinal de Bernis*, announces a work on the later years of the life of Bernis.

LITERATURE has sustained a severe loss through the destruction by fire of the Free Reference and Lending Libraries at Birmingham. The unique Shakspere and Cervantes collections have almost wholly perished, as well as the Stanton Warwickshire collection of prints, drawings, and engravings illustrating mediaeval and other buildings. On the same day (Saturday, the 11th inst.) a fire occurred at Lord Feversham's residence, at Duncombe Park, by which the library, and a series of family portraits, historical pictures, antique statues, &c., were destroyed.

THE death is announced of Dr. Tardieu, author of a great number of medical works; and of Dr. Rauchenstein, of Aarau, aged eighty years.

M. MARC FOURNIER, a native of Geneva, who has just died at Paris at the age of sixty-three, attained an eminent place in the literary and theatrical worlds. After completing his studies in Geneva he went to Paris in 1836, where he soon made his mark as *feuilletonniste* in the *National* and as a writer for the stage. The movement of 1848 drew him into politics; he worked with Victor Hugo in the editorship of the *Evènement*, and supported the candidature of Prince Louis Napoleon. He afterwards became the manager of the Theatre of the Porte St.-Martin, but his artistic zeal and taste seduced him into spending upon decoration, scenery, and costume far larger sums than the income of the theatre could warrant. He became involved in a number of lawsuits with artists, writers, and the Society of Dramatic Authors; and at last resigned a situation in which he found it impossible to bring his own high conceptions of art and his ideal aims into harmony with the material side of theatrical directorship. His last years were devoted to literature. The *Journal de Genève* deplores the fact that his extraordinary powers were frittered away on desultory and ephemeral work; but adds that he has left many fragments behind him which deserve publication.

THE *Revue Politique et Littéraire* of January 4 has an appreciative portrait by M. Charles Bigot of the new Academician, M. d'Audiffret-Pasquier. M. Bigot brings forward the personality of M. d'Audiffret-Pasquier, and his rare skill as an orator, as the reasons which caused and which justify his election to the Academy, which never has been a purely literary body, but has been representative also of those social and political influences by which culture is furthered. M. Léon Brédif writes on the "Oratorical Tournaments in Athenian Politics," and we are informed that his article will form a chapter of a forthcoming work on Demosthenes. We should imagine from the sample given us that the work will be eminently readable, but will not contain much that is new.

THE "Librairie Générale" has reprinted the French translation of 1559 of Bernardino Ochino's *Dialogo del Purgatorio*. A copy of the original edition of this rare work sold last year for 1,500 francs.

THE second lecture of Paula Rojas in the Ateneo of Barcelona on "Sound" is reported in the *Revista Contemporanea* of December 30. The subject is treated in a lively and popular style, and with almost an excess of illustration. Revilla prints the first part of a paper on "The Emancipation of Woman," in which, on physiological grounds, he combats the advanced views usually adopted by writers of his school. The masculine woman is his aversion. There is an interesting letter from China, the first of a series, by E. del Perojo, treating of Missions and Missionaries, both Roman Catholic and Protestant, from a Chinese point of view, and also describing some popular games of chance. J. Valera continues his novel, "Doña Luz," and this, with the reviews, makes up an unusually good number.

DON VINCENTE DE ARANA has published, at Bilbao, a small volume of original Spanish poems, and of translations, principally from Tennyson. He entitles the work *Oro y Oropel*; the "gold" being Tennyson's, the "tinsel" the author's own, poems.

MR. GEORGE JACOB HOLYOAKE has completed his *History of Co-operation in England*. The second volume, which is devoted to the Constructive Period, will shortly appear. It brings down the history of this industrial movement from 1845 to 1878, and is dedicated to the Right Hon. John Bright.

NOTES OF TRAVEL.

THE forthcoming number of *Petermann's Mittheilungen* contains maps of Nordenskiöld's route to the Lena and of the head-waters of the Oxus. The latter is based upon General Stubbendorf's "Map of the Upper Course of the Amu-Darya," published in 1878 by the Russian War Office, and upon a twelve-sheet map of the Military Province of Turkestan, prepared by the officers of the Tashkend Topographical Department. The most recent explorations by Russian travellers have not yet found a place upon these maps. General Stubbendorf does not express himself very favourably with respect to the Tashkend map, which he describes as being full of "fantastical delineation and very deficient as to detail." On his own map the Zerafshan has been placed too far to the south. The true position of Samarkand is Lat. 39° 39′ 24″ N., Long. 36° 38′ 21″ E. of Pulkova. In the same number of the *Mittheilungen* Dr. Rohlfs discusses the Bihar bila-ma, or "seas without water," reported to exist in the Libyan desert. These localities are merely depressions in the general surface of the country, and not dry river-beds, as is frequently supposed; and the expedition which he conducted some years ago has conclusively shown that the Nile never flowed to the west, as stated by some travellers, and shown on numerous maps.

THE remaining sheets of the large map of European Turkey, prepared in the Military Geographical Institute of Vienna, have now been published. Several of the old sheets have been re-issued in an amended form. The boundaries as settled by the Treaty of Berlin have been inserted upon them.

HERR SCHÜTT has failed in his attempt to cross to the east of the Quango, the Bangalla having robbed him. He proposes to try to pass between them and the Hollo. He reports having

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completed a map of the plateau between lat. 8° and 10° S., and made a large collection of birds.

G. Rohlfs is still at Tripoli. Sultan Ali, of Wadai, who treated Dr. Nachtigal so hospitably, is dead, but his brother Yusuf, who succeeded him, is said to be equally well disposed towards foreigners. Bishop Richard and another French missionary, who left Tripoli some time ago for Timbuktu, are reported to have arrived at Ghadames.

The December *Bollettino* of the Italian Geographical Society, among other matter relating to Prof. Nordenskiöld's Arctic expedition, contains two letters from Lieut. Giacomo Bove on their voyage from Port Dickson to the mouth of the Lena, illustrated by two cuts, one of which is an outline sketch of the island of Preobraschene. The number also contains translations, forwarded by Dr. P. Matteucci, of two autograph letters from the Sultan of Wadai, and a note on Renzo Manzoni's new journey in Arabia. The gold medal of the society has been awarded to Signor D'Albertis for his recent explorations in New Guinea, and it is in contemplation to entertain him at a "banchetto d'onore."

We understand that Mr. Joseph Thomson, geologist and naturalist of Mr. Keith Johnston's East African Expedition, has taken advantage of a temporary detention at Aden to pay a flying visit to Somali Land.

A third conference of telegraph engineers and others interested in the proposed connexion of the South African and Egyptian systems by an overland line of telegraph was held last week at 1 Savile Row, W. Three routes were suggested, but it was thought that what has been termed the East Central line was the most suitable. This line would proceed, *via* Unyanyembe, to Lake Nyassa, and so to the Zambesi, either by way of the Shiré, or on in a south-westerly direction to Tete. By this route the distance from Khartum to Pretoria, without reckoning deviations, is said to be 3,335 geographical miles. We understand that the conference, after some discussion, adopted a report, of which we hope to be able to give an abstract on a future occasion.

It is reported that an entire party, consisting of five Europeans and five natives, have been poisoned, by order of the Matabele chief Lo Bengula, while on their way to the Victoria Falls of the Zambesi.

It is proposed to establish shortly in Tashkend a Turkestan branch of the Imperial Russian Geographical Society, on the same basis as the other existing branches of the society. Its operations will be entirely independent of those of the Orenburg and the recently opened West Siberian branches. Turkestan will of itself afford rich material, and that for very many years.

The last number of the *Istvestya* of the Russian Geographical Society contains an account of the Pelew Islands, by Miklukho-Maclai; a paper on the watershed between Ob and Yenisei, by Sidensner; an obituary of Chakslavski, the statistician; and notices on Mayef's explorations in Bokhara, &c. In 1872 M. Funtosof, a Siberian merchant, conceived the project of joining the rivers Ob and Yenisei by means of a canal, and thus opening up a waterway into the greater part of Eastern Siberia. Two expeditions fitted out at his expense ascertained that a boat may proceed up the Ket and its tributary Yazevaya as far as the Bolshir Ozero or Big Lake, and that thence to the head-waters of the Kass is only a short distance. A more careful survey, made in 1875 by order of the Minister of Public Works, has, in the main, confirmed these favourable reports. It is believed that a navigable waterway for barges might be established by excavating a short canal and clearing about 130 miles of river from snags and other obstructions. M. Sidensner pleads earnestly for the execution of these works, which he conceives would powerfully contribute towards the development of the mineral and other resources of Eastern Siberia.

MAGAZINES AND REVIEWS.

The article in *Macmillan's Magazine* which will be most widely read is the Dean of Westminster's Birmingham paper on "The Historical Aspect of the United States." Taking Arnold's maxim for his text, that "every nation has its ancient and modern history, irrespectively of the chronological place which such a nation may hold in the general succession of events," he brings out the old-world side of American history. He seeks to show that the Americans are wrong when they complain that they have no antiquities. The Dean has been inspired by the *genius loci*, as long ago he was inspired by Palestine. This is just the sort of subject—half historical and half geographical—in which he is most at home, and he brings out the latent poetry of it as few but he could do. He gives us a succession of vivid pictures of the first settlers in Virginia; of the arrival of the *Mayflower*; of the war between the French and English. He describes how the English flotilla came down through Lake George and Lake Champlain, "through those vast overhanging woods;" and how "the little sickly red-haired hero, General Wolfe, by a miracle of audacity climbed the heights of Abraham." This is how he describes the coming of the *Mayflower*:—

"Can anyone stand on the hill above the Bay of Plymouth, in New England, and see, without a yearning as towards the cradle of a sacred state, the *Mayflower* winding her difficult way from promontory to promontory, from island to island, till at last the little crew descend upon the one solitary rock on that level shore—the rock of which the remains are still visited by hundreds of pilgrims from every part of North America?"

Everywhere he finds the elements of a primitive ancient history in this continent, coexisting with the modern history of Europe. Even later than this, in the period of the War of Independence, he finds "a savour of antiquity and of primitive inspiration in the circle of renowned characters who for the first, perhaps we may say for the only, time in American history, appear equal to the greatness of their country's destinies." The features of the America of the present, in which he discovers the same likeness to the past and unlikeness to the rest of the present, are more doubtful. To regard the whole Anglo-Saxon population of America as holding an analogous position to that of the ancient Spartans, while the Irish, Chinese, and Negroes are the Helots, is a little ridiculous as well as far-fetched. Something of the sort might have been true of the Southern States before the War of Secession. On the whole, the Americans should be grateful to see their history touched with so much poetic insight, and with so sympathetic a hand. Some useful facts may be gleaned from Miss Phillimore's sketch of the contemporary Italian theatre; but the main lines of the subject are not presented clearly enough to save the article from seeming a little scrappy and disconnected. Mr. Palgrave's "Trafalgar" contains some spirited lines on a well-worn subject: he uses his proper names with unusual skill.

Blackwood contains a delightful but eccentric little paper called "Heather." It seems intended in part to make a mock of some peculiarities of modern aestheticism, and it is interspersed with some very pretty verses. An article on "The Novels of Alphonse Daudet" is distinguished by a consummate ignorance of French literature, and by a certain knack of expressing the most elementary English notions about that literature with more cleverness than usual. The analyses of the stories are good and spirited, and will, it is to be hoped, send people to the originals. The phrase "unmitigated filth" applied to M. Zola's works will, in this unmodified form, give a wrong impression. M. Zola's offences against both good art and good morality are serious enough, but no writer deserves lapidating who has given us such scenes as that of the moonlight bathe in *La fortune des Rougon*.

The "New Endymion" by Mr. Julian Hawthorne in *Temple Bar* is a story which leaves a strong impression. Mr. Hawthorne has apprehended the fossil poetry there is in astrology, and has written a story half astrological, half scientific—scientific, that is to say, after the Jules Verne type of science. The account of the wonderful telescope which brings the moon as close as if it were a few hundred yards off is very ingenious and striking. The papers on "Thomas Stothard" and "About Joseph Addison" are pleasant reading, but do not possess their *raison d'être* written on their foreheads. *Fraser's Magazine* is very political and economical this month. The paper on "The Bhutan Frontier," by Mr. T. D. Beighton, is interesting, but the writer is mistaken in thinking that his is the first English description of the Totos. Mr. Roden Noel's "Corsica" is a vigorous and picturesque piece of writing, and contains an interesting account of the magnificent trees for which the island is famous. The *University Magazine* contains at least one good article in "A Character Doctor: or, Homoeopathy in Education." This account of how a clever tutor with a theory succeeded in getting rid of the salient features of a boy's character by treating him as the pastrycook treated his apprentices has a distinct humour and originality of its own. The paper on "Hesiod" is very poor stuff, largely made up of quotations from such recondite authorities as Mr. G. W. Cox, K. O. Müller, and Mr. Paley. The writer calls his translations "rough," but such lines as—

"Thick with thunder and flash, making a whirl,"

or—

"On every side life-giving earth on fire
Put forth a roaring. While there crackled round
Huge forests with the flame. All land did boil"—

are euphemistically described by that epithet. Lieutenant Conder's paper on the "Founder of Aryan Christianity" (a detestable periphrasis for St. Paul) has some good remarks on the way in which St. Paul's early Rabbinical training comes out in the Epistles; but otherwise contains nothing that has not been often said before. Is Mrs. Haweis's "Chaucer Characters" another instalment of her *Chaucer for Children*? It is written down to a rather "young" level. But the way in which the characters of Palamon and Arcite are discriminated shows careful and independent study. The writer's "conviction" that the portraits of Emetrius and Lycurgus are meant to stand for the portraits of Palamon and Arcite is surely gratuitous. Three tales are chosen for special remark—the Knight's Tale, the Miller's Tale, and the Clerk's Tale. perhaps the choice of the Miller's Tale was ill-advised. The ground is too dangerous to admit of the tale being clearly told. Köhler told it plainly enough in German prose the other day, in *Anglia*, but Mrs. Haweis could not very well imitate his ludicrously verbose outspokenness.

The paper on "Lotteries" in the *Cornhill Magazine* is in the main a mathematical disquisition, which yet manages to be entertaining. The writer's demonstration of the different varieties of imposition practised in past famous lotteries would have delighted the heart of De Morgan, and is not without historical interest. The account of "Dr. Arbuthnot" is meagre and slight; but the man is too interesting a figure for the article to be itself uninteresting. Mr. James's "An International Episode" certainly does not improve in its second part. Young English lords may be less particular than other people, but we should want better authority than Mr. James's to convince us that when talking to ladies they interlard their conversation with such polite expressions as "filth" and "beastly." Nor do the characters gain in strength and reality as the story proceeds; on the contrary, they become more and more shadowy. The scene of "Mademoiselle de Mersac" is laid in Algeria. Little more has been done so far than to paint in the background and

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introduce us to the characters; but the first instalment of the story promises well.

THE *Gentleman's Magazine* published during the past year a series of valuable papers on Comparative Anthropology by Mr. J. A. Farrer. The current number contains an article from another hand, entitled "Nature Myths in Nursery Rhymes," which is no less worthy of attention from another point of view. The present season of gift-books has been marked by the readiness of artists of rank to "curb their liberal hands," and condescend to become the household names of a thousand nurseries. Why should it be beneath the dignity of science to follow the example, and apply the methods of philological criticism to these same tales and rhymes which the conservatism of childhood has handed down to us from the days when Aryan, Semite, and Turanian were alike savages and sun-worshippers? Have not irreverent Germans dared to explain away the sacred names of the Old Testament as solar exhalations? With very little erudition or ingenuity it can be argued that "Jack," who figures so prominently and plays so many parts, is none other than Phoebus himself, equally with Izdubar, Hercules, and Samson. The very name discloses his identity with Bacchus or Dionysus, through the intermediate form of Iacchus. And so on through pages of excellent fooling. We cannot attempt to reproduce the lightness of touch with which the advanced school of mythologists is satirised by a disguised disciple. Even the scientific soul of Goldziher must be melted by the transparent good-humour which characterises Mr. Thomas Foster's ridicule. And surely ridicule is the most effectual weapon for dealing with some of the wild derivations that have recently appeared in print.

WE have more than once found opportunity to give a word of deserved praise to *St. Nicholas*, Scribner's Illustrated Magazine for Boys and Girls, which has now, we hope, established its circulation in this country. Its success appears to have stimulated the activity of our own publishers in the same field of literature. Several new periodicals for young readers have appeared with the opening of the present year, while others announce that they are entering upon an improved series. *Peep Show* (Strahan) pays the American magazine the compliment of imitating as closely as may be its general appearance, both in contents and outer covering. The price is one half less; the illustrations are proportionately inferior, and the matter less varied. Messrs. Routledge add an *Every Girl's Magazine* to the one which they have long devoted to boys, but we fail to notice that any special consideration is paid to the pursuits of their new circle of readers. A prominent feature in both is the prizes offered for open competition. To our taste, by far the most attractive of the three juvenile periodicals which Messrs. Routledge now publish is *Little Wide-wake*, edited by Mrs. Sale Barker. The January number, the first of an enlarged series, contains a charming coloured frontispiece of "Little Miss Patty;" but the fairy story by Mr. Knatchbull-Hugessen will hardly increase his reputation. *St. Nicholas* itself, which gives us its Christmas number in January, holds its own against all rivals for gracefulness of illustration and genuine fun.

THE *Theological Review* opens with an article by F. W. Newman, on "God, Duty, and Immortality," to the effect that the second is the most certain fact of the three, and the third the least. The argument is manly and even weighty, with less arbitrary assumption, on merely subjective grounds, than is often the case with the author's school of thought. Dr. Donaldson reviews "Recent Editions of the Epistles of Barnabas;" and there is a careful and tolerably sympathetic account of "Social Democracy in Germany," by J. F. Smith.

THE *Catholic Presbyterian*, of which a specimen number has been issued, justifies pretty well its paradoxical title; it is a plea, with plenty of good feeling and fair ability, for a sort of federal union of Presbyterian Churches, which shall give to the Reformed Church that kind of international unity which the Lutheran Church and even, within our own days, the Anglican can exhibit. But its interest belongs to the sphere of ecclesiastical politics, not of science or literature; this is true even of the article by Dr. Livingstone on "Missionary Sacrifices," of which the literary style is by no means proportionate to the moral energy.

THE VICE-REGAL LIBRARY IN CAIRO.

AMONG the many novelties which the reigning Viceroy, Ismaïl Pacha, has introduced into his country on European models may be noted the foundation of an institution at present in its first stage of development but certain to grow in importance as time goes on. There are two reasons for our regarding this institution as more full of life and vigour than others which have sprung up beside it. In the first place, because its roots and fibres are firmly interwoven with the old Eastern soil, whence it derives, and will long continue to derive, its main sustenance until it attains an independent existence of its own; and, secondly, because the whole management is entrusted to European hands, subject to European ideas and experience, and consequently not exposed to what is so detrimental to the progress of the modern East, the indolence and the fanaticism inseparable from it.

From the early and palmy days of the Mohammedan empire until the decline of the last few centuries, libraries have been common among the Mussulmans. For a long while caliphs, governors, viziers, and other persons of wealth, took a pride in collecting rare and beautiful MSS. Besides a number of smaller private libraries mentioned in the Arabic book *Kitâb el Fihrist*, there were two princely collections especially famous in the western East. One was "The House of Wisdom," belonging to Caliph Ma'mûn (ninth century A.D.), to whom science is indebted in more than one respect and who was famous as the friend of learning and learned men; and the other the "Book Magazine," started in Cairo by the Fatimites, and which, judging from the account of the Egyptian historian Makryzy, must have been an exceptionally rich and valuable collection. For it contained several complete and carefully-written copies of the great Arabic historical work of Tabary, which, at this moment, at the cost of infinite labour, is being pieced together and edited from scattered fragments by a number of European scholars. What has become of all these treasures, the collections of Ma'mûn, the Fatimites, the lesser princes, the viziers? Destroyed, broken up, scattered abroad, transferred to private hands, whence they can never again be reclaimed for public use. Outside the gates of the Caliphs' city on the Nile, to the east, a little hill of blackish hue is still seen, said by tradition to be the spot where the treasures of the "Book Magazine" were committed to the flames. For one dynasty drove out the other, and each successive ruler systematically destroyed what his predecessor had created, so that of all Cairo's public libraries little remains; and all that was of any value soon found its way to Europe in exchange for good Frankish gold. Only one class of libraries, the mosque libraries, met with a better fate. The sanctity of the place, and yet more the title to universal respect which their being public endowments ("Wakf") gave them, protected them from spoliation and destruction. We cannot here go more fully into the importance and wide diffusion of these public endowments in the Mohammedan East, wherein the communistic spirit of the Mussulman—communistic in the best sense of the word—manifests itself in a most brilliant manner, quite unparalleled in Europe. The Ministry of Public Endowments in Cairo, which is the central board for the whole of Egypt, not only has the direction of a great number of lands and buildings, but has at least two millions sterling at its disposal yearly, notwithstanding the great reductions imposed upon it by the Viceroys since the time of Muhammed Ali. Among the buildings belonging to the "Wakf" must first be reckoned the mosques devoted to public prayer, with all their appurtenances. Almost every large mosque has small endowments for books; for not only was it the custom for noble and wealthy individuals to have a costly MS. Koran prepared during their lifetime, thereafter to be laid upon their graves, but whole libraries were bequeathed to the mosques for the public use, and many a scholar sought in this way to benefit after his death the cause of learning to which his life had been devoted. And so it often happened that a large number of valuable MSS. were gathered into a mosque, and as long as the house of prayer was kept in good repair and diligently resorted to, as long, above all, as instruction was imparted there at stated times in some branch of theological learning, so long would the books be preserved in tolerable condition. But in the East the mosques spring up like mushrooms, and it was natural that the new ones should by degrees replace the old. And thus in time the MSS. in the latter came to be neglected; they lay about in disorder, buried in dust and dirt, were sold and stolen by unscrupulous librarians, and so gradually disappeared. One has but to see the great number of MSS. in European libraries marked with the word *Wakf* to be convinced that they once belonged to a public foundation, and had only found their way *per nefas* to a foreign land. It was easy to see that in this manner the mosque libraries would soon share the fate of the other large collections of books in the East.

This last consideration furnished the real motive for the foundation of the Viceregal Library, as a means of securing to the country a valuable possession that would otherwise have been inevitably lost to her. It was a former Minister of Education, Ali-Pacha-Mubârak, who first conceived the idea of founding a large central library wherein all that was lying about unowned, neglected, and unused was to be arranged and taken care of. The plan met with the Viceroy's approval in 1870; the decree for the foundation was passed, ordering the collection of all the books belonging to the "Wakf," to the Ministries of Public Works and of Education, to the so-called old Library (a collection of printed Arabic books), and other Government libraries. For this purpose a building had previously been erected in the court of the Ministry of Education in the Darb el Gamamyz (Sycamore Street). In consequence of this order search was immediately made in a great number of mosques and schools, and in a very short time such a quantity of MSS. was brought together that a pause had to be made, because literally hands available for arranging and noting down the books were wanting. How large the number of "Wakf" libraries was may, however, be gathered from the fact that even now, when the search has for some time past been resumed, there still remain thirty which together are expected to yield about 10,000 MSS.

The institution is therefore fed from an almost inexhaustible supply, which, though it may now and then stop flowing, will never dry up entirely. For the above numbers include the contents of the mosques in Cairo alone; the books contained in other large and small towns of Egypt have not yet been taken into consideration, nor, in the absence of complete lists, can any estimate be formed of their number and importance. In any case, the sum total can hardly be rated at less than that of Cairo, which alone would include a number of Arabic MSS. such as the largest libraries of Europe cannot show. Besides, seeing that the custom of founding public libraries is by no means extinct, new bequests will continue to flow in; and in the case of all inheritances ad-

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ministered by the "Bêt el Mâl," or Probate Court, and usually converted into money, the Vice-regal Library has the refusal of all books put up for sale.

Thus we see how deeply rooted the new institution is in the old customs of the East. But in its early days it wanted the proper kind of management to convert it from being a mere book-shop into a real library. The management had been entrusted to an Arab who had grown grey as a bookseller; but it soon became evident that the real intention of the founder was being but imperfectly carried out, and it was resolved after some delay to place a European at the head. The step was not taken without a good deal of hesitation and unwillingness, for hitherto European influence had not penetrated into the affairs of the "Wakf," and the threshold had been jealously guarded by religious mistrust. But the authorities were sufficiently enlightened not to shrink from what had become a necessity, the more so as the European books particularly required more careful supervision and arrangement. The first librarian appointed was the German Egyptologist, Dr. Ludwig Stern, then in Cairo, who a year and a-half later was succeeded by the present writer.

If we ask what has been accomplished during the five years in which the library has been under European management, the result may at first sight appear insignificant. As has been already stated, a large number of the Cairo mosques have not yet been searched, not to mention those beyond the capital; the work of cataloguing is in arrear, and the first volume only of the printed catalogue will soon be ready. But we must not forget the difficulties that had to be contended with at every step. The men available here for library work are not properly educated—the article is rare among Orientals—and amid many drawbacks and failures officials had first to be trained. That under these circumstances the work should not progress as rapidly as in the European libraries is not surprising. It was almost worse when officials presented themselves who had some knowledge of books and some experience in dealing with them; for their good qualities were united with the stubborn adherence of the Oriental to his antiquated ideas in these matters—the Mohammedans have always had a great reverence for books—and the obsolete ideas generally outnumbered the good qualities. Nor should we forget that the last three years have been most disastrous for Egypt; her population has been reduced to beggary, and her public exchequer to the last financial extremities. Taking all these adverse circumstances into consideration, it is satisfactory to be able to report that in so short a period of time about 24,000 volumes, two-thirds of them Arabic, Persian, and Turkish MSS., have been collected, classified, and arranged in glass closets; that a complete and accurate catalogue has been made of the European books, and a catalogue of the Oriental books begun, and already considerably advanced; that about every two years a short index is made of the new Oriental acquisitions made by the library; and that, as already mentioned, the first volume of the scientific catalogue will shortly be issued. Two reading-rooms, moreover, have already been opened, and visited by yearly increasing numbers of students; and fifteen professional copyists are employed in the library daily.

What is now chiefly wanted in the reading-rooms, and what treasures does the library possess that are of interest to European scholars? To answer these questions we have but to glance at the long rows of MSS. of theological literature.

More than two-thirds of the whole of Arabic literature, as is well known, belongs to the domain of theology, which, wider than it is with us, comprises, besides the exposition of the Koran, law, Arabic grammar and lexicography, metric and rhetoric—much, in short, which is interesting from other than a religious point of view. In all these branches, but more especially in the first, the library in the Darb el Gamamyz is, it is thought, the finest collection in the world. No other library can boast of some four hundred commentaries on the Koran, among which are some of the greatest curiosities, such as the commentary of 'Abd-er-Razzâk (+ 211 of the Hegira), the oldest commentary hitherto discovered. It was picked out from among a heap of papers in a mosque, smothered in dust and dirt, and was put in order with great difficulty. Worthy of mention also is a commentary in twenty-four volumes by the great Tabary, pronounced by the Arabs to be the best commentary on the Koran ever written, and, besides, so far as we know at present, unique. Turning to the literature of tradition, we may look at the rare, now almost extinct, collections of traditions by distinguished individuals, the so-called Musnad, such as the Musnad of Rahûje and others; or we may turn over the mighty leaves of the great folio compendia of law such as no other library can boast; or, again, the ponderous original lexicons of the Arabic language—everywhere we come upon rare and valuable things. The smaller mathematical, medical, and astrological writings, too, include many curiosities interesting and important for the history of those sciences.

The library's weak side is to be found, it must be owned, in the departments of learning more especially interesting to Europeans, Arabic history, geography, and poetry. The best things from the western East have doubtless already found their way to Europe, and Egypt especially, always in close intercourse with the West, was long ago obliged to part with her choicest treasures—a fact which the libraries of Paris and Leyden confirm. It was but natural therefore that, whereas in other departments MSS. streamed in in great abundance, this department received a very scanty supply. Gradually, however, some valuable acquisitions have been made, and the lover of Arabian literature will not read that part of the printed catalogue without some profit. To give a few instances in the department of history, we may mention a volume of the *Muntazam*, by Ibn el Gauzy; a volume of the large *History of Damascus*, by Ibn 'Asâkir; the *Kitâb-el-ihâte*, a very interesting History of Granada, &c.; and in that of poetry the Divân of Du-r-rumma; the Divân of Sheryf er Rady; splendid old MSS. of the Hamâsa, and much besides.

Lastly, we must not pass over the magnificent collection of illuminated MSS. of the Koran, to which visitors to the library are readily granted access, and which exceeds all other collections of the kind in splendour, completeness, and interest. These twenty or more enormous MSS., some of them over three feet in length, are laid out on tables in chronological order, and afford an opportunity of studying the history of ornamentation in Egypt through a period of 500 years. Everyone will be amazed at the perfection this art had reached when in its prime; some of the finest of these manuscript Korans were sent to the Paris Exhibition, and we may hope that there are many who have not overlooked these masterpieces of Arabian art.

So much for the Oriental department of the library; to complete this sketch a few words must be devoted to the European books. The collection of Western works is carried on with a view to an essentially different end from that with which European libraries are supplied. Completeness is in no sense aimed at—for who is to make use of so many Frankish books?—but only such books are procured as may reasonably be expected to be asked for. The founder himself stated this to be his object—that the institution should prove "serviceable to Public Instruction and Public Works." Pains are therefore taken to secure all the larger and more costly works likely to be useful to teachers and architects and not usually found in private collections. Completeness, it must be observed, is aimed at in one department, and that is "Egyptology," in its widest sense—literature relating to Egypt. There is not a single pamphlet, no matter how insignificant, in this extensive field that ought not for some reason or other to be acquired for the Cairo library. Every one who has looked around him knows how much has been written about Egypt which had better have remained unwritten; and that the world would be none the poorer if all the "Palm Leaves," "On the Nile," "Under the Pyramids," &c., were for good and all committed to the flames. But what is mischievous at a distance where verification is impossible ceases to be so in the midst of the circumstances described, and on local grounds or as a curiosity may acquire a new interest. By carrying out this policy the library will, it is hoped, in time form a worthy complement to the magnificent old Egyptian Museum in Boulak.

WILHELM SPITTA (Librarian).

SELECTED BOOKS.

General Literature.

BAIN, Alex. Education as a Science. C. Kegan Paul & Co. 5s.

NOEL, O. Histoire du commerce extérieur de la France depuis la révolution. Paris: Guillaumin. 6 fr.

History, &c.

CALENDAR of State Papers, Domestic Series, Vol. V., 1652-53. Edited by Mary Anne Everett Green. Longmans. 15s.

DOUAIS, C. Les Albigeois. Paris: Didier. 7 fr. 50 c.

FORCELLA, V. Catalogo dei manoscritti relativi alla storia di Roma che si conservano nella Biblioteca Vaticana. T. 1. Torino: Bocca. L. 15.

HOLLAND, Prof., and C. L. SHADWELL. Select Titles from the Digest of Justinian. Part IV., No. 1. Clarendon Press. 3s. 6d.

TURNER, W. H., and H. O. COXE. Calendar of Charters and Rolls Preserved in the Bodleian Library. Clarendon Press. 31s. 6d.

Physical Science and Philosophy.

DIETERICI, Fr. Die Philosophie der Araber im 10. Jahrh. n. Chr. 2. Thl. Mikrokosmus. Leipzig: Hinrichs. 7 M. 60 Pf.

LOTZE, H. System der Philosophie. 2. Thl. Metaphysik. Leipzig: Hirzel. 9 M.

MÜLLER, J. On certain Variations in the Vocal Organs of the Passeres. Trans. F. Jeffrey Bell. Clarendon Press. 7s. 6d.

WESTERLAND, C. A. Monographia Clausiliarum in regione palaeoarctica viventium. Lundae. 5 M. 40 Pf.

ZITTEL, K. A., u. W. Ph. SCHIMPER. Handbuch der Palaeontologie. 1. Bd. 2. Lfg. München: Oldenbourg. 7 M.

Philology.

BIESE, A. De objecto interno apud Plautum et Terentium atque de transitu verbalium notionum. Kiel: Lipsius & Tischer. 1 M. 60 Pf.

DERECKE, W. Etruskische Forschungen. 3. Hft. Die etrusk. Vornamen. Stuttgart: Heitz. 16 M.

ORMULUM, The, ed. R. Holt. Clarendon Press. 21s.

SCHNEDERMANN, G. Die Controverse d. Ludovicus Capellus mit den Buxtorfen üb. das Alter der hebräischen Punctation. Leipzig: Hinrichs. 1 M. 60 Pf.

CORRESPONDENCE.

MILTON'S "RIVERS ARISE;" "THE HEROINAE," AND LADY DOROTHY SIDNEY.

Dublin: Jan. 14, 1879.

The sometime *crux* of the "Vacation Exercise" 1628, will be remembered by every student of Milton; Father Ens calls by name the predicamental Relation,

> "Rivers arise; whether thou be the son
> Of utmost Tweed, or Ouse, or gulfy Don."

Why this address to the English rivers? Warton pertinently asked. And every student will remember how the difficulty was removed by Mr. W. G. Clark, who guessed that Rivers was a fellow-student of Milton, and then turned his guess into a certainty by reference to the Admission Book of Christ's College, which contained an entry May 10, 1628, recording the admission of George and Nizell Rivers, sons of Sir John Rivers, knight, the former in the fifteenth year of his age, and the latter in the fourteenth. The Thames and Medway close Milton's enumeration of rivers appropriately, for the boys were born at Westerham in the county of Kent. The fact of the subsequent marriages of these brothers was ascertained by Mr. Masson.

It has not, I think, been noticed that Milton's fellow-student, George Rivers, was author of a little volume entitled *The Heroinae*, which a

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...red in 1639. To Westerham, we may suppose, ... youths returned from Cambridge. In their ...nty of Kent a noble lady whose beauty lives ... English poetry had just blossomed into woman-...d, the Earl of Leicester's daughter, Lady Do-...thy Sidney, Waller's Sacharissa. Rivers in 1639 was in his twenty-sixth year; Lady Dorothy was four years younger. Milton was then on his Continental tour. In the same year, 1639, Dorothy Sidney was married to Henry Lord Spencer. The little volume by Rivers containing the lives of heroic women—Arria, Paulina, Lucretia, Dido, Theu-...ia, Cypriana, Aretaphila—was humbly presented "to the true Heroine Lady, the Lady Dorothy Sidney." It is inspired throughout by a passion which is rather adoration than love. The heroisms of all heroines are summed up in that symmetry of Virtue and Beauty whose shrine is at Pens-hurst: Aretaphila, the heroine lady of Cyrene who delivered her city from the tyrant Nicocrates, in particular symbolises the incomparable perfections of the Lady Dorothy. The little book is a high-strung ecstasy. Rivers does not seem to have hoped, or despaired; it was enough to worship, and his devotion was rather exalted than depressed by the lofty equanimity with which his homage was received. A copy of *The Heroinae* may be found in the British Museum library; the book must be of some rarity, no mention of it occurring in Lowndes or Allibone. It is, perhaps, worth while to give a specimen of Rivers's writing, chosen from the character of the Heroina, which brings the book to a conclusion. From Waller's poems to Sacharissa we infer chiefly the beauty and sweetness of his mistress; Rivers finds in her the ideal of moral strength and nobility.

"The Heroina hath nothing of woman in her but her sex, nothing of sex but her body, and that disposed to serve, not rule her better part. It is as Nature left it, neglectfull, not negligent; neat, not stretch'd upon the tenter-hookes of quaintnesse of dresse or garbe. . . . Her soule is her heaven in which she enjoyes aeternall harmony; her conscience is her Sanctuary, whither when she is wounded she flies for refuge. Her affections and passions, in constant calm, neither flow nor ebb with Fortune. . . . She understands not the common conceit of love, nor entertaines that familiarity with man that hee may hope it. . . . If love enter her breast, it is in the most noble way directed to the beauty neerest the most perfect beauty. . . . Vertue is the reward of her Vertue. . . . She entertaines pitie as an attribute of the Divinitie, not of her sex."

I pointed out in the Academy, now a long while since, that Rivers worked into his Life of Lucretia several bits of Shakspere's *Lucrece*. Thus this little book, *The Heroinae*, and its author are connected by slender threads with three poets, two great and one famous—Shakspere, Milton, and Waller.

Edward Dowden.

MR IRVING'S HAMLET.

Garden House, Clement's Inn, W.C.: Jan. 13, 1879.

I am much obliged to Mr. Furnivall for calling my attention to the lines purporting to be a contemporary poem on the death of Burbage, the actor, and I agree with him that they require notice in any discussion of the question whether Hamlet ought to jump into the grave of Ophelia. Incidental questions of this kind, however, obviously demand more space than is at the disposal of the writer of a general criticism in your columns on the recent revival of *Hamlet* at the Lyceum; and the same remark may, *a fortiori*, serve in answer to a respected correspondent who has complained that I have "not referred to any of the numerous authorities, *pro* and *con*," who have debated the old question whether Hamlet was mad or sane or, as Coleridge has suggested, apparently by way of a sort of compromise, whether he was "playing that subtle trick of pretending to act only, when he is very near really being what he acts."

With regard to the former question, if Mr. Furnivall had been decidedly of opinion that the words "a mad [sadd?] lover" must necessarily refer to Hamlet I should have felt bound to hold with some amount of diffidence my own opinion to the contrary; but, as he indicates, there are allusions in the poem which are not to be reconciled with the assumption that Hamlet is the lover referred to. A more serious difficulty, however, arises from the doubtful authenticity of the poem published for the first time more than two centuries after the period at which, if genuine, it must have been written. As Mr. Furnivall observes, "the after [introductory?] lines naming Hamlet, &c., printed by Mr. Collier are evidently forged;" but if so the whole poem must come under suspicion. The occasions on which Mr. Collier has had the misfortune to be the instrument of giving to the world as authentic documents of an unquestionably fictitious character have, I admit, been so many and so grave that no pretended ancient manuscript can have a claim to be treated as genuine on the mere ground of respect due to his judgment and lifelong devotion to the study of old English literature. But it is just to Mr. Collier to observe that the distinction which Mr. Furnivall on this occasion draws between that gentleman and Mr. Haslewood is not supported by the facts of the case. It was, no doubt, Mr. Collier who first published the "elegy" on Burbage in its more complete form; but in so doing (*History of English Dramatic Poetry, &c.*, vol. i., p. 430) he distinctly named Mr. Haslewood as his authority. His words are:—

"In the *Gentleman's Magazine* for June 1825, Mr. Haslewood printed an elegy on the death of R. Burbage long preserved in MS., and he subsequently met with another copy of the same production (for which I have to thank him), with the important addition of some lines naming four of the parts in which Burbage especially excelled—viz., Hamlet, Hieronimo, Lear, and probably Othello."

Mr. Haslewood was, I believe, at that time (1831) and for a year or two afterwards living at his house in Addison Road, Kensington; and it seems impossible—deeply interested as he was in studies of this kind—that he could have failed to see Mr. Collier's work, or to become aware that he had thus been made directly responsible for the fuller version of the poem which, on the principle of *falsum in uno*, must, I fear, now be placed in the long and melancholy catalogue of spurious documents which perplex the student of Elizabethan dramatic literature and history. It is, I think, more to the purpose to observe that though the stage direction "Hamlet leapes in after Laertes" is found in the grossly defective and certainly unauthorised Quarto of 1603, it is not to be found either in the complete play as published in the following year, or in the Folio 1623, or, indeed, in any other ancient text; and this omission is the more observable because in all these cases the stage direction "Laertes leapes into the grave" is carefully inserted only three lines earlier. If it is borne in mind that the ordinary stage directions for this scene, with the exception noted, really possess no authority, an attentive reading of the text will, I believe, satisfy anyone that Mr. Irving is perfectly justified in not leaping into Ophelia's grave, or, as the true instincts of Mr. Furnivall's "girl friends" have led them to put the case, in "not showing his love for Ophelia by stamping on her coffinless corpse with only a little mould and a few flowers over it."

I have to add that I am assured in a private note from Mr. Dutton Cook, who is probably second to no living writer in accurate knowledge of stage history, that the practice of leaping into Ophelia's grave has not been by any means so general among the Hamlets of the stage as I have assumed. Although I myself saw Macready's "farewell performance," as it was called, of this character, my recollection of this scene is somewhat imperfect; but Mr. Cook not only remembers that this distinguished actor did not leap into Ophelia's grave, but has forwarded to me a copy of Macready's acting version which directly corroborates his impression. Since this I have referred to a curious interleaved copy of *Hamlet* in my possession, in which some enthusiastic playgoer—now, I fear, far beyond the reach of my pen—has laboriously noted in pencil the "business"—as the actors say—of John Kemble in this part; and herein I find it distinctly mentioned that during the address to Laertes, "What is he whose grief," &c., "Hamlet does not advance"—the word "not" being twice underscored, as if the playgoer had here been struck with a remarkable innovation. Macready, therefore, probably followed Kemble in preference to his contemporary Edmund Kean, who certainly *did* leap into the grave, as we know from Hazlitt's observations on his performance.

Moy Thomas.

APPOINTMENTS FOR NEXT WEEK.

Monday, Jan. 20.—4 P.M. Asiatic.
5 P.M. London Institution: "Health and Recreation," I., by Dr. B. W. Richardson.
8 P.M. Society of Arts: "Mathematical Instruments," V., by W. Mattieu Williams.
8 P.M. Victoria Institute: "The Argument from Design considered," by Dr. I. P. Thompson; Lecture on "Genesis and Geology," by the Rev. E. Duke.

Tuesday, Jan. 21.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
7.45 P.M. Statistical: "On the Fall of Prices of Commodities in Recent Years," by R. Giffen.
8 P.M. Anthropological Institute: "Circumcision: its Significance, its Origin, and its Kindred Rites," by Elie Reclus.
8 P.M. Society of Arts: "Quest and Early European Settlement of India," by Dr. G. Birdwood.
8 P.M. Colonial Institute: "Canada, its Progress and Development," by Caldwell Ashworth.
8 P.M. Civil Engineers: "The Railway System of South Australia," by R. C. Patterson.

Wednesday, Jan. 22.—8 P.M. Society of Arts: "The Modern Science of Economics," by H. Dunning Macleod.
8 P.M. Literature: "On the Ogham Inscriptions and on the Mushajjar Characters," by Capt. R. F. Burton.
8 P.M. Geological.

Thursday, Jan. 23.—3 P.M. Royal Institution: "Electric Induction," by J. H. Gordon.
7 P.M. London Institution: "The Flora and Fauna of Prehistoric Periods," by Prof. G. Rolleston.
8.30 P.M. Royal: "Researches on Chemical Equivalence,"—Part I. by Dr. Mills and T. W. Walton, Part II. by Dr. Mills and J. Hogarth; "Researches on Lactin," by Dr. Mills and J. Hogarth; "On the Microrheometer," by J. B. Hannay; "Limestone as an Index of Geological Time," by T. M. Reade; "Preliminary Note on the Substances which produce Chromospheric Lines," by J. N. Lockyer.
8.30 P.M. Antiquaries.

Friday, Jan. 24.—8 P.M. Quekett: "On the urticating Threads of *Actinia parasitica*," by F. A. Bedwell; "On a new Method of preparing a dissected Model of an Insect's Brain, from microscopic Sections," by E. T. Newton.
9 P.M. Royal Institution: "The Mirror of Japan and its Magic Quality," by Prof. W. E. Ayrton.

Saturday, Jan. 25.—3 P.M. Royal Institution: "Reptilian Life," by Prof. H. G. Seeley.
8 P.M. Physical.
3.45 P.M. Botanic.

SCIENCE.

The Art of Scientific Discovery. By G. Gore, LL.D., F.R.S. (Longmans.)

If not a very startling book nor a very profound one, yet Dr. Gore's *Art of Scientific Discovery* must do good service in the scientific world and outside it as well. Sound in argument, yet popular in treatment, it affords many a pleasant picture of the operations by which our knowledge of nature has been extended in the past. And it gives in a concise form a description of "the general course of procedure, and the various methods by pursuing which a real student of science, possessing a certain amount of scientific knowledge, a disciplined mind, and manipulative skill, may reasonably expect to succeed in finding new truths of nature" in the future. Dr. Gore confines his attention mainly to researches in chemistry and physics, though he brings in an occasional illustration from other sciences, and notes here and there the progress of an invention as well as the origin of a discovery.

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The treatise before us is divided into five parts. Of these the first embraces a general view of the basis of scientific research; in the second are described the general conditions under which the work of discovery has to be performed; while the third part is devoted to the consideration of the personal preparation and qualification necessary for research. The actual work of original discovery is outlined in the fourth part of the volume, while a large number of special methods are described in detail in the fifth and last part.

Dr. Gore is amply justified in concluding that the general methods and subjects of original research may be so set out in ordered rules as to form an art of discovery. While recognising the place which imagination must ever hold in the successful investigation of nature, and in the acquisition of really fresh knowledge of her ways, he shows that the processes of research are in themselves natural operations, capable of being described and communicated. Mere rules, however, will not make a man a discoverer, but they will help him in the use of his natural abilities; and though they will give him no keen perception of resemblances and differences, no deep insight into the meaning of obscure phenomena, yet they will enable him to construct, from the scattered materials at his command, the logical apparatus appropriate for the operations of scientific discovery. There is a system, a *technique*, to be followed here, facilitating, simplifying, and perfecting labour, but not supplying the place of imagination on the one hand, or of intimate knowledge, acute observation, and steady work on the other.

Our author traverses so wide an extent of country, and draws so many pictures of what he sees on his way, that we must be content with a very few meagre notes and outlines of his journeys.

In the first chapter—"On the General Nature of Original Scientific Research"—we find a paragraph describing the difficulties and drawbacks attendant upon a career of pure investigation—a paragraph which is too true, and the substance of which cannot be too widely known:—

"The pursuit of pure science is not wholly pleasure. The difficulties and discouragements in such a pursuit may be fairly said to exceed those of every other, and are in the total so great that hardly a man in a million is wholly devoted to it. The obstacles are various, and consist briefly: of the great preparation of mind required; the great difficulty of attaining even a moderate amount of success; the absence of pecuniary remuneration for such labour, and the consequent impossibility of obtaining a living by its means; the ignorance of nearly all persons respecting the utility of the occupation, and the consequent absence of appreciation, sympathy, and encouragement. In addition to this, considerable seclusion from society is often necessary in order to secure success."

How few experimenters in pure science but can echo these words! and how few but could add to them many like words!

Passing by three chapters, "On Unattainable Objects of Search," "Unattained but Attainable Truths of Nature," and "The Immensity and Complexity of Nature," we are arrested by a careful description of the genesis and mechanism of thought. Here, however, confession is made of our almost complete ignorance as to the *way* in which a physical sensation is converted into a mental perception, or idea, and recorded, or *vice versa*. The obscurity of such conversions is aptly compared to that which still veils the intimate nature of those processes by which one kind of physical energy is transformed into another, as in the production of heat and of the power of doing work in the animal body. The importance of time, of attention, of reiteration, and of inherited aptitude in the mental fixation of ideas, is duly insisted upon. The nature of memory is next discussed, in relation both to the physical basis of mind and to the necessity, not only for the recollection, but also for the recognition of those ideas which have become the property of the mind.

The remaining chapters of the first part are devoted chiefly to the discussion of scientific terminology, of the facts and propositions of science, of trustworthiness and accuracy, of error and fallacy, of probability and belief, of the criteria of scientific truth, and of the great principles of science. The distinctions drawn between trustworthiness and accuracy are illustrated by examples from chemical analysis. Priestley is cited as a conspicuous case of a worker who was trustworthy but not accurate: his discoveries were qualitatively true, but not quantitatively exact or complete—he neglected the balance. Of the great principles of science, so far as chemistry and physics are concerned, Dr. Gore enumerates fourteen, expounding in order the properties of matter and energy and their relations.

A very interesting chapter in this volume is one in the second part on the "Starting-Points of Researches and Discoveries." Spectrum analysis affords a characteristic example of the gradual growth of an important discovery. For three quarters of a century that research has been continued. Wollaston in 1802 first observed those dark lines in the solar spectrum which Fraunhofer mapped thirteen years later. Then, one by one, Brewster, Fox-Talbot, and Wheatstone contributed further observations on the analysis of light by the prism. Then Ångström, in 1855, suggested that the dark lines of the solar spectrum were formed by the reversal of bright lines—a suggestion verified a few years later by Kirchhoff and Bunsen. We owe our present knowledge of the composition of many heavenly bodies, as well as that of many terrestrial minerals, to the labours of a crowd of experimenters, completing, explaining, and correcting, often unconsciously, each other's labours, adding line to line, advancing along paths already opened, or cutting their way into regions hitherto unexplored.

The chronological order in which discoveries are made is shown not to be accidental; indeed, the common attribution of discoveries to mere accident is justly described as erroneous. Such supposed accidents occur because of previous preparation and knowledge. The discoverer would have failed to catch the glimpse of a new truth shot across his mental vision, or to interpret the significance of some by-phenomenon, had not previous training fitted him for his work. The common notion that scientific discoveries are mainly the results of pure accident rests in part upon the way in which scientific men announce the additions to knowledge which they make. They do not, as a rule, describe their previous training, their early failures, the objects they had in view when planning a particular course of experimenting. They say little or nothing of their disappointments. If they are looking for one thing and find another, they do not often describe the real origin of their enquiry. A chemist, say, thinks to oxidise benzoic acid to salicylic, by the addition of a single atom of oxygen; he directs his assistant to mix benzoyl chloride and barium peroxide together, hoping to attain his end in this way. He tests the mixture for salicylic acid and finds none. Yet some change has obviously occurred, and so the assistant examines further the product and finds that a beautiful crystalline substance has really been formed. He does not throw away the mixture because his master's first intention was not fulfilled. What has happened is that a most important new type of chemical compound has been originated, not by an accident, but because nature has not answered the question put to her exactly in the way which was expected.

Personal preparation for research is a subject covering a wide extent of ground. The circumstances and occupations favourable to scientific enquiry are ascertainable in a measure by the examples which history records of illustrious men. But because many great discoverers have led hard lives and struggled with poverty and want; have had to give up their best days to the drudgery of ill-paid and unappreciated teaching; have been obliged to content themselves with make-shift apparatus, few books, and scanty materials, are all workers in the department of unremunerative research to be doomed to equally narrow limits and equally hard lives? Have not the enormous difficulties against which scientific men have so frequently had to contend seriously checked the advance of knowledge? And has not the time come when national progress may be greatly promoted by the creation of independent careers for those who are able and willing to devote themselves to scientific investigation? Private munificence, useful as it has often proved, is too precarious, too unsystematic, too limited, to take the place of State endowment. Scientific societies do not command sufficient resources to afford any adequate aid of the kind we are contemplating: the whole annual income of the Chemical Society's Research Fund would not suffice to equip and support a single chemical investigator—in fact, not more than a third part of one!

We have left ourselves no space to describe the contents of Parts iv. and v. of Dr. Gore's book. But this modern *Novum Organon* is sure to be in the hands of most students of science before long, and they will peruse with profit the description therein given of the actual conduct of a scientific research, its selection and carrying out, and the interpretation of its results. So also the last part of the volume, on especial methods of discovery, is rich in suggestions and full of historical statements as to notable advances in science, instructive because sys-

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matically arranged and judiciously selected. This part of the volume is further enhanced in value by reason of the very full general index, extending to thirty-five pages, which closes the work.

This *Art of Scientific Discovery* is a welcome gift to the labourer in the fields of science. If it does not furnish him with fresh tools, he may learn therein how to use more efficiently those already in his possession. Dr. Gore has gathered his data and his views from many writers, often quoting their words in preference to translating their thoughts into his own language. Many of his authorities are quite recent, use being made of the last scientific text-books and periodicals, and of such volumes as those in which the Science Conferences at South Kensington are reported.

We really cannot find a single fault with the book. For if there be some repetition of statement and argument, this is inseparable from the method of construction which the author has adopted. Perhaps it may be objected to some of the original mottoes which Dr. Gore has prefixed to his chapters that they may be good prose but are not poetry, though they have been beaten into the form of verse. We do not quarrel with the substance of the following lines, but they are no better for the shape which has been given them :—

"A great problem, ever pressing upon mankind,
Is, how to discover and apply
The immense Universe of Truth yet unknown:
Thus to understand the Great Cause of all things,
And harmonise our actions with it. And thus
The final end of all original research
Is the improvement and perfection of Mankind."

A. H. Church.

The Gospel of St. John in Anglo-Saxon and Northumbrian Versions. Edited for the Syndics of the University Press, by the Rev. W. W. Skeat. (Cambridge: University Press.)

In the present volume we welcome the completion of a laborious and important enterprise—the exhaustive edition of the Old English Gospel versions, planned and, as far as the first Gospel is concerned, partly carried out by Mr. Kemble. The editing of Matthew was completed by Mr. Hardwick, while that of the remaining three is Prof. Skeat's own work. Kemble's plan of representing all the extant texts is now, thanks to the persevering industry of Prof. Skeat, fully carried out, after a lapse of more than forty years from its commencement. We now have before us four complete texts in parallel columns, giving the classical West-Saxon, transitional (twelfth century) West-Saxon, Northumbrian (Durham Book), and Mercian (Rushworth) versions, the readings of all the remaining MSS.—all of which belong to the first two groups—being given in full.

In the course of his editing Prof. Skeat has determined satisfactorily the genealogy of the six MSS. of the West-Saxon version, and comes to the conclusions, (1) that there never was but one version; (2) that the copies of it were never very numerous; and (3) that there is little to show that many copies of it have been lost. As a proof that our present West-Saxon version was not generally known—if it existed at all—at the end of the tenth and beginning of the eleventh century, I may call attention to a passage in a homily of Ælfric *De Passione Domini* (Thorpe II., 248, l. 32), where the crowing of the cock is expressed by "se hana sóna hlúdswége sang," where our version has "hrædlice þá creów se cocc." This divergence is the more remarkable when we consider that the word *hana* was lost in West-Saxon even in the time of Alfred, who in his Pastoral (p. 459, l. 29 foll.) employs only *cocc; singan* for *cráwan* is also an archaism, although Alfred employs both in the passages just referred to. When we turn to the Durham Book's "hraeðe *vel* sona hona gesang *vel* gecrawæ," and the Rushworth "hræðe hona creow" (Matth. xxvi., 74), we see that Ælfric was probably quoting directly from the Northumbrian version, not translating the Latin "continuo gallus cantavit" directly into West-Saxon.

Dr. Murray's discovery that the last three Rushworth Gospels are directly copied from the Durham version is duly noted in the Preface. I will only add that Garnett, the founder of English dialectology, noticed the difference in dialect between the two portions of the Rushworth gloss, but without being able to define it clearly or explain its cause.

In his remarks on the Durham version Prof. Skeat has fallen into some errors about the history of the prefix *ge-*, of which he assumes the stages *ga-*, *ge-*, *gi-*, *yi-*, *i-*, making *gi-* later than *ge-*. The reverse is the truth. In the very oldest documents, such as the Epinal, Erfurt, and Cambridge glossaries, together with the runic inscriptions, *gi-* predominates, and was certainly, as in Old-Saxon, originally the *only* form. The Gothic and (occasional) High-German *ga-* could only appear as *gae-* in Old-English, which I have never met with. *Gahuem* in the Proverb of Boniface is no doubt due to the Continental scribe. *Ge-* passed into *i* through *ie-* (=*je-*), a form which appears occasionally even in the ninth century, both in West-Saxon and the other dialects.

In treating of the Transition text of the West-Saxon Gospels it would have been worth while to warn the student against accepting it as a specimen of the real language of that period. Although it affords valuable evidence of the changes that took place—as when it uniformly substitutes *lagu* for *æ*—it is no more a faithful representative of the later than it is of the earlier period, whose forms it often retains unchanged. This applies especially to the endings. A paradigm of declensions made up from these late Gospel MSS. without incessant comparison with *original* Transition texts, such as the Moral Ode, would be a sheer monstrosity.

We must finally congratulate Prof. Skeat and the Syndicates of the Cambridge Press on the solid monument of English philology which they have raised, and express a hope that the inexhaustible material for dialectal investigation which it contains will soon be utilised by English as well as foreign students of Old English. Henry Sweet.

SCIENCE NOTES.

ASTRONOMY.

From the Annual Report of 1878 to the Board of Visitors of the Melbourne Observatory it appears that a further delay in the long-expected publication of the series of drawings of nebulae obtained with the great Melbourne reflector has been occasioned chiefly by the removal to another colony of the lithographer to whom the work had been entrusted. It is stated that the great telescope continues to do its work in a satisfactory manner, and is, some occasional trifling derangements in the mechanism excepted, in very good order. The mirrors still retain an excellent polish, and no marked signs of deterioration are visible. The observations of nebulae have been steadily proceeded with, but the number of nights in the year that can be devoted to this work are somewhat too limited. Out of 326 available nights, 150 were unfitted for observation from unfavourable weather, bright moonlight interfered on 32, while 49 were occupied with visitors, which, together with about 20 nights during which the telescope was under repair, or which were unavailable from other causes, left 75 nights upon which observations could be made. Seventy-seven of the smaller nebulae contained in Sir John Herschel's General Catalogue have been observed, and compared with his measurements and descriptions. From these observations it may be gathered that, while the present aspect of many of these nebulae agrees almost exactly with Herschel's description, others are considerably changed, and some appear so completely altered as to be only recognised by their position. These changes have all been carefully noted, and finished drawings made of them for future reference. Two nebulae, H. 4223 and H. 1561, widely separated from each other, and described by Herschel as prominent objects, cannot now be found, although careful search has been made for them. If this should turn out to be really so, the fact would be very interesting. The missing of the first of the nebulae mentioned, which is h. 3640, might be accounted for without difficulty, since Herschel describes the nebula as faint and very large, and has only one uncertain determination of its position. But the second case is very different. Sir John Herschel has observed the nebula, which is h. 3096, not less than five times, and he describes it as "pretty bright, small, round, pretty much brighter in the middle," so that its not being visible now could not be explained by any uncertainty in the place, which for 1880 is in right ascension 7 h. 35 m. 8 s., and north polar distance 159° 1′. Observations of the satellites of Uranus were obtained on sixteen occasions, and several coloured drawings were made of Mars and Jupiter at their oppositions. As nothing is said about Saturn and its satellites, it is to be feared that the opportunities for their observations during the very interesting apparition of 1877 have been allowed to slip away unused. It is stated that a diligent but unsuccessful search was made for the satellites of Marson sixteen nights. On September 24 a telegram was received from the Astronomer-Royal requesting them "to watch Mars for suspected satellites," but unfavourable weather prevented more than a partial compliance with this request. On October 11, however, a telegram announced that two satellites had actually been discovered by means of the great refractor at Washington. At this time the great telescope was crippled by the breaking of the declination-clamp, and it was not until the 16th that the search for the newly-discovered bodies could be commenced. The Report states:—"There can be no doubt that the smaller of the two satellites was seen on one occasion, but clouds interfered before its identity could be verified. Although we were so late in the field, our failure to find these bodies with certainty and ease is somewhat unaccountable."

From an account just published, it appears that Mr. L. Trouvelot at Cambridge, Massachusetts,

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succeeded in seeing the outer satellite of Mars with a telescope of only 6·3 inches' aperture. For a week the search had been in vain; but, after having been observed on August 30 with the 15-inch refractor of the Harvard College Observatory, the satellite was shortly after seen, "with no very great difficulty," in the smaller instrument, and it was picked up independently on several later occasions up to September 18.

A REMARKABLE star, not known hitherto to be variable, must be added to the list of those which ought to be carefully watched. The observation of its variability dates two centuries and a-half back, but it has only lately been brought to light, and the story connected with it is not uninstructive. The Jesuit, Christopher Scheiner, Professor at Ingolstadt, one of the discoverers of sun-spots, and their first assiduous observer, had first seen them in March 1611, in the presence of his disciple Cysat. After having assured himself of their actual existence, he communicated his discovery in accordance with rule to the Provincial of the Order of Jesuits, the learned Busaeus, who, however, being a strict Peripatetic, refused to give credence to his statements, and told him:—"I have read Aristotle's writings from end to end many times, and I can assure you that I have nowhere found in them anything similar to what you mention. Go, my son, and calm yourself; be assured that what you take for spots in the sun are the faults in your glasses or your eyes." In consequence, Scheiner did not dare to resume his observations till the following October. When he then found that no defects of his glasses or of his eyes would account for the observed appearances, and that the spots were a reality, he reported again to his superior, Busaeus, who, however, would not permit him to make his observations and opinions known under his own name, and only consented to an anonymous publication. Accordingly, Scheiner addressed several letters to Welser—a wealthy Augsburg patrician, and a great patron of learned men—under the anonymous signature of "Apelles latens post tabulam," and these were quickly printed and published in January 1612, and sent by Welser to Galilei and other learned men. In the autumn of 1612 Welser published three more letters of Apelles, under the title *De maculis solaribus et stellis circa Jovem errantibus accuratior disquisitio ad Marcum Velserum conscripta*, the second letter of which, dated April 14, 1612, records observations of Jupiter and its satellites from March 29 to April 8, and among them some observations to which Prof. Winnecke, of Strassburg, has lately drawn attention (*Vierteljahrsschrift der Astr. Gesellschaft*, vol. xiii., p. 283). In order to understand why observations of the satellites of Jupiter were mixed up with those of sun-spots, one must bear in mind that at that time Scheiner still assumed the spots to be merely satellites of the sun, and thus avoided inconvenient questions respecting the purity of the sun's light, which the Aristotelians would not give up. While observing Jupiter's satellites, he saw something which offered, as he fancied, a new analogy in support of his opinion. For on March 30, 1612, he remarked in the field of the telescope, besides the four known satellites, a fifth star which he had not noted the previous night. This star decreased in brightness from night to night, and had on April 9 already passed the limit of visibility. Scheiner, moreover, thought he had remarked a small amount of motion, and he accordingly considered the star to be a fifth satellite of Jupiter. The statements contained in his letter agree sufficiently with the assumption that the star was or is a variable fixed star, and the diagrams and descriptions indicate that the conjunction of Jupiter and of the star occurred on April 7. By means of the geocentric place of Jupiter computed for the date, Winnecke has been enabled to identify the observed star with Lal. 18,886, a star of the eighth or the 7-8th magnitude, which during the last half-century seems to have varied little in brightness. There appears no good reason to question the genuineness of Scheiner's observation, or to doubt its referring to a variable star. In spite of his immense prolixity, Scheiner by no means deserves the blame which has been so frequently bestowed upon him. Winnecke has satisfied himself by a long acquaintance with his writings that his sincerity may be trusted when communicating what he has seen. In the *Rosa Ursina*, his bulky and diffuse work on the solar spots, published in 1630, truths are found established which were afterwards forgotten, and which have had to be discovered anew not very long since. Variable stars, in the sense of the term as now used, were unknown in Scheiner's time (the *stellae novae* of 1572 and 1604 flaring up suddenly and disappearing slowly), and his description of the rapid decrease of the star's light, which might be applied to some modern Variables—say, U Geminorum—carries with it some proof of its truthfulness. That the unaccustomed phenomenon made a strong impression upon him is sufficiently shown by his communicating his observations at once to his patron, Welser. The spectroscopical observation of the star with sufficiently powerful instruments would be very desirable. The place of the star for 1855, the date of the *Bonner Durchmusterung*, is right ascension 9h. 29m. 21s.·2, and declination +15° 52′·1.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION.—(*Monday, January* 6.)

DR. MACFARREN in the Chair. Mr. E. Prout read a paper on the "Development of the Modern Orchestra." The contrast between ancient and modern orchestration was shown by the orchestra of Hasse, at Dresden, in 1754, when it appeared that there were twenty-seven strings and seventeen wind instruments used, beside two harpsichords. The first step in the direction of improvement was taken by Haydn, who was the inventor of orchestral colouring and unquestionably laid the foundation of the science of modern orchestration. Yet, even in this, Haydn was not entirely original. He owed much to C. P. E. Bach, upon whose style he improved by developing and systematising his power of colouring. Haydn gives up the harpsichord, which had been used by Bach, and uses clarinets, bassoons, and trumpets, and even trombones, much in the same way as they are employed in a modern orchestra. Mozart founded his orchestration on Haydn's, but improved upon Haydn's colouring by a more free use of the wind instruments, as is seen especially in his later works, such as *Don Giovanni* and the Symphony in E flat, and by his use of the *corno di bassetto* in the *Requiem*. Mozart's power of orchestration is especially shown by his skill in writing for small and incomplete orchestras. When composing his Masses, he was frequently reduced to writing his scores without viola parts. Beethoven is especially many-sided in his orchestration. He uses the same instruments as Mozart, but is sparing in his use of drums and trombones. Occasionally he contents himself with two instead of three trombones. His contribution to orchestration, therefore, did not so much consist in introducing new instruments as in individualising those which already existed. His use of the horns should be noticed in the Symphony in A, and in the Eroica Symphony; and also the novel tuning of the drums in octaves in the Symphony in F. Of Beethoven's contemporaries Mr. Prout noticed the following:—1. Cherubini, whose orchestration reminds us of a masterpiece of ancient statuary. He observes strict contrapuntal treatment, yet uses as few instruments as possible, sometimes not even using up all his orchestra. He is one of the first to divide the violoncello and the double-bass, and by his striking use of the wind, to enrich the middle parts. 2. Schubert—a poet, if there ever was one, in orchestration as well as in melody—who distinguishes himself by his treatment of the wind, especially the brass. Of all writers he has most influenced Brahms. 3. Weber is the first to use four horns and trombones as integral parts of the orchestra without misusing them. In his scores the orchestra takes a more prominent part, yet mostly without drowning the voice. He also uses a second orchestra upon the stage. Perhaps his strongest point was his power of depicting the supernatural. Mendelssohn's style is founded upon that of Beethoven and Weber. His best specimens of orchestration are the *Midsummer Night's Dream* and the *Walpurgis Night* music. He is especially to be noticed as dividing the parts of the violins and violas, and introducing an organ part among the orchestral parts so as to produce a broad and majestic tone. The use of the harp in the "98th Psalm," in *Athalie*, and in the *Antigone* and *Oedipus* music should be observed. That he attached much importance to the clarinet appears from the Pilgrim's March in the Italian Symphony. Schumann's orchestral parts are generally too thick and too heavy to be pleasing. He is the first to use the valve-horn and to indicate it in his scores. Mr. Prout was obliged to pass over the interesting scores of Spontini, Rossini, and Auber, and after a brief notice of the orchestration of Meyerbeer, Berlioz, and Wagner concluded with a forecast as to the probable future of orchestration.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, January* 7.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. The Rev. S. J. Whitmee read a paper entitled "Revised Nomenclature of the Inter-Oceanic Races of Men." Mr. Whitmee's paper dealt with the people of Madagascar, Australasia, the Indian Archipelago, Formosa, and Polynesia, which he called inter-oceanic races. These may be superficially classified as *dark* and *brown* people. The dark comprise three distinct races—(1) the Australians, who may be called *Australs*; (2) the small black people of negroid type found in the Andaman Islands, Malacca peninsula, and portions of the Indian Archipelago, who bear the appropriate name *Negrito*; (3) the people of Western New Guinea, some other islands in the Indian Archipelago, and Western Polynesia, who have been known as Papuans and Melanesians. These Mr. Whitmee proposes to call *Papuans* only. The ancestors of the brown people are believed to have once dwelt together in the Indian Archipelago, but the family has been broken up into five branches:—(1) that found in Eastern Polynesia it is proposed to call by a new name—viz. *Sawaiori*; (2) the second branch in Madagascar bears the name *Malagasy*; (3) another branch is in Formosa; (4) the fourth is in North-west Polynesia (Micronesia), and these people Mr. Whitmee proposes to call *Tarapon*; (5) the fifth most varied and most altered branch still occupies the Indian Archipelago, and may bear the generic name *Malayan*. In the paper Polynesia is used for all the inter-tropical islands of the Pacific eastward of the Philippines and New Guinea.—A paper was read by the Rev. W. G. Lawes, entitled "Ethnological Notes on Koitapu, Motu, and neighbouring tribes of New Guinea." This paper was based on information derived from a three years' residence at Port Moresby. It is extremely important that all statements about New Guinea should be specific as to locality. It is even more important with reference to the people than to the country, the diversities of race and tribe being so numerous. Twenty-five different dialects and languages are spoken to Mr. Lawes' knowledge in the 300 miles of coast extending from Yule Island to China Straits. Great importance is attached among the Motu to the tattooing of the women as a means of enhancing beauty. No importance seems to be attached by them to the pattern. The Koitapu are now for the most part to be found living at one end of the Motu villages, although preserving their distinctness and separateness. They are also to be found in small groups of a few houses each a little way inland on a hill overlooking the sea all through the Motu district. The typical Koitapu man is slightly darker in colour than the Motu, and the hair is frizzy, not woolly. The Koiari are closely allied to the Koitapu, and inhabit the mountains in the back of the Motu and Koitapu district. They are physically inferior to the Motu and Koitapu, but more numerous. They are smaller in stature, darker in colour, and dirty in person. Their hands and feet are remarkably small. Tree-houses are common, almost every village having one at a considerable height. Their language is similar to Koitapu. They cultivate the soil carefully, and are great hunters.

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ROYAL SOCIETY OF LITERATURE.—(*Wednesday, January* 8.)

CHARLES CLARK, Esq., Q.C., V.-P., in the Chair. Mr. H. E. Carmichael read a paper on "Rubens and the Antwerp Art-Congress," in which, after describing the general characteristics of the Rubens Festival, and of the Congress held in connexion with it, the writer proceeded to analyse some of the principal discussions which took place on questions relating to Rubens and the art of his day, and expressed the hope that one of the practical resolutions of the Art Congress—the publication of a complete "Codex Diplomaticus Rubenianus"—would receive material assistance both from public and private collections in the United Kingdom. On the conclusion of the paper an interesting discussion took place, chiefly as to the position of Rubens in relation to art, in which the Chairman, Mr. Highton, Mr. Newman, and other gentlemen took part.

ROYAL SOCIETY.—(*Thursday, January* 9.)

W. SPOTTISWOODE, Esq., President, in the Chair. The following papers were read:—"Researches on the Action of Organic Substances on the Ultra-Violet Rays of the Spectrum," by W. N. Hartley and A. K. Huntington; "On the Electro-Magnetic Theory of the Reflection of Light," by G. F. Fitzgerald; "On Dry Fog," by Dr. Frankland; "Note on the Inequalities of the Diurnal Range of the Declination Magnet as recorded at the Kew Observatory," by B. Stewart and W. Dodgson; "Some Experiments on Metallic Reflection," by Sir John Conroy.

LONDON MATHEMATICAL SOCIETY.—(*Thursday, January* 9.)

C. W. MERRIFIELD, Esq., F.R.S., President, in the Chair. The following communications were made to the society:—"On a Theorem in Elliptic Functions," by Prof. Cayley; "On a new Modular Equation," by Prof. H. J. S. Smith; "On Coefficients of Induction and Capacity of two Electrified Spheres," by Prof. Greenhill; "On certain Systems of Partial Differential Equations of the First Order with several Dependent Variables," by Prof. Lloyd-Tanner.

FINE ART.

DISCOVERIES OF ANTIQUITIES IN ITALY IN 1878.

Rome: December 31, 1878.

The year 1878 has not been particularly fruitful in archaeological discoveries. Not that Signor Fiorelli has wanted materials for the monthly notices which, on behalf of the Minister of Public Instruction, he communicates to the Royal Academy of the Lincei. On the contrary, if we could arrange from the pile of numbers published up to this date, the year 1878 has not yielded fewer materials than that preceding it. But to a greater or less degree all the places treated of are noted spots, where similar objects, of types already well known, have been brought to light, or at most lapidary fragments serviceable for the study of epigraphy. Nevertheless, a brief record of the principal discoveries may be useful. The learned Avvocato Dario Bertolini, of Portogruaro in Venetia, who discovered the burial-place of Concordia-Sagittaria at the time when the excavations of the tombs of the Roman soldiers were suspended, continued his researches for the more accurate determination of the ancient roads of the tenth Region of Italy. I say that he *continued* his researches, because as long since as 1877, when I went to Venetia to visit the excavations, Bertolini showed me some topographical charts which, by their comparison the lines actually traversed by the railway with those indicated by the directions of the Roman roads, demonstrated the utility of correcting the former, or of annexing other lines to them which, passing through populous districts, would establish a more direct communication with the east. It is certain that with regard to the new distribution of the Venetian provinces and to the actually existing state of the railroad, the case of the inhabitants of the farther coast of the Adriatic could scarcely be harder. The inhabitants of Portogruaro and Concordia, assigned to the province of Venetia, if business renders it necessary for them to visit the capital, must cross part of the territories of Udine and of Treviso, consuming many hours on the journey; while, if the railroad had kept the southern line—that of Padua and Mestre—it would pass through Altinum and Concordia, cross the plain of Aquileia, and reach Goritz and Trieste more speedily, so that in large districts like Portogruaro a life now extinct would be reawakened. But let us put aside these considerations, which breathe too much of the present, and are, therefore, ill suited to an article devoted to the discussion of archaeological subjects.

The ancient road which led from Padua *ad Portum* was a continuation of the great Via Emilia and Via Popilia. Pursuing its course to the north-east by Altinum and Concordia, it went on to Aquileia and the east. At Concordia it joined the great highroad, which, proceeding from the Alpes Cottiae through Turin, Milan, Bergamo, Brescia, Verona, and Vicenza, arrived at Opitergium (Oderzo); so that Concordia was the true centre of all the roads running from various parts of Italy towards the east. Now, of this road, which formed the *decumanus* of Concordia, and passed through the tombs of the soldiers, Bertolini has discovered an important relic. It consists of a bridge, found on some property belonging to Signor Borriero, at a short distance from the area occupied by the ancient city. It was formed of three arches, two smaller ones at the side and a large central arch, and of these the small arch to the west is the only one preserved intact. But as all the remaining materials were found close at hand, it was easy enough to estimate the size of the other two arches, formerly sustained by pilasters, the whole of which are still standing. An inscription in large characters can be traced on it, recording that the work was executed by the testamentary orders of one Manius Acilius Eudamus, inscribed among the *sexviri* mentioned on the stones of Concordia. It seems that a statue was erected beside one of the parapets at the entrance of the bridge. A pedestal was found there, and in the bed of the river were discovered some fragments of an arm and leg in marble, and a female head, perhaps the portrait of an Empress.

But at the point where this bridge was erected no river flows at the present day. The Lemene is more to the east, and the Reghena discharges itself into the Lemene a kilomètre farther to the north. Bertolini, in endeavouring to discover the reason of this circumstance, found that a fresh direction had subsequently been given to the Lemene, with the object of shortening its course for the benefit of commerce. He thus discovered the ancient course of this river beneath the arches of the bridge found in Signor Borriero's grounds.

Other researches upon the direction of the ancient roads of the Transpadane regions have been made by Signor A. Modena, of Rovigo. He has called attention to the fact that, from the large size of Adria, the Via Popilia alone could scarcely have sufficed for its communication with the rest of Italy, but that other roads must have been required communicating with the populous cities on the right and left banks of the Po. Excavations having been made in the extensive property of Signor Gobatti at Gavello, he succeeded in discovering another road, which, starting from Adria, passed close to Rovigo, and there dividing into two branches, sent off one to Ostiglia, while the other ran up towards the north.

These discoveries, which will be highly serviceable for the study of ancient topography, and will furnish much useful matter for the formation of archaeological plans of Italy, are not likely in other respects to attract so much attention as the explorations recently carried out in the area of the city of Adria itself.

The publication by Schöne at the beginning of the year of the catalogue of the Museo Bocchi at Adria—*Le antichità del Museo di Adria descritte da Riccardo Schöne* (Roma: presso l'Istituto, 1878)—induced the Government to grant a subsidy for the commencement of excavations at that part of the city where Prof. Francesco Bocchi believed that the remains of pre-Roman Adria would be met with. No place could have been selected better calculated to attract the attention of scholars, who, with reason, anticipated from these researches the discovery of materials of the highest importance for the elucidation of some of the most difficult problems of our ancient history. It is known that Adria was called by some of the ancient writers a *Greek*, and by others an *Etruscan* city. Traditions were not wanting according to which the city was founded by Dionysius of Syracuse. But the monuments which might have afforded us light in so great a dearth of literary information have merely, as Schöne justly affirms, increased the darkness. He mentioned some painted vases, indeed, which, if by their Greek inscriptions they tend to establish the fact that the city was inhabited by a Greek race in the middle of the fifth century B.C., by their so-called Etruscan inscriptions leave the phalanx of explorers of our origin still divided between contrary opinions. We must seek from the soil the response to our enquiries; and on this occasion it seems that the soil has given an unmistakeable reply.

The excavations having been commenced on August 14, in the Piazza degli Orti Pubblici, a stratum of Roman ruins was first discovered, at the depth of a few mètres, and then much broken pottery. Below another alluvial stratum the remains of a fence of piles, with an accompanying floor, became visible. Many of these were dug out, and near them were found not a few ceramic remains. It seems that this fence of piles was not a solitary one, but that at a further depth of some mètres another was found, formed of large trunks of trees. Was Adria, then, originally built in a lagoon, like Venice, or was it necessary to raise the houses to defend them from the incursions of the neighbouring rivers? It will certainly be of the greatest importance to have the account of Signor Bocchi, which, we trust, will be published without delay.

In Umbria the site has been discovered of the ancient necropolis of Norcia, where in 1873 many bronzes, some of them in a good style of art, were brought to light. Prof. Guardabassi, who conducted fresh excavations at the same place last autumn, has collected memoranda which will serve to illustrate the article written by him on the earlier discoveries, which was published in the *Notizie degli Scavi* in January 1878. Guardabassi has also written some letters on the excavations at an Etruscan necropolis at Ponticello del Campo, near Perugia, which, if we except the inscriptions on the sarcophagi and urns, do not present any results of great importance.

Other discoveries, however, have not been wanting in the Etruscan territory. The first honours, as usual, are due to the city of Corneto, the site of the ancient Tarquinia, where, thanks to the excellent superintendence of the excavations by their worthy conductor Luigi Dasti, notable discoveries are recorded every year. It had already been announced to the Royal Academy of the Lincei that a new painted tomb was discovered last April in the Tarquinian necropolis. I have recently heard that the recommencement of the excavations has been made under the most favourable auspices, and that another tomb, with pictures and inscriptions of considerable length, has been discovered. I have not yet visited Corneto since my return to Italy, but I know that Prof. Helbig has been there recently, and he will no doubt find materials in the new discoveries for a communication in the *Bullettino* of the Institute.

In Rome, the excavations of the Forum, recommenced on April 2, could scarcely have been crowned with more brilliant results. The entire

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continuation of the Via Sacra has been discovered, on the side of which towards the Palatine many remains of buildings have been found. Within the old walls which sustained the unsightly granary, now demolished, between the Basilica of Constantine and the church of SS. Cosmo and Damiano, the illustrious Commendatore de' Rossi has discovered some important remains, of mediaeval construction. During the excavations two beautiful fragments were discovered of the *Acta Triumphorum*, the greater part of which is preserved in the museum of the Capitol. I visited these excavations in the Forum in company with Mr. C. T. Newton, to whom I could wish to testify in a warmer manner my grateful recognition of the exquisite courtesy with which he received me in London, and of his kindness in displaying to me the rich treasures so well arranged and exhibited in the sanctuary of the British Museum. He was much pleased with this new undertaking, and equally admired the excavations of the Palatine and those recently executed in Ostia, whither I also had the good fortune to accompany him, together with Signor Alessandro Castellani; but the Tiber, which a few days previously had invaded the Campagna and flooded the streets of Rome, had left a deep deposit of mud in the streets of Ostia, so that it was impossible to make the circuit of all the treasures discovered in the last excavations.

In Campania, the exploration of the necropolis of Suessula, in the possession of Signori Conti Spinelli, at a short distance from Acerra, is being continued. Mr. Newton went to visit the place, and the Neapolitan journals report that some tombs were opened in his presence.

The excavations of the necropolis of Cuma, executed at the expense of Mr. Stevens, were suspended in September. Tombs made of earthenware, and others of *lastre di tufo* excavated in the Montagna di Cuma, were found. The forms of these were various, some of them resembling mere mortuary coffers, while others, in place of the simple covers, had large stones above them in fashion of a roof. Some are genuine sepulchral chambers in which vases were deposited beside the dead. There was no particular novelty in the funeral utensils, but no accurate study of the vases has yet been made.

Signor Fiorelli, in enumerating these summary notices of the excavations of Cuma at a recent meeting of the Royal Academy, distributed among the audience some copies of a Greek metrical sepulchral inscription found at S. Pietro a Patierno in the vicinity of Naples. It was communicated by the well-known Director of the National Museum of Naples, Prof. de Petra, who supplied the defective portions, which were inconsiderable.

I will conclude this letter by recording that orders have been given to commence experimental excavations in the territory of the ancient Sybaris; that the excavations in the Acropolis of Selinus have been continued; and that in the districts called *Abini*, a few kilomètres from the village of Texi in the island of Sardinia, where many bronzes, generally known as "Sardo-Phoenician," have previously been found, important discoveries, described by Prof. Vivanet in the *Notizie degli Scavi* of last July, have been made during the year.

F. Barnabei.

THE NATIONAL GALLERY CATALOGUE.

IV.—(*Conclusion.*)

The Potters, father and son, require amends for scurvy treatment in the catalogue of the National Gallery, which ought certainly to note that Pieter Potter felt the influence of Frans Hals as a figure-painter, while he shared the partiality of Lastmann for Italian models in landscape. The date of Pieter Potter's birth at Enkhuizen is given without question: yet he was not born in 1595, and he probably came into the world as early as 1587. He married at Enkhuizen in 1622, and settled for life at Amsterdam in 1631. Paul Potter, his son, was christened at Enkhuizen on November 20, 1625. In 1647 he paid a master's fees in the guild of Delft. He then changed his residence, wandered to the Hague in 1649, and returned in 1652 to Amsterdam, where he died, and was buried on January 17, 1654.

The catalogue notices Rembrandt more fully than the Potters, but it assumes that the earliest of the master's signed pictures are dated 1631, neglecting to notice the beautiful portrait of 1630 in the museum of Innsbruck. It also asks us to accept as genuine all the pictures catalogued under Rembrandt's name, when we expect to find doubts expressed with regard to such pieces as *The Night Watch* and *Christ Blessing the Little Children*.

Giulio Romano is still considered to have painted pictures which cannot honestly be assigned to him. The *Capture of Carthagena* and the *Abduction of the Sabine Women* belong to the same series as the *Triumph of Caesar*, in the Belvedere at Vienna: all three formed part of a set of six panels, attributed erroneously to Giulio Romano in the collection of Queen Christine. They were transferred by sale to the Orleans and Bridgwater galleries, and subsequently dispersed. The *Triumph* at Vienna is correctly catalogued under the name of Rinaldo Mantovano, who was the author of the whole set.

Pellegrino da San Daniele was longer in practice than the catalogue would lead us to think. He was active as a painter earlier than 1495—namely, in 1491: later than 1545—viz. in 1547. He died on December 23, 1547. One year should be added to the life of Girolamo da Santa Croce as sketched in the catalogue. His latest altar-piece bears the date of 1549. Nor should it be forgotten that the oldest work of Solario is the *Madonna* of the Brera at Milan, which was finished in 1495.

Spagna deserves better treatment than he receives in the catalogue. He is *not* the painter of the *Glorification of the Virgin*, which is by Bertucci of Faenza. He *is* the author of the *Christ on the Mount*, banished by the catalogue to the shades of the "Umbrian school."

The catalogue declares that Spinello Aretino died at a very advanced age at Arezzo, but that the exact date is not known. Yet ten years ago it was accurately ascertained that Spinello died on March 14, 1410, and was buried at Morello.

As no doubt can be entertained that the *Adoration of the Kings* in the National Gallery is by Vincenzo Foppa, it might appear unnecessary to correct the notice of Bramantino, to whom the catalogue ascribes this picture. But if at some future time the occasion should present itself, it may be borne in mind that Bramantino's earliest known panel is that of 1491 at the Louvre, and that he went to Rome with Lotto and Pinturicchio in 1507, and not with Bramante in 1495.

Tintoretto was not born in 1512, but on September 16, 1518, since the register of deaths of San Marciliano at Venice says, "he died of fever on May 31, 1594, aged 75 years, 8 months, and 15 days."

Cosimo Tura, employed at Ferrara as early as 1451, was still living in December 1494. The catalogue does not trace him beyond 1481, though his will is extant, dated April 18, 1491. Tura was not a scholar, but a contemporary, of Galasso Galassi. The *Christ in the Tomb* here ascribed to him is by Zoppo.

The catalogue tells us nothing of Titian from the day of his settlement at Venice till 1516. It asserts that the *Bacchus and Ariadne* was executed in 1514, when it is proved to have been painted in 1523. It dates the *Assunta* in 1516 instead of 1518, and the *Peter Martyr* in 1528 instead of 1530; and tells of the master's first interview with Charles V. in 1530 instead of 1532. It sends Titian to Spain, though he never visited that country; and affirms that he received the offer of the Piombo in 1543 instead of 1546.

Almost as defective as the Life of Titian is the Life of Lionardo. We are not informed that he was the illegitimate son of Piero da Vinci. We are not told that he was introduced to the Duke of Milan by Lorenzo de' Medici, who sent him to the Court of Lodovico with a present of a lyre. But we *are* told that the picture hitherto assigned to Lionardo is by one of his school, which makes the notice of Da Vinci altogether unnecessary. If the beautiful Lionardo of the Maitland Collection had been bought, the National Gallery would have had at least one certain example of the great and incomparable Florentine.

If we trust to the catalogue nothing is known of the career of "Antonio Vivarini" before 144[illegible] or after 1451; yet his altar-piece in the Academy of Venice is dated 1440, and an important work of his later period in the Museum of San Giovanni Laterano at Rome is marked 1464. In a similar way Bartolommeo Vivarini is described as practising his art from 1459 to 1498, when we have one picture at Bologna dated 1450 and another in England dated 1499.

Wynants' career, to conclude, is made to end in 1674, though we have his *Italian Landscape* at the Hermitage of St. Petersburg dated 1679.

J. A. Crowe.

THE WINTER EXHIBITION OF THE GROSVENOR GALLERY.

(*Third Notice.*)

In the first notice of the Winter Exhibition of the Grosvenor Gallery, which appeared in the Academy a fortnight since, from the pen of Mr. Weale, some general remarks were made upon the fine collection of drawings by Rembrandt and his school, as well as by other Dutch artists. The "Rembrandt drawings" form so important a part of this series that as space is limited no further preface can be required. It must be evident to all who subject these works to more than a cursory examination that there are many here which must have been improperly assigned to him. We know to how great an extent Rembrandt's style and technic varied; that in both his paintings and his etchings he had his different periods; and yet that in all his powers are so evident and his manner so markedly his own that a connoisseur would feel but little hesitation in accepting or rejecting a work purporting to be by him. It is certain that an equally decided conclusion is to be attained in regard to the drawings with which he is accredited, though probably no one is as yet sufficiently conversant with these works to be able at once to declare whether each one which bears his name is authentic. The master himself was not always successful, and while there are drawings by his predecessors, by his contemporaries, by his school and by his imitators, which partake to so large an extent of his "manner" that at times the most educated eye may be deceived, the ablest critic be compelled to acknowledge his liability, and hesitate to commit himself to conclusions which a still closer and more extended knowledge may cause him to modify or correct, there are others which present such unmistakable diversity, not to say inferiority, in composition, in expression, and in technic, that his task is simplified, and he need not scruple to deny from their pre-eminence many which have hitherto been regarded as by the pencil of Rembrandt. Even in the large public collections, where no feelings can be hurt by a denial of the authenticity of drawings which bear Rembrandt's name, too many are still permitted to retain their undeserved reputation: in private portfolios, such as those which have been so liberally opened here, it seems almost ungracious to suggest that an equally strict revision is required; yet in the interests of art the reviewer has no alternative, but when their contents are submitted to general inspection, he should accept the challenge and put forward his convictions, only careful that those convictions are the result of observation, and are not too

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nically expressed, leaving it to others to decide to what extent his opinions may be accepted.

It may be regarded as a piece of great good-fortune that, together with the many exquisite drawings in pencil, or with the brush, which must undoubtedly be received as from the hand of Rembrandt, the amateurs to whom the selection has been entrusted have placed among them others still worthy of admiration, which, while to a greater or less extent they partake of Rembrandt's "manner," were executed by the artists to whom from the very first they have been assigned. That these are not more numerous is to be regretted; but our regrets are unavailing, since drawings the recognised work of inferior hands are far less frequently met with than are so-called Rembrandts. Coveted neither the amateur nor the dealer, they have never been collected with care, and may be counted by tens; whereas those which claim to be the work of the great master have always been carefully preserved; their attribution to Rembrandt, no matter what their intrinsic value, has been too often readily allowed; they are seen in almost every collection and every catalogue, and may be numbered by hundreds. It is time that a careful revision should be made, even although it leads to the unwilling rejection of drawings of great beauty and of great merit, such, perhaps, as would do no discredit to the genius of Rembrandt himself.

That there are here drawings to which the great name of Rembrandt has been wrongly given no connoisseur will venture to question: in a few instances criticism is hardly required. Thus the pen-and-ink *Group of Figures* (No. 289) may possibly be an indifferent Van Dyck, it is certainly not a Rembrandt; and though we may regret to disbard so able a composition as the *Adoration of the Wise Men* (No. 199), it, too, must be rejected: the expression of the Holy Infant, attracted by the glittering treasures within the cup from which the venerable kneeling figure lifts the lid, is most prettily conceived, but the attitudes of the group to the left, the light springy action of the pages, &c., are sufficient, even if we overlook the figure in the middle background with hair like a periwig—the drawing proclaims itself: it is not Dutch at all, but French of the early eighteenth century, and it would not, perhaps, be difficult to discover its authorship. Others, again, have so many resemblances to the work of Rembrandt's contemporaries or pupils that their distinctive peculiarities may be recognised; such are the Sketches No. 309, to which we will refer later on, and the very beautiful landscape (No. 219) long incorrectly known as a Rembrandt, but now correctly assigned to Philip Koninck. Others again—and in them this selection is peculiarly rich—are so full of "Rembrandt's manner," and are apparently so typical of his work, that there is somewhat of temerity in questioning them. Such are several of the Scriptural compositions, and more than one of the landscapes and of the figures.

We have used the term "Rembrandt's manner" it is a convenient phrase, and is applied in a comprehensive sense to include all those qualities of technic, of composition, and of expression which the artist was pre-eminent; but the "manner" was not his invention—it was the growth of years, and its origin and its perfection lie deep in the love of truthfulness which pervaded the whole Dutch school: and just so far as others at a time inherited or acquired this "manner" in their work approach that of Rembrandt, and hence arises the frequent difficulty of distinguishing it. It was thus with Lievens, a pupil together with Rembrandt under Lastman. Their lives after those early days lay widely apart, yet so often does Lievens' manner approach that of his youthful friend that their work has been constantly mistaken. Even more closely was Rembrandt imitated by his pupils, several of whom are here represented, and though, with the exception of Philip Koninck, the few examples of their work are neither the best nor the most typical, they are very suggestive, and go far towards solving the enquiry as to the authorship of many of "the Rembrandts:" and the influence has extended even further, to such as Doomer and Gheyn and Hulswit and others, who have at times varied their style, following that of Rembrandt, to the advantage perhaps of the dealers, but to the occasional serious discomfiture of the unwary.

The first so-called Rembrandt drawing which attracts our notice is No. 192, *An Old Woman Sleeping*. It is a very able study. She has fallen into a doze over her book, her very hands are asleep: the whole picture is most admirable, and deserves our attention; but is it a Rembrandt? It is not entirely satisfactory: there is that in it about which connoisseurs will disagree, and the writer must range himself on the side of those who prefer assigning it to some other hand. But with No. 195 he feels no such hesitation—the pose of the figure, the treatment of the dress, the incidence of the light, and the bold and suggestive touches which indicate the background, are all what we expect from Rembrandt. So again with the *Sketch of a Sleeping Girl* (No. 201) and with *The Crucifixion* (No. 207), surely one of the most marvellous drawings that even Rembrandt ever made: notice the suddenly-checked action of the soldier's hand as he casts his lot, and the attitudes of the other figures; the rudest sketch becomes the most elaborate picture. Rembrandt's few hasty lines and careless scrawls indicate more than the most minutely finished drawing could show us, or a column of writing could describe. No. 196, not *Solomon upon his Throne*, but "David bidden by God to choose his punishment for numbering the people:" remark not only the expressive and effective drawing, but the transparent shadows in the background, the same shadows in sepia which are so magical in some of Rembrandt's finest paintings and etchings. No. 217, *The Angel Appearing to St. Peter*, nearly equals it; but (No. 216) *The Last Supper*, fine as it is, and ably as the composition is arranged, appears to approach the borderland of doubt, which surely is overpassed by (No. 218) *The Widow's Mite*. How different and yet how successful is the *Portrait* (probably of Adrian, Rembrandt's brother) (No. 204): even without the inscription, a true autograph, we are sure that no one of Rembrandt's contemporaries or pupils could have executed it. Leaving the landscapes for awhile and crossing to the screen, we have a scene from the history of Tobit (No. 287): its intense homeliness is forgotten in our admiration of the feeling and sentiment which pervade it: the old man giving his parting blessing, the little dog crossing the floor, the companion waiting outside, are all so simple and so natural; while the sunlight, like a hopeful gleam falling through the window and just tipping the angel's wing outside, conveying an idea of safe return, relieves this touching scene from all vulgarity. Pass on to the composition No. 292, *Christ with St. Peter Walking upon the Sea*, and compare with it the companion drawing of the same subject, No. 299: how cleverly the attitudes of the disciples are designed! In this latter some doubt may be entertained as to whether the Christ is not by another hand: it bears a strong technical resemblance to *The Holy Family* (No. 200); to the figure to the right in No. 319, *Susannah and the Elders*; and to the standing figure in No. 328—all of which are rather suggestive of the more advanced work of Eckhout; the drawing by this master upon the wall (No. 278) is executed in a different style, and, unfortunately, does not compare with these as do others of his drawings with the pen seen elsewhere, in which his hand shows, together with greater freedom, a tendency to overstudy, as if he failed at first to obtain the expression he desired, and in which his treatment of drapery is somewhat unsuccessful, the folds being too much worked upon. The *Repose in Egypt* (No. 291) and the *Adoration of the Shepherds* (No. 293) are not drawings which can certainly be assigned to Rembrandt; but we may accept without reserve the admirable sketch of the first scene in the parable of the unforgiving servant (No. 301), the more elaborate composition *St. Peter Denying Christ* (No. 294), *Nathan Admonishing David* (No. 303), and *Christ before the Doctors* (No. 306). The *Academy Life Study* (No. 302) and the *Woman in Dutch Costume* (No. 324) are most probably also rightly assigned. There are others as to which we must take leave to express our doubts. No. 309 is a *Sheet of Sketches*, which is deserving of careful study. In this we believe the work of Lievens is seen. Even if the upper central figure is not a design for his etching *The Bust of an Oriental*, the features of the young man in the lower left appear twice if not three times in his prints, while the technic in these and in the other figures, not even excepting the sketch in red chalk, has its counterpart, not only in Lievens' designs for his *Resurrection of Lazarus*, but also in parts of his landscapes. Lievens, it must be remembered, was an artist of considerable reputation, and was for some years in full employment as a painter as well of portraits as of altar-pieces and Scriptural compositions. It is singular that comparatively so few works now exist which are assigned to him, while his *designs* for altar-pieces, &c., are hardly known. May we not attribute to him some drawings here which do not come up to our ideas of the work of Rembrandt—such as the *Portrait* (No. 297); possibly the clever *Studies of Old Women* (No. 313); even *The Sleeping Child* (No. 318), and the two *Studies of Heads* (No. 320); and also the compositions Nos. 307, 310, 311, the latter entitled *Paul before Felix*, but really Judas returning the thirty pieces of silver; and, perhaps, also the very able study of *A Man seated* (No. 300)? *The Lion*, in No. 325, should be compared with the figures in No. 317, which latter, with great probability, may be assigned to Renesse.

Of the landscapes which we may unhesitatingly accept the finest are No. 223, for which no praise can be too high; the beautiful water-colour on the same side, No. 209; the *Dutch Village* (No. 210); No. 314, *A Landscape with a Cottage by a Canal*; the *Studies of Trees* (No. 316), especially the lower one upon the sheet; and a drawing of singular excellence, *A Landscape with Trees* (No. 354). Full of beauty, too, is the *Farm House* (No. 206). The wide-spread *Landscape* (No. 205) has so much merit that it deserves to be ranked among Rembrandt's work, but is more probably by Phillip Koninck, to whom also must be given the lovely little *Winter Scene* (No. 298). The acknowledged Koninck's are No. 191, and a still finer work, No. 219, certainly his best here; his, also, is the *Landscape* (No. 295). No. 229, by Nicolas Maas, suggestive of his master's manner, is a drawing for a picture formerly in the Louvre, but now at Cassel. No. 262, the work of another pupil, is still more interesting: executed by Hoogstraten at the age of nineteen, it gives a promise, fulfilled in later years, of a much closer approximation to Rembrandt's style; and while it is by no means unlikely that some of the drawings here which we are unable to assign to Rembrandt are by his hand, it is certain that his work is continually met with under Rembrandt's name in less choice collections. No. 224, attributed to Roghman, does not resemble his other work; it would be satisfactory to decide its authorship, since Rembrandts of this type are far from infrequent.

Of the other artists of the Dutch school many drawings of the highest merit are exhibited. Besides those to which attention has been directed by Mr. Weale, the visitor should remark the pretty portrait by Bray (No. 228); the study by Netscher (No. 235) for his picture at the Hague, where the three figures are believed to be Portraits of himself, of his wife, Marie Godin, and of their daughter, a lovely girl with dress of satin painted to perfection; *The Farmyard* by Paul Potter (237) is even too beautifully finished. The Ostade

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(No. 241) is a drawing for his picture at the Hague, *Le ménétrier*, which like this is signed and dated 1673, and of which Ploos van Amstel has given a reproduction. Cuyp is extremely well represented, especially in No. 246—*A Group of Cattle*—and in 348, 365, and 366. Of Aart van der Neer, whose works are of the rarest, an almost perfect moonlight scene, his favourite subject, appears in No. 253. The drawings by Adrian van de Velde, especially the *Ferry-Boat* (No. 255), a water-colour drawing with the character of a Paul Potter, should be noticed; and the study (No. 356) upon the screen, to which the study placed close beside it (No. 357), incorrectly, we think, called a Gerard Dou, bears a close resemblance. Jan Both is best seen in the *Italian Landscape* (No. 267), which, however it may be criticised as conventional and unreal, is flooded with the golden sunlight he so loved to picture. The delicately-finished Mieris (No. 272) should not be overlooked, nor should the Berghem (No. 248), and the two most charming tinted landscapes (No. 264), and the even superior companion piece (No. 265). These tinted drawings by Berghem are excessively rare. Of Ludolph Bakhuisen the choicest drawing is No. 277: so spirited and so perfect in composition, it is deserving of the highest commendation, as is the landscape by Roghman (No. 279), perhaps the best work of his which is known. The *Letter-Writer*, by Netscher (No. 332), is, as Dr. Richter has pointed out, a study for his own portrait, now at Dresden. The rare drawing by Elsheimer (No. 337) has been referred to by Mr. Weale. The drawing by Doomer (No. 340), and the still finer one in the West Gallery (No. 747) are interesting, but we wish that other drawings by him could have been exhibited, drawings which are more in the manner of Rembrandt, and which compare, and not unfavourably, with the *Amsterdam Gate* (No. 304), attributed to Rembrandt, but which, we think, was the work of Doomer. A repetition of the charming little sketch of a lady at the harpsichord, by Dou (No. 361), is repeated in a drawing in the Fodor Museum. Acquired for that collection from the portfolios of the Baron Verstolk de Soelen in 1847, it is there wrongly attributed to Bray. We have no doubt that this (No. 361) is the original, and that the so-called Bray is a much more recent work: Dou's drawing is among the reproductions by Ploos van Amstel. There are several characteristic sketches by Van Goyen, so highly praised by Bürger as among the earliest forerunners of the modern school of landscape-painting. With these and the able sketches of foliage by Hobbema (No. 371), and the still more beautiful winter-scene by Waterloo (No. 373), so much finer and more expressive than is usual in his drawings, this brief notice must close.

CHARLES HENRY MIDDLETON.

THE OLD MASTERS EXHIBITION AT THE ROYAL ACADEMY.

(Second Notice.)

FOR a thorough appreciation of the drawings at the Royal Academy it is necessary above all to consider the relation in which drawings stand to paintings. Of finished oil-pictures by the old masters very few have come down to us in their original condition. Retouching, over-painting, frequent varnishing and cleaning have destroyed only too often the effect intended by the painter. To these numerous dangers drawings are not subjected. And, moreover, the artist is able to convey to us his ideas in a more immediate and direct, and also generally in a more ingenious, form than is possible when he transfers these ideas to canvas or panel, where a great deal must often be left to the hand of pupils. Another special charm of the drawings is that they allow us to see, as it were, the studio of the painter, and to become acquainted with the intimate secrets of his creative power and activity. We may, indeed, very often learn from them facts which reveal more of the character of the artist than any historical records. It is remarkable that this is more especially the case with some of the greatest artists, such as Lionardo, Michelangelo, Raphael, Dürer, and Rembrandt.

One of the first to make a collection of drawings was Vasari: but as forgery was practised in the sixteenth century with even greater skill than it is now, he was, notwithstanding his zeal, often cheated, and there are few modern collectors who have not suffered similar experiences. The number of genuine drawings by Lionardo da Vinci in Gallery VIII. at the Royal Academy contrasts strikingly with what the world possesses of this master's genuine paintings, for it must not be forgotten that only six of these exist of really indisputable authenticity: four in the Louvre, one at Milan, and one at Rome. The cartoon of the *Holy Family*, belonging to the Royal Academy (No. 190), although only drawn in black chalk, certainly deserves, however, to be added to the number. And, indeed, this position has already been assigned to it by Vasari himself, who relates an interesting story about its origin:—

"Lionardo, finding on his return to Florence (in 1499) that the Servite monks had commissioned Filippino to paint the altar-piece for the principal chapel in their church of the Nunziata, declared that he would himself very willingly have undertaken such a work. This being repeated to Filippino, he, like the amiable man that he was, at once withdrew from the work, which was then given by the monks to Lionardo. And in order that he might make progress with it, they took him and all his household into the convent, supplying the expenses of the whole. But though he kept them attending on him for a long time, he made no attempt to begin the picture."

In the catalogue we find a quotation from Vasari telling us how the artist ultimately drew the cartoon, and what a great sensation it created at Florence. This cartoon, which has been reproduced in many inferior paintings, by scholars of Lionardo, was brought from Florence to France; after some years it was restored to Italy, and became the property of Aurelio Luini, son of the painter Bernardino, but its subsequent history is quite unknown. It may be said that the artistic value of this masterpiece is so great that it ought to be taken as a standard for deciding all questions regarding the authenticity of the works in England ascribed to Lionardo.

Lionardo's preparatory studies for the equestrian statue of Lodovico Sforza (Nos. 174–189), lent by H.M. the Queen, are certainly the most important documents existing as to the origin and history of this monument, which was destroyed in 1499. Its original form has not hitherto been discovered in any drawing, print, or bronze statuette. Louis Courajod, indeed, found last year, at Munich, a drawing of an equestrian statue, in which the profile of the rider's head very much resembles that of Lodovico Sforza as known from medals; but it is far too inferior, as Courajod himself admits, to be by the hand of Lionardo. The learned statements of this authority, published in the *Gazette des Beaux-Arts* (vol. xvi., 1877, ii., p. 422), have been very generally accepted, but I venture to say that they ought to be contrasted with the drawings here exhibited.

These drawings embrace all the phases of Lionardo's work. Studies for the horse are to be found under Nos. 176, 180, 182, 183, 203; others for the horse and rider under Nos. 181, 183, 189; in some of these the horse is stepping (as in Donatello's and Verrocchio's celebrated statues, and as in the ancient bronze of Marcus Aurelius on the Capitol—all copied by Lionardo), in others he is galloping; and, in the latter case, there is generally a warrior lying under the feet of the rider, as is the case in the above-mentioned design at Munich. But the silver-point drawing, No. 188[b], is the only one among those from Windsor in which the head of the rider shows a close resemblance to the portrait of the Duke of Milan. The sketches of the statue placed o its pedestal may be regarded as the last problem which occupied the artist. Those in which th more violent movements are shown are, as think for various reasons, the earlier ones, an they were followed by the studies with th warrior at the feet of the galloping horse. It is fact of great importance that in nearly all the sketches the right arm of the rider holding th staff is stretched backwards, with great energ and is not held up in front over the head of th horse, as in the Munich drawing. This motiv treated with great variety, exhibits much mo delicacy in the proportions of the whole compos tion than the hard outlines (especially in th back of the figure) in the Munich drawing Paulus Jovius, who describes the statue as h saw it before its destruction, says:—"Finxi etiam ex argilla colosseum equum Ludovic Sfortiae ut ab eo pariter aeneus, superstante Fra cisco patre illustri imperatore, funderetur; i cujus *vehementer incitati et anhelantis habitu* statuariae artis et rerum naturae eruditio summ deprehenditur." It would occupy too muc time and space to discuss here the *Studies fo the Pedestal* (Nos. 185–189). That Lionard must even have occupied himself a great de with the difficult question of casting—a problem which had been solved during the period o the Italian Renaissance only once or twice be fore—is shown by the drawings Nos. 172, 174, an 175.

It is suggested in the catalogue that the inter esting drawing No. 192—a wolf in a boat and an eagle on a globe—is an allegorical representation, intended, perhaps, to allude to the struggle for supremacy between the Papacy and the Empire. The wolf is sitting at the stern, occupied with the compass. The sail of the boat is attached to tree set in the centre like a mast. The boat, as i well known, was the symbol of the Church, an the wolf, according to Dante (*Inferno*, Canto I. v. 49), was the emblem of the Holy See. In th foliaged tree we may, I think, see the crest of th Rovere family, of which Pope Julius II. (1503-1513 was a member. From this it may be conclude that the composition alludes to some political event which happened during the ten years of his reign. Lionardo's drawing of Neptune and four sea-horses in black chalk (No. 211) recalls curiously enough similar compositions by Mantegna. I was probably the study for a cartoon o which we only know by description.

It would be superfluous to enter here into an detailed explanation of the Raphael drawing from Oxford, as they have already been dul valued and described by competent authoritie They stand in as little need of special praise a the numerous other drawings in Gallery VIII lent by Her Majesty the Queen and the Duk of Devonshire, whose collections, however, it to be regretted, have not as yet been as thorough and scientifically investigated.

It is impossible to have a sincere enthusias for genuine pictures by Raphael without al taking a lively interest in his authentic drawing and these will be still more valued if they a seriously studied, as a few examples will suffice prove. Everyone knows Raphael's large carto of *The Charge to Peter*, in the South Kensingt Museum. A sketch for this drawing is to found in No. 147, lent by Her Majesty the Quee The figures are nearly the same as in the cartoo although the composition is different. From t secular drapery of the figures in the drawing it evident that the artist used models, not only f the attitudes of single figures, but also f the composition of his groups, putting, fact, the youths in his studio into the att tudes which he intended to represent afte wards in the cartoons. A careful and repeat examination of all Raphael's cartoons in the Sou Kensington Museum has convinced me that must have been partly assisted in them by pupi This statement will be confirmed by Raphae

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small sketch in pen-and-bistre of the miraculous draught of fishes (No. 157 in Gallery VII.), lent by the Queen, which, though it corresponds entirely with the large cartoon in the South Kensington Museum, has evidently, both in its whole conception as well as in its execution, even to the very details, more of the delicacy and grace so peculiar to Raphael. The muscles of the stretched-out arms, for instance, do not certainly show any inclination to those herculean proportions, which can hardly fail to offend the eye, in the large cartoon. Vasari says that the last *Madonna* painted by Raphael in Florence was left unfinished because the artist had been summoned to Rome by Bramante. The meaning of this remark, however, has always been a mystery, as his last picture, the well-known *La Vierge au Baldachin* in the Pitti Gallery at Florence, is in all respects a finished one, and finished, too, apparently by Raphael himself. The preparatory drawing (No. 14 in Gallery VIII.) for this picture, lent by the Duke of Devonshire, is of peculiar interest on account of the numerous deviations in the details from the picture in the Pitti Gallery: such, for instance, as the attitude of the Child and of the Virgin, the head-dress of St. Bernard, the nimbi of the Saints (both wanting in the picture), and the different expression of St. Augustine. Moreover, the composition of the drawing is in many respects superior, and one is tempted to think that most of the deviations may have been introduced by another artist, perhaps by Fra Bartolomeo.

There is no historical report or tradition that both Raphael and Michelangelo were ever employed on compositions of the Resurrection. We only know of it from their drawings. The studies of Roman soldiers (Nos. 114, 116, and 151) form parts of Raphael's composition, of which, however, a more perfect idea is given by the drawing, belonging to Mr. Mitchell, exhibited last year at the Grosvenor Gallery. Raphael probably made these studies before painting the *Transfiguration* for the Cardinal Giulio de' Medici.

It is difficult to assign any reason for Michelangelo's studies for this subject of the Resurrection. Several sketches referring to it are exhibited in Gallery IX. In the black-chalk drawing (No. 268), lent by the Queen, the large tombstone seems as though it were being lifted up by the powerful movement of the rising figure; round the grave are thirteen soldiers. In No. 251, lent by Mr. Henry Vaughan, Christ is standing on the grave holding up the banner of victory; while in No. 202, lent by the Queen, He is on the point of ascending to heaven. A further phase, showing the figure in actual ascent, occurs in a drawing of the Malcolm collection, exhibited last year in the Grosvenor Gallery; and there is yet another, also different, in the Print Room of the British Museum, in which again Roman soldiers surround the grave. In Gallery IX. is the fragment of a cartoon representing the head and shoulders of a figure of colossal proportions (No. 303, lent by the University of Oxford). The head is in profile, upturned with earnest gaze, the mouth open, with an expression of sudden surprise and eager desire to rise, while the extended arms struggle to shake off the grave-clothes. Mr. J. C. Robinson is right when he says, in his account of the Oxford drawings, "that this noble drawing is actually from the hand of Michelangelo seems to be almost certain, but it does not seem quite sure that it was intended for the Last Judgment fresco." What this cartoon was intended to represent remains, therefore, an open question, but the fact of the figure being draped makes it very improbable that it was meant for the Last Judgment, as in that great fresco in the Sistine Chapel Michelangelo himself only introduced nude figures, all the draperies now seen having been painted after his death by Daniele da Volterra, by order of Pope Paul IV. It is, I think, very likely that this cartoon was intended to represent a figure of Lazarus rising from the tomb, since Vasari states that Michelangelo had supplied Sebastian del Piombo with such a cartoon for the latter's large composition in the National Gallery. There exist, moreover, three small sketches by Michelangelo of figures of Lazarus in different attitudes—two in the collection of Mr. William Russell, and one in the British Museum.

The *grisaille* of the Cartoon of Pisa (No. 255) in Gallery IX., lent by the Earl of Leicester, also claims a prominent place in the history of art. It is, as Dr. Waagen says, of inestimable value, as enabling us to form an idea of the most essential parts of that cartoon, which was one of the greatest works in the whole range of modern art. Vasari relates that a copy of this cartoon, before its destruction, had been made for him by Bastiano di San Gallo. In its description he mentions "innumerable figures on horseback beginning the combat." These riders, however, are entirely missing in the *grisaille* before us. San Gallo's copy was sent to Francis I., while the *grisaille* from Holkham comes from the Palazzo Barberini; it is, therefore, to be conjectured that the latter cannot give quite a complete representation of the lost original.

There exist, besides, some engravings, as Agostino Veneziano's *Les Grimpeurs*, and several drawings of single figures for the cartoon: for instance, the pen-drawing (No. 259) lent by Mr. Henry Vaughan. The authenticity of such sketches is, however, often questionable, especially as Raphael, Andrea del Sarto, Fra Bartolomeo, and others, made studies after Michelangelo's cartoon. Prof. Thausing, of Vienna, has lately published in the *Zeitschrift für bildende Kunst* an original drawing by Michelangelo, in which the separate figures are very differently grouped from those in the *grisaille*; and, in a learned essay on the subject, he puts forward the conjecture that the composition of the figures in the *grisaille* may have been arranged, arbitrarily, by an unknown artist.

The deep impression that Michelangelo's cartoon must have made on his contemporaries is shown by a highly-finished drawing in pen-and-bistre, *The Massacre of the Innocents*, lent by the Duke of Devonshire and rightly attributed to Baccio Bandinelli (No. 36, Gallery VII.). This Florentine sculptor was one of the bitterest enemies of Michelangelo, but, notwithstanding, he has reproduced in this composition several of the figures of the Pisa cartoon, introducing, besides, some reminiscences of antique sculptures, the model for the principal figure being the statue of the Apollo Belvedere (discovered at Antium in 1495). Baccio Bandinelli (*ob.* 1560) appears here as a precursor of the eclecticism which characterises the Italian art of the seventeenth century. Burkhardt calls him very justly a Michelangelist against his will. The drawing (No. 39) in Gallery VII., lent by the Duke of Devonshire, is signed with his full name; it represents the draped figure of a young man seen in front, and is, I think, a study after Michelangelo's *Gigante* on the Piazza Signoria.

The numerous drawings by Fra Bartolomeo on the Continent, especially at Florence, are broadly and hastily designed. The two small and highly-finished drawings by him in Gallery VII., both of which are genuine, though drawn in a very different and probably in an earlier style, are certainly far more attractive. One is a charming composition of a Madonna with the infant Christ and a kneeling angel, drawn in pen-and-bistre (No. 46), lent by Mr. E. J. Poynter, R.A. The other represents angels crowning the Virgin (No. 51), and is lent by Mr. J. P. Heseltine. None of these drawings, which are executed with great care, have been, so far as I know, represented in a picture.

Although the drawings by Carracci and his school are of less importance than those of the older masters, they must still not be overlooked. Most lovers of Italian art will agree with Pope Pius IX. when he designated *The Last Supper* by Lionardo, *The Transfiguration* by Raphael, and *The Last Communion of St. Jerome* by Domenichino as the greatest master-pieces of religious art. Even Nicolas Poussin called the last picture "the greatest production in painting." Domenichino's master, Agostino Carracci, had certainly a large share in the merit of this picture, as its composition is evidently taken from an altar-piece now in the Pinacoteca at Bologna, in which Agostino first treated this subject. A preparatory and very carefully-executed study for it, drawn in black chalk on greenish-coloured paper, and corresponding exactly with the painting as executed by Agostino Carracci, is in the possession of the Duke of Devonshire and exhibited in Gallery VII. (No. 22). Genuine works of Agostino Carracci are not often met with, and this characteristic drawing deserves, therefore, most careful inspection by all art students.

It would not be possible within the limits of this notice to even touch upon all the important questions connected with a great number of the drawings by Italian, Dutch, German, and modern English artists, and still less so to discuss them. I will only mention with reference to the very valuable collections of drawings by Holbein, in Gallery IX., that the catalogue tells us nearly everything that can be said on the subject; and, although its statements are not always in accordance with those of Prof. Woltmann in his latest publications on Holbein, they are, especially, I may say, in the details, more accurate than his.

J. PAUL RICHTER.

NOTES ON ART AND ARCHAEOLOGY.

SOME of the Edinburgh artists, anxious to possess, and that the public should possess, some memorial of the works of Mr. George Manson—an Edinburgh water-colour painter, who died young, after having produced very striking and meritorious things—are arranging to produce a volume which shall contain a score or so of permanent photographs from Mr. Manson's more important drawings. It is expected that the book will contain a preliminary sketch, biographical and critical, of the young artist who is its subject, from the pen of Mr. J. M. Gray. The arrangements are not, perhaps, yet finally completed, but it is believed that the issue will be strictly limited.

AMONG recent acquisitions for the Department of Greek and Roman Antiquities in the British Museum are (1) a bronze dish which, as appears from the Latin inscription on it, had been dedicated to the Lares. A small hole in the rim has been used for suspending the dish. It was found near Milan, and was formerly in the Biondelli collection. The inscription runs, from right to left, *Q. Carminius Optatus Laribus*, and, instead of being incised, is marked out with punctures. (2) A small collection of gold ornaments, including several specimens from the interesting site of Tortosa, in Phoenicia.

M. ZVETAIEFF has published the first part of his *Sylloge Inscriptionum Oscarum* (St. Petersburg, 1878), containing the texts, with interpretation, and a glossary. The second part will be devoted to the plates.

WE regret to record the death of Mr. John Chase, one of the oldest members of the Institute of Painters in Water Colours. He was born in John Street, Fitzroy Square, on February 26, 1810. At a very early age he showed a love for art, and was greatly assisted in his studies by Mr. Constable, R.A., who took a warm interest in all he did. At fourteen years of age, John Chase exhibited his first picture at the Royal Academy. He was elected a member of the New Society of Painters in Water Colours (now the Institute) in 1835, and from that time to the present was a constant contributor to their annual exhibitions. Our readers will, perhaps, remember his views of

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Haddon Hall, a place which he frequently visited and often painted. He died at his residence in Charlotte Street, Fitzroy Square, on the 8th inst.

We have before spoken of the project adopted by the French Government of having triennial as well as annual Salons. The *règlement* for the annual Salon is published in this week's *Chronique*, but that for the triennial one, which is to be recapitulative and selective, will not be given until next week. The suggestion for this latter Salon appears to have arisen from the embarrassing number of works that annually claim admission into the French exhibition. This number, writes the Minister of Public Instruction, in his Report to the President, is too large for general instruction in art, "and yet the council, which is composed of artists, amateurs, and administrators, who all take a lively interest in the efforts of modern art, feel the necessity they are under of allowing as many young artists as possible to have the opportunity of making a fair appeal to the public." They cannot and, indeed, do not wish to exclude a large number of meritorious works annually sent in; but, on the other hand, a more rigorous principle of selection has become necessary, and it has seemed possible that a solution of this difficulty might be found in the plan of holding every third year an exhibition of works carefully chosen by a competent jury from among those already submitted to the test of public opinion. Perhaps this prospect of reappearance among the best company after three years may tempt English artists to exhibit more often at the French Salons. It is strange how few do so at present.

In the works in process of execution at the Via dei Colonnesi in Rome, beneath the remains of the temple of the Sun at the Quirinal, a very beautiful mosaic pavement has been discovered, which, according to the papers, will be transported to the Capitoline Museum.

A new Industrial Museum and a Museum of Copies is projected to be built in one of the suburbs of Brussels. A commission has already been appointed to arrange for the exchange of casts with foreign museums. South Kensington will, no doubt, be able to give great help.

The *Portfolio* states that Mr. Cecil Lawson, whose grand landscapes attracted so much attention at the Grosvenor Gallery last summer, has now on hand several important works. The first is a very large picture with portraits of two young ladies set in a fine English landscape; the second is a desolate landscape—seen in the early morning—with lurid storm-clouds drifting over it; and the third is, according to the *Portfolio*, "a highly-suggestive and poetical picture that leaves an impression like that of a weird old German ballad."

We have before mentioned the valuable *History of Painting*, by Dr. Alfred Woltmann, which is being published by the firm of E. A. Seemann, of Leipzig. The first part of this exhaustive work is now finished, comprising a very full and clear account of painting in ancient times—Egyptian, Greek, and Roman—by Dr. Karl Woermann. We have never, in any History, seen so many illustrations of the paintings of antiquity as are given in this. Some of these, taken from photographs of wall-paintings never before published, except perhaps in the journals of societies, have great interest, and will be new to most readers. In the second part Dr. Alfred Woltmann begins his history of mediaeval painting, which is also abundantly illustrated. This is divided into periods. The first period comprises early Christian painting in Rome, illustrated by the works in the Catacombs; the mosaics at Rome, Ravenna, and elsewhere; the Early Middle Ages; Miniature-painting; the Carolingian period, and Byzantine painting. The second period deals with the Middle Ages in their highest development, and enters first upon "Miniature-painting," "Mosaic" and "Glass-painting;" this period is not yet finished.

An interesting article on Lionardo da Vinci, by Clarence Cook, appears in the current number of *Scribner's Monthly*. Though it is written in a popular style, its information is accurate, the writer having evidently consulted Uzielli and all the latest authorities. The illustrations given of Lionardo's mechanical devices make it especially valuable, as few persons are aware of the exact nature of his curious inventions, though they often hear of his marvellous genius for mechanics. Several of the "devices" here given are remarkable as containing the principle of contrivances in use at the present day.

An illustration is given in this week's *Graphic* of the ancient monumental slab found at Carlisle some weeks ago in the course of some excavations. It is surmised, from two lions and a figure holding a mask which occur on the top of the monument, that it has some connexion with the worship of Mithras; but the figures of the woman and child are curiously modern in style, and are placed in a niche exactly after the fashion of a mediaeval Madonna and Child. Mr. R. S. Ferguson promises a full account of this perplexing monument to the Society of Antiquaries shortly. Perhaps he may be able to explain its seeming contradictions.

A new group, with a pleasing history, has been placed in the upper corridor of the Bundespalast at Bern. It is the gift of the citizens of Toulouse to the Swiss people in memory of the hospitable reception and nourishment given to the soldiers of the French Army of the East when they were driven by the Germans to cross the Swiss frontier. The group represents a wounded French Mobile Guard sinking exhausted into the arms of Switzerland, personified by a Swiss maiden. The pedestal bears the inscription: "La Suisse recevant dans les bras un Mobile Français. Groupe offert par la ville de Toulouse à la Suisse." M. Alexandre Falguière, of Paris, is the sculptor.

We welcome the appearance of a further edition, much revised and considerably enlarged, of M. Charles Clément's volume *Michel Ange, Léonard de Vinci, Raphael* (Paris: Hetzel). The book is evidently taking its position as what may be called a standard book, unless the word "standard" is to be restricted to books that are exhaustive and final. To exhaustiveness M. Clément makes no claim, or how, in less than four hundred pages, have discussed the art of the three consummate masters? M. Charles Clément is an investigator, but he is not of those who let years slip while verifying very minor statements; he has too just a conception of what it is to be a cultivated writer and student, not addicted to one small speciality. The generally intelligent reader will not fail to find in M. Clément's book what he wants, and it does not precisely answer in French or English literature to write books by no means for the public, but for a dozen particular specialists. M. Clément's book is for a cultivated public. It presupposes some knowledge on the part of the reader, but it does not presuppose too much. We have followed with very marked interest the section of the volume which the author has devoted to Raphael. The treatment is eminently sane. The comment is throughout criticism, and is never lost in the hysterics of a fervid eulogy. Raphael is no demi-god for the cool French critic, but a facile and gifted artist, in the abundance of whose works a powerful inspiration was sometimes missing, and "whose real genius was his admirable instinct for beauty." Further, it may be noted that the sanity of M. Clément's judgment forbids him to extol the work of either great period of Raphael's life at the expense of that of the other. For this author the Urbinate is alike unique in his practice at Florence and his practice at Rome; and with an equal appreciation the critic pursues the painter from the time of the earliest work which can claim independence of Umbrian control to the latest of that series of Madonnas of which the *Madonna di San Sisto* is perhaps the most profoundly beautiful and queenly. This book should find an English translator, just because it is a book for the many—for the busy an invaluable handbook. The sagacity of M. Clément stands adroitly midway between the untempered enthusiasm of the inspired art-critics and the somewhat weary burrowings of exclusive research. Its literary qualities are not of the highest or most brilliant, but neither is it dull and unconscious of the very existence of literary quality at all. On the contrary, the book is executed with that inviting lucidity and exquisite order which, beyond the range of French and English criticism, are, perhaps, hardly to be discovered.

The death is announced of M. Antoine-Augustin Préault, the sculptor, in his seventieth year. He was a pupil of David, and threw himself with great vigour into the Romantic movement of 1828. He produced a great number of statues, busts, medallions, and bas-reliefs, many of them for the parish churches of Paris, while specimens of his art are also to be seen at the Luxembourg and the Louvre.

The *Kunst-Chronik* gave last week a long obituary of Friedrich von Nerly, a German painter who was the youthful contemporary of Cornelius, Overbeck, and the other founders of modern German painting, and who studied under them while they were in Rome. A journey to South Italy directed his taste towards landscape, which he has ever since practised. Nerly never returned to Germany except perhaps on a short visit, since he first left it as a mere boy; and he may almost be reckoned an Italian painter—even his name, originally Nehrlich, having been Italianised. He is specially celebrated for his views of Venice, where he has resided ever since 1837. One of these—a view of Venice by moonlight—was so popular that the painter was commissioned to repeat it thirty-six times. It has also been reproduced in endless variety by photography and engraving. No one, indeed, ever painted so many views of Venice as Nerly—Venice in all conceivable aspects, always Venice. He was, indeed, so well known in the town of his adoption that he almost formed one of its features—at all events, for German artists, who were accustomed to assemble round him at the Café Florian, where every evening this popular old painter was to be found surrounded by an artistic little court. He was president of the German Union, and a public funeral was therefore accorded him, which, it is said, made quite a sensation in Venice.

The *Gazette des Beaux-Arts* has at last finished with the Universal Exhibition, and now returns to subjects of wider artistic interest. In the first article, M. Charles Blanc criticises the arrangement of the Tribune of the Uffizi at Florence, which, professing to contain only the supreme masterworks of art, and really containing many of these, is yet suffered to retain many other works of doubtful origin and inferior merit. The present directors of the Uffizi hesitate to alter the decisions of their predecessors; but, considering the immense amount of knowledge that has been gained in art matters since the Tribune was arranged, M. Blanc thinks that they are called upon to undertake this responsibility, and by a simple transposition of some of the paintings of the Uffizi to make the Tribune a veritable little treasure-house such as he would fain see as part of every large gallery. "The Arts at the Court of the Malatesta in the fifteenth Century" is the title of an article by M. Charles Yriarte, who gives a vivid picture of the infamous tyrant Sigismond Malatesta, who, after murdering two wives, sought to make reparation by adoring his celebrated mistress Isotta Rimini, afterwards his third wife, whom he caused to be celebrated both by artists and poets. A bust and two medals of her are given in illustration. M. Havard discourses on two portraits by Rembrandt in the Van Loon collection, now passed into the possession of the

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Baron Gustave de Rothschild. One of them, a portrait unlike Rembrandt's usual type, is engraved by L. Flameng. It represents a handsome, self-satisfied young man in grand costume. M. Ephrussi, continuing his articles on Dürer's drawing, brings his subject down to the journey in the Netherlands, and the drawings made by Dürer during that time (1520–21). M. Gonse gives some particulars concerning the bust of Filippo Strozzi, which we have mentioned before as having been lately added to the Louvre; and M. Eugène Muntz reviews the new biography of Holbein, by Paul Mantz, appending to the article an etching of the horrible and painful *Dead Christ*, attributed to Holbein, in the Bâle Museum.

THE number of the *Gazette Archéologique* concluding the series for 1878 has just appeared, and we are glad to notice among its plates an engraving of the very interesting piece of archaic Greek sculpture found at Tanagra, in Boeotia, in the early part of 1874. Accompanying the illustration is a short article by M. Albert Dumont, who speaks from a personal inspection of the sculpture in the local museum of Skimatari. The representation is that of two male figures, inscribed Dermys and Kitylos, standing side by side to the front, each with one arm round the neck of the other, and both supporting a kind of entablature which rests on their heads. M. Dumont thinks that the art is a little earlier than that of the oldest of the metopes of Selinus, in Sicily, and in this opinion it is likely that he will obtain general consent. The figures are in high relief, and, according to the inscription on the plinth, this piece of sculpture was erected in memory of Dermys and Kitylos by a certain Amphalkes: Ἀμφάλκης ἔστασ' ἐπὶ Κιτύλωι ἠδ' ἐπὶ Δέρμι. The first plate of this number of the *Gazette* gives two vases from the Paravey collection, one of which is interesting as being signed by the vase-painter Sosias, hitherto known only, it appears, by an elaborately-drawn vase in the Berlin Museum. In the present instance the drawing consists of a Satyr sitting on the ground, *to the front*, his knees raised to the level of *his throat*, and both hands placed on them, *recalling*, as Baron de Witte, who writes the accompanying article, points out, the well-known silver coin of Naxos. M. de Witte places the vase about the middle of the fifth century B.C.

BY an error of transcription it was stated (ACADEMY, January 11, p. 39) that "Isaac Ostade was born in 1649 at Harlem, not in 1657 at Amsterdam." It should be, "Isaac Ostade *died* in 1649 at Harlem, not in 1657 at Amsterdam."

THE STAGE.

The Dramatic List: a Record of the Principal Performances of Living Actors and Actresses of the British Stage. Compiled and edited by Charles Eyre Pascoe. (Hardwicke & Bogue.)

MR. PASCOE'S new compilation is on the plan of the old *Thespian Dictionary* of 1805, which purported to contain biographies of the principal players of that period, "interspersed with numerous original anecdotes." Brief memoirs of some two hundred performers are comprehended in this *Dramatic List*; with, in lieu of original anecdotes, a liberal supply of extracts from the newspapers setting forth and celebrating a variety of theatrical triumphs. Of course these quotations are usually of a laudatory kind, and so far resemble those critical notices of her acting which Miss Snevellicci was wont to cull from the provincial journals and paste into her scrap-book. Mr. Pascoe does not affect to be a dramatic critic, and carefully withholds his own opinions touching the histrionic personages and performances he enumerates; he accepts responsibility, however, with regard to the selection of the criticisms following in turn each biography. The book is avowed to be in the nature of an experiment, and apologies are tendered on the score of its incompleteness, the compiler hoping in future editions to remedy the obvious imperfections of the present publication. It may be suggested, therefore, that the work is far too redolent of old newspapers; that the judgments cited are often absurdly partial; a feeling of oppression being induced by such undigested masses of hasty and diffuse panegyric. What happens to have been said in the past by the defunct organs, the *Morning Herald* or the *Morning Chronicle*, can matter little enough at the present moment; nor does much interest attach at any time to the ephemeral decisions of divers journals touching plays and players. In the memoir of Mrs. Bancroft it is very unnecessary to narrate and discuss the plots of all Mr. Robertson's comedies; and the chief events in the career of Mr. Boucicault might surely have been recorded without the addition of so many verbose accounts of his dramatic compositions. Such productions as *The Dramatic List* should be valuable as concise registers of fact; Mr. Pascoe has troubled himself too much about opinions that are in truth of little worth. At the same time his industry should be recognised; his book must have involved considerable painstaking, and will certainly have its uses with regard both to the profession it immediately concerns and to the more general public. The compiler hints that his undertaking has not been very fully assisted by those who might be deemed chiefly interested in its welfare; certainly it is strange that the players who are usually so solicitous of fame should not have furthered this attempt to give them a *Men of the Time* all to themselves.

Biographies of the late Charles Mathews, Samuel Phelps, and Alfred Wigan are presented, for those actors were yet alive when Mr. Pascoe went to press with his book. It is difficult, however, to account for the numbering of the late Mr. Edmund Phelps among living performers: he died April 2, 1870. And while there is ample mention of very obscure comedians—who may be classed with that President of the Royal Academy of whom Sir Walter Scott spoke derisively as among the "celebrated people whom nobody ever heard of"—many artists of distinction are left altogether unnoticed. To Mr. Wigan's memoir should be added some account of the career and theatrical services of his wife. Of our operatic performers Adelaide Kemble alone obtains enrolment on Mr. Pascoe's list. If singers are to be counted among actors and actresses, biographies should be furnished of Mr. Sims Reeves, Mr. Santley, and Mdme. Bodda-Pyne, to name no others. And why should there be omission from the list of Mr. Walter Lacy, who, although retired from active service upon the stage, still instructs the operatic pupils of the Royal Academy of Music in elocution and theatric art? Mr. Pascoe notices a nephew of the late Frederick Robson but does not a son of that eminent comedian still survive? The book, by the way, affords abundant evidence of family or hereditary disposition for the profession of the stage. The Farrens and the Fishers have maintained their connexion with the theatre during four generations. The names of Kean and Macready have disappeared from the playbills; but the Kemble family finds a representative in Mr. Henry Kemble, an actor of genuine humour at present attached to the Prince of Wales's company, and Mrs. Scott Siddons is known to be the great-granddaughter of John Kemble's sister, England's most celebrated actress. DUTTON COOK.

MUSIC.

THE Borough of Hackney Choral Association gave its second subscription concert at Shoreditch Town Hall on Monday. As usual, the programme contained some pieces seldom heard in public. These were Handel's Chandos Anthem "O praise the Lord with one consent" and Mendelssohn's 114th Psalm—one of the grandest of the composer's choral works, and one in which the choir was heard to special advantage. The second part of the concert included Mozart's "Jupiter" symphony, a part-song by Benedict, Beethoven's trio "Tremate, empj, tremate," Faning's "Song of the Vikings," and Rossini's overture to the *Siege of Corinth*. The soloists were Miss Annie Marriott, Mr. Frank Boyle, and Mr. Frederic King—all pupils of the National Training School of Music, South Kensington, each of whom produced a most favourable impression. The third concert will be given on March 10, when Dr. Bridge's oratorio *Mount Moriah*, Schubert's unfinished symphony in B minor, and Mendelssohn's *First Walpurgis Night* are to be performed.

THE Philharmonic Society has issued its prospectus for the coming season, which will extend from February 6 to July 2. Eight concerts will, as usual, be given, and the programmes of the first four are announced. The only important novelties promised in these are Brahms's second symphony, and the final scene from *Die Walküre*, which Herr Henschel is to sing at the second concert. We regret to see that the society adheres to its practice of giving two symphonies at each concert. For the average hearer far too great a strain on the attention is involved in having to listen to two such works in addition to a concerto and two or three shorter pieces in one evening. The artists already engaged for the concerts are Mdme. Arabella Goddard, Herr Joachim, Mrs. Osgood, Miss Thursby, Mdme. Patey, and Herr Henschel. It is hoped that Mdme. Schumann will be able to accept an engagement for the fourth concert.

THE Lower Rhenish Musical Festival is to take place this year at Aachen (Aix-la-Chapelle). Beethoven's "Missa Solennis," Schubert's symphony in C, Schumann's symphony in B flat, and Bruch's "Lied von der Glocke," are to be the chief works produced.

THE *Neue Zeitschrift für Musik* announces that Wagner has completed the score of his *Parsifal*, and that the pianoforte score, which is being prepared by Herr Kellermann under the superintendence of the composer, will shortly be published. It states that the production of the work at Bayreuth is definitely fixed to take place in 1880.

NEW PUBLICATIONS.

Acton (A.), Child's Delight, with many Illustrations, 4to (Routledge) 2/6
Adams (D.), Book of Epigrams, cr 8vo .....(Routledge) 3/6
All the Year Round, vol. xxi., new series, roy 8vo. (Office) 5/6
Baker (Lady), Half Hours with my Girls, 12mo (Hatchards) 3/6

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Barclay (R.), Sermons, with a brief Memoir, 8vo (Hodder) 8/6
Barlow (G.), The Marriage before Death: a Tragedy, cr 8vo ..... (Remington) 7/6
Bells of St. Stephen's: or, Changing Scenes, 18mo (S. P. C. K.) 1/0
Birt (W. R.), Handbook to the Law of Storms, 8vo (Philip & Sons) 5/0
Birthday Book of German Literature, 32mo (Simpkin, Marshall & Co.) 2/6
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LITERATURE.

Warren Hastings: a Biography. By Captain Lionel James Trotter. (W. H. Allen & Co.)

This is an attempt to furnish "a clear, interesting, and impartial account of the great Governor" of India; and is acceptable as a corrective of the exaggerations and overwrought rhetoric of Macaulay's brilliant essay. It is carefully and clearly written, and although it errs, as might be expected, in palliating and excusing acts for which no true justification can be found, it is far more correct and trustworthy than the memoir to which the majority of Englishmen are indebted for a knowledge of Warren Hastings. Justice to a great man demands that his memory should not suffer from the influence of a one-sided and party writer, however seductive his style, however specious his arguments. Few men have suffered more from the effects of hostile eloquence than Warren Hastings; and notwithstanding his many and great abilities he showed himself singularly incapable of appreciating the gravity of the charges brought against him, and of repelling them with suitable vigour. His heavy, cumbrous defence of himself before the House of Commons wearied and worried the hearers, and materially helped in making up their minds that he should be brought to trial. Impey, who was involved with Hastings in some of the charges, and upon whom Macaulay has poured out vials of wrath most bitter and acrimonious, soon brought the House round to his side, and by a spirited and skilful defence won a triumphant acquittal. Hastings underwent the tortures and ruinous expense of a seven years' trial, which might have been avoided but for the injudicious zeal of his friends and his own unskilful management. A brilliant scene in our history would have been lost, but the pomp of the tribunal and the eloquence of the accusers might well be spared if the virulent party-spirit which actuated and directed the prosecution could be hidden for ever, and the odious mockery of the trial forgotten. Hastings had many faults, but he was the scapegoat of a generation worse than himself and bore the obloquy of many sins and wrongs which he had done his best to suppress. The rapacity of the Company's servants in India had raised a cry which reached even England, and the boundless vices and arrogance of the returned nabobs excited a strong animosity, sharpened in some quarters by covetous envy. Burke's acute sense of justice was deeply wounded by the sight of wrong which reached him, and his vivid imagination worked him up into a frenzy of hatred against the man whom he deemed the chief oppressor, so that he could listen to no defence, and would admit no palliation or excuse. He was honest in his aversion, but how far party interests actuated those who supported him is a question which must be here passed by. No man ever conducted the government of a country under greater difficulties than Hastings; but he had not merely to carry on a government, he had first to form and establish it. Clive had effected the conquest of a large country: it was left to Hastings to discern the true character of the acquisition, and to consolidate and mould the territorial possessions of a trading company into the nucleus of a mighty empire. Ill-supported by the directors of the Company at home, often thwarted and opposed by the Ministry, and served by many whose rapacity he had to curb, he was harassed and hampered during a great part of his government by colleagues who were sent out to oppose him, who on every occasion made him feel the power of a tyrannical majority, directed by the cold, crafty, and envious malignity of Philip Francis, their leader. But the far-seeing policy and unquailing energy of Hastings triumphed over every obstacle. He worsted every foe, he left a settled government where he had found anarchy, an administration in which purity had taken the place of corruption, and courts in which the meanest native might obtain justice. He sailed for England to encounter a bitter persecution, but he was followed by the regrets and good wishes of a vast population who admired and loved him as a great and good ruler, and the nobleness of his character is still a tradition among their descendants.

In April 1795, Hastings was acquitted by the House of Lords of all the crimes laid to his charge, and a few years later both Houses took an occasion to pay him the greatest respect and honour. Of the twenty articles of impeachment many were abandoned, but upon all he obtained a full acquittal. In 1841, nearly half a century afterwards, Macaulay availed himself of the occasion afforded by the publication of Gleig's *Memoirs of Hastings* to write his celebrated Essay for the *Edinburgh Review*. Such a supporter and admirer of Parliamentary authority might have been expected to show more respect for the verdict of Parliament; but, says Captain Trotter, "had Burke and Fox been Tories instead of Whigs, it is very probable that Macaulay would have done more justice to the moral worth of the 'ablest of the able men who have given to Great Britain her Indian Empire.'" As it was, he revived some of the charges against Hastings, and enforced them with all the power of his rhetoric. He showed himself the adversary seeking a conviction rather than the historian passing an impartial verdict. In every instance his censures are harsh, but in the most serious charge of all, the execution of Nand Kumar, he has suppressed some important facts, and condemned Hastings and Impey as guilty of nothing short of a judicial murder. He says:—

"The crime imputed to him (Nand Kumar) was that six years before he had forged a bond. The ostensible prosecutor was a native. But it was then, and still is, the opinion of everybody, idiots and biographers excepted, that Hastings was the real mover in the business."

This may have been Macaulay's opinion, but he ought to have given his readers the opportunity of judging the value of Hastings' own statement, solemnly made on oath before the judges who tried Nand Kumar, that he had never directly or indirectly countenanced or forwarded the prosecution. Macaulay has also suppressed the fact that three judges sat with Impey on the trial, and when he asserts that "Impey would not hear of mercy or delay," he leaves it to be inferred that efforts were made to save the culprit; but, says Captain Trotter, "not a finger was stirred in his behalf, either by his native or his English friends," not even by those members of the Council who had supported him against Hastings. A petition to the Council from the wretched culprit was entrusted to Clavering, one of the members, on the day before the execution; but it was not presented till the sentence had been carried out, and then Francis and his colleagues demanded that it "should be burnt by the common hangman as containing libellous matter against the Judges of the Supreme Court." Macaulay also urges that the culprit, "bad as he was," should have been spared because he was a Brahman—which was true—and "the head of their race and religion"—which was not true. The moralist who was so stern against Hastings and men of high degree did not feel in this case that the convict's position heightened the crime of which he had been found guilty. In three cases—those of the Rohillas, the Raja of Benares, and the Begums—it is impossible to acquit Hastings of wrong-doing. In the first and last of these cases he might have been to some extent deceived by the crafty Nabob Vizier, and he certainly had to bear the obloquy of that ruler's cruel proceedings; but in each he acted with a hard unfeeling tyranny. He was hard bested; the necessities of the Government were great and pressing, and policy no doubt overrode every other consideration; but whatever the end in view, the means taken to accomplish it were unjustifiable.

Notwithstanding the vehemence of parts of Macaulay's accusations, he had at heart a real admiration of the man, and does full justice to "his honourable poverty." His final summary of Hastings' character is not unfair, and recognises his many noble qualities. But perhaps no more important testimony in favour of Hastings can be found than that of the Marquis of Wellesley. Lord Mornington had been one of the most active opponents of Hastings, and had sought to be made one of the managers of the impeachment. He went to India with a strong prejudice against Hastings: he returned full of respect and admiration.

JOHN DOWSON.

South Africa and its Mission Fields. By the Rev. J. E. Carlyle, late Presbyterian Minister and Chaplain, Natal. (James Nisbet & Co.)

At a meeting of the General Presbyterian Council, held last July at Edinburgh, it was

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resolved that statistical and other information respecting the Churches labouring in Southern and Central Africa should be collected, and that Mr. Carlyle should put this information into shape. He has performed his task thoroughly well, and has produced a very interesting and instructive book, singularly free from bigotry and sectarianism. To all the Churches represented in the mission field of South Africa he gives their due; he does not exclude the Roman Catholics, and even of the Anglican Ritualists he can speak without bitterness.

South Africa seems to have a special attraction for the Evangelical Churches of Europe. We find separate missions established not only by various religious bodies from England and Scotland, but also from Germany, Switzerland, France, the United States, Norway, and Russian Finland. All the bodies of Protestant Christians act in harmony; they agree among themselves not to interfere with each other's teaching; each one has a separate district allotted to it, into which the others do not intrude. The same system has, we believe, been adopted among the Protestant missionaries in Polynesia; it is one which cannot be too highly praised, and it will be to be lamented should the aggressive action of the Ritualistic party in the Church interfere with this truly Christian concord, as appears to be the case in Basutoland.

The earliest Christian Church in South Africa was, of course, that of the original Dutch settlers, which is now not only the largest Colonial Church there, but has latterly been doing good service in the South African mission cause. The earliest of the foreign missions was the Moravian, which in 1737 sent the apostolic Georg Schmidt to the Cape.

For the actual results of the labours of the several missions we must refer the reader to Mr. Carlyle's work. He has carefully collected all the statistics available, and from the general tone of moderation and sound sense which pervades his book we do not hesitate to trust him.

The total number of native adherents he reckons at 180,000, of whom 35,000 are communicants. The progress of Christianity is much more rapid in South Africa than in India; the reason of this, says Mr. Carlyle, is readily seen.

"In India Christianity has to contend with an ancient compacted civilisation, with which its gigantic superstitions are so intertwined that to separate them seems almost to rend life away. . . In South Africa, on the other hand, Christianity and civilisation are one, and the attractions of both are combined. The thinking native readily appreciates this double advantage."

That the civiliser and the teacher should go hand in hand was the view of Livingstone, and it is undoubtedly the right one. The native practice which has most distressed and perplexed the missionaries is polygamy: we are disposed to think they have made too much of it; before the advance of civilisation it must gradually recede; as long as women are no better than slaves, and slaves must be had to till the ground, the more wives a man has the richer he is; when he has to maintain them in decent comfort he will be careful how he multiplies additional expenses. Our author remarks:—

"The introduction of the plough will do much to emancipate the Kaffir wife, for so long as the land can be cultivated with the rude hoe her labours and those of her children can be profitably used; but she cannot hold the plough. Kaffir male labour must then intervene. Hence, indeed, the elevation in some measure of women among the Basutos and the Fingoes, as the plough has been largely introduced."

Mr. Carlyle has not confined himself entirely to mission information, but has "sought to glance, at least, over the wide field of educational, social, and other vitally important South African questions." He gives us an interesting sketch of the various native tribes of South Africa. These may be classed under four principal heads:—The aboriginal, dwarfish Bushmen, now driven by more powerful invaders to the desert of Kalihari and the wild gorges of the Drachenberg mountains; the Hottentots, the most susceptible to the influences of religion; the Kaffirs, the finest, the most numerous, and certainly the most difficult to deal with of the South African races (we fear there is little prospect of our wars with them coming to an end); the Zulus, of Kaffir origin, indeed, but made distinct and formidable about fifty years ago by the military skill of their chief Chaka. Mr. Carlyle brings against the Boers the old charge of having made slaves of the natives; and he approves of the annexation of the Transvaal. Without entering into the question of right or wrong, the impolicy of that measure seems to us sufficiently proved by our present war with Secocoeni inherited from the late republic. Mr. Carlyle considers the remedial measures to be adopted when tranquillity shall be restored. There have been six Kaffir risings, and each of them has found us unprepared. He recommends a militia law like that of Switzerland for the colonists. On the disarmament of the natives he lays much stress, though he does not overlook the difficulties of it. He follows Sir Bartle Frere in recommending the abolition of the tribal system; and he would put an end to the existing tribal system of land-tenure, and give the natives personal rights in the land.

In taking leave of Mr. Carlyle we heartily recommend his excellent work to all, of whatsoever denomination, who take any interest in mission work.

William Wickham.

The Educational Year-Book for 1879. (Cassell, Petter & Galpin.)

Good intentions and manifold diligence have done much for this book. The most recent and trustworthy authorities appear to have been consulted; calendars, prospectuses and school programmes have been collated, and packed together in a neat form; and the result is a longer list of schools, and a mass of more varied detail, both about them and the universities, than we have seen collected in any previous school directory. Here, however, all commendation must end. The compiler has given to the public all the material he has collected; but in collecting it he appears to have had no guiding principle, or sense of the relative value of different kinds of facts, and to have made no attempt at classification. It may be owned that the task of arranging under distinct categories all the confused and heterogeneous institutions which provide secondary education in England is not an easy one. The well-intended design of the late School Enquiry Commission and of the Endowed Schools Commissioners to grade the public schools of England, on a plan partly determined by the fees, partly by the curricula of instruction, and partly by the number of years occupied by the school course, proved, as is well known, to be impracticable, owing to the extreme dislike of school authorities to be designated by terms carrying with them so unpleasant a social significance as "Second Grade" and "Third Grade." Nevertheless, for practical purposes a rough classification, such as we should have thought indispensable to the parents for whom this book is prepared, might easily have been made. There are the ancient public schools such as Eton and Harrow, and the three or four modern foundations such as Marlborough and Clifton, which have also achieved the highest educational rank, and are in close connexion with the universities. Then there are the grammar-schools which have been reconstituted under the provisions of the Endowed Schools Act, and have received new schemes, either confirming them in the position of classical or university schools, or requiring them to accept the position of modern or intermediate schools, and, in some cases, of distinctly scientific or "real" schools. There are also cheaper boarding-schools of a more sectional character, either local, as the Devon and Norfolk County Schools, mainly for farmers' sons; or religious, as the High Church Schools founded by Mr. Woodard, the Friends' School at Ackworth, or the Wesleyan Schools at Sheffield and Taunton. Lastly, there is a ghostly multitude of little country foundations—grammar-schools only in name, too remote and insignificant to attract any pupils who want secondary education, too poor to be worth much trouble from the legislature in the fashioning of new schemes, and generally doing, if anything, elementary work of the humblest type. But to the editor of this volume all these institutions are alike. They all fall under the same general head of "Higher Schools and Colleges;" the only categories adopted are the letters of the alphabet; and Eton finds itself in the same list with a Scotch school at Brechin where the fees are 4*s.* per quarter, and with the Rothbury School in Northumberland, described vaguely as giving "a good commercial education and fulfilling Government requirements"—whatever they may be. On the other hand, a small number of boarding-schools which do not profess to be of the highest type, such as Lancing and Lichfield; and one or two Mechanics' Institutes, such as the Birkbeck Institution in London and the Salford Institute, are actually inserted under the name of "Higher Colleges and Universities," in the same list as Oxford and Cambridge, and are thus placed on a higher level than Rugby or Winchester. There is one point on which the more thoughtful parents are likely

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to desire particular information. In seeking to distinguish the good schools from the bad, they would like to know whether the school has or has not been brought under the influence of modern legislation by means of a new scheme; and in particular whether the governing body is a clique of the old type, renewed by the perpetual process of co-optation, or a responsible and representative council entitled to the public confidence. But this book will afford them little or no help. It simply states in some cases that there are "trustees," but gives no clue to the way in which they are appointed. It refers in some instances to the existence of a modern scheme under the Endowed Schools Act; but in the case of many of the re-organised schools omits such reference altogether. The value of the endowment, a most important factor in determining the status and possibilities of any given school, is another matter of detail on which readers will look in vain for any information in this book, although the data on this subject are very accessible in official Reports. The most unintelligible characteristic of the book is the principle—if any—adopted by the compiler in the selection of the schools. We cite one or two instances at random. In Leicestershire, Appleby Grammar School is mentioned, but the richer and more important foundation of Ashby-de-la-Zouch is omitted. One of the most prominent and flourishing grammar-schools of Northumberland is that of Morpeth, which is not even mentioned. In Lincolnshire, a little day-school at Grimsby for the sons of freemen is included in the list; but respectable and well-endowed grammar-schools of the second order, such as Alford, Sleaford, and Brigg, receive no notice; and even the ancient foundation of Louth—one of the richest and most important in the county, in which the present Poet Laureate received his education—is omitted altogether. Perhaps it is not surprising that comparatively modern country boarding-schools for the middle-class, established out of the funds of ancient charities—such as those of Borden in Kent, and Odiham in Hampshire—should have escaped the enquiries of the editor; but in such a case as that of the four great schools developed out of Aske's Charity, and governed by the Haberdashers' Company, it is difficult to tell why the two at Hoxton should be named, and the two at Hatcham—which are quite as large, and of a higher educational character—should be omitted, except on the assumption of extreme negligence, or of a hap-hazard selection of material such as goes far to deprive the book of any value as a complete educational directory.

It would not be right, however, to assume that the work is a mere accidental compilation of facts which could be cut and pieced together by a mechanical process. There is evidence at least in one sentence of the editor's own theory and personal acquaintance with the subject. By way of prefacing the few pages devoted to the subject of Girls' Schools and Colleges, he has this wonderful paragraph:—

"The Ladies' Educational Associations within reach of the Universities are largely helped by the co-operation of the professors and other teachers. Scholarships established by such associations are given mostly in connexion with local examinations, or with Colleges for Ladies."

Now, this is exactly the kind of oracular sentence which a person who feels bound to say something on a matter of which he is ignorant is fain to evolve out of a consideration of the fitness of things, or out of his inner consciousness. But there are, unfortunately, no facts which correspond to this general statement. At Cambridge there are two colleges—Newnham and Girton—not "educational associations;" and the particulars of their constitution, which are duly given in this book, show the statement to be inapplicable to them at least. If such a Ladies' Association exists at or near Oxford, its name and the names of the professors of the university who aid in its teaching will be new to the public and ought to be given. In London there *was* such a Ladies' Association, but it came to an end when University College determined to admit women to the teaching of its ordinary professors. And as to what are the scholarships which are given by these imaginary associations, or what are the "colleges for ladies" in connexion with which they are held, the reader of this book is left to conjecture for himself.

Considering the large increase of late years in the provision for the higher education of girls and women, the treatment of that subject in a book professing to give a comprehensive review of our educational resources must be pronounced extremely unsatisfactory. We can find no mention of the Ladies' College, Cheltenham, or of the North London Collegiate School for Girls—public institutions on a great scale, which have been in existence for several years, and which have proved to be the parents and models of many successors. The author appears never to have heard of any one of the eighteen large establishments of the Girls' Public Day School Company; nor even of the yet more important schools for girls which by means of the Endowed Schools Act have been erected on the foundations of ancient grammar schools, as at Keighley, Bradford, Exeter, Bristol, Stamford, and many other places. The multiplication of agencies of this kind is one of the most characteristic and important of the educational phenomena of our day, yet no one would learn this fact by consulting the *The Educational Year-Book*.

Such a compendium of information as this book purports to furnish has long been wanted; and every honest attempt to supply the want deserves respectful welcome. But if this new publication is in future years to take rank as an authoritative handbook on the subject, and to be worthy of its publishers' repute, its supervision should be entrusted to an editor who has some power of discriminating between significant and insignificant facts, some acquaintance with modern educational legislation and its effects, and at least a sufficient sense of proportion to feel that in devoting only six pages out of 344 to the provision for what he clumsily calls "Female Education," he is doing but scant justice to an important part of the subject with which he has undertaken to deal. J. G. Fitch.

Brian Boru. A Tragedy. By J. T. B. (Longmans.)

Brian Boru introduces itself as a tragedy written at long intervals, with no special object of publication, with no attempt at local colour or other attractions of the kind, and simply intended "to represent some of the permanent passions and emotions of human nature." This Preface is not unpromising, inasmuch as (with leave of certain persons of distinction) the art of poetry and the science of archaeology are two things which have not the least necessary connexion with one another.

The argument of the play (an old-fashioned but, to our thinking, almost indispensable furniture of epic and dramatic poetry, which J. T. B. has left us to supply) is as follows:—Ireland under the reign of its well-intentioned but not too vigorous king, Malachy, is a prey to domestic dissension and to the inroads of the Danes. The chief vassal-king, Mahon of Munster, is ill-affected, and his brother, Brian Boru, chief of Thomond, is not able to counteract his influence. At the time when the play opens, however, Brian has at last succeeded in urging the king to vigorous action, and a general effort against the Danes is resolved upon. The fair prospect is, however, again clouded by Mahon's misconduct, and the plan is postponed. Brian reaches his castle weary, despairing of Ireland's safety, and agitated between these feelings and those of affection and loyalty towards his brother. Meanwhile his wife, Kormloda, has plotted with Tiege, her son by a former marriage, the murder of Mahon as a means of her own aggrandisement. Tiege agrees to attempt the deed with his servant, Connor, and the two are overheard by an orphan Danish maiden, beloved by Brian's son, Morrough. She imperfectly catches the design, but hurries off at once to warn Brian, whose mind is in the already-mentioned state of distraction. At first, being ignorant of the personality of the conspirators, and merely hearing that there is a plot against his brother's life, he is eager to go to the rescue. But Kormloda's wiles prevent this: the chief, exhausted with his struggles, is overcome by sleep, and when he wakes it is too late. His brother is murdered; he succeeds him, he is free to save Ireland, and he does not know the guilt of his wife and stepson, but still he feels himself an accessory in the crime. The guilty parties remain undiscovered, and the crime is attributed to a rival chieftain, Maolmua, whom Brian, though in sore straits of conscience, attacks, honestly believing his guilt. King Malachy interferes, but his messages are distorted by his ill-conditioned son, Murtacher. War actually breaks out between Brian and Malachy, and is only ended by Murtacher's death and Malachy's voluntary renunciation of the crown to Brian. Still in grief for his half-involuntary sin, Brian accepts it, and victoriously wages war against the Danes. At last the murderer Connor, mortally wounded by his associate, Prince Tiege, reveals the whole history to Brian. The king at once denounces and repudiates Kormloda, and she with a strong faction of Irish joins the Danes. The final

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and historical battle of Clontarf is fought, and Brian atones by victory and his own death for his sin.

Such, omitting minor details, is the plot of *Brian Boru*. When the reader turns to the play itself, the first thing that is likely to strike him is that the author has a quite remarkable and exceptional gift of tragic verse. We are speaking deliberately when we say that in no living writer is this quality more marked. Most of our poets who write plays are apt to confound the versification of lyric or narrative poetry with that of drama, and this is a very decided blemish in their work. The verse of *Brian Boru*, on the other hand, is of unmistakeable tragic quality, as the following extracts will, we think, clearly show. The first is the soliloquy of the Danish maiden Ethnie after the confession of Morrough's love; the second, Kormloda's as her messengers are on their way:—

"Now he is gone. My head swims. I must rest.
For Love's keen joy is half akin to pain.
Oh painful pleasure! oh most happy pain!
He loves me, loves me, loves me. This dear lesson
I cannot learn too well. Oh memory!
Keep in thy treasure-house the record fair.
For never comes another day like this
Though days be full of joy and years be many.
But yesterday my life was in the bud:
The petals of its spring-time, maiden thoughts,
Were folded close over its unsunned heart
Waiting the touch of summer; but to-day
The sun of love has shone and its warm breath,
Making a blissful summer in my soul,
Bursts with its sweet compulsion and quick joy
The little bud, and life's bright flower appears."

Thus the Danish maiden. Now for the Queen:—

"Upon this sea of great expectancy
My courage, like a bark, doth rise and fall,
Now high, now low, now lost. Strange shapeless fears
Crowd on my spirit, and the silent night
Seems full of tragic voices. Hark! they hail me.
One calls me murderess, and another queen.
I must be both or neither. Well, what then?
A crown will hide the brand upon my brow.
And I will wear it so that none shall dare
To scan its aspect with too curious eyes.
Hark! I hear voices: Brian's with the rest.
This tells of baffled purposes. But now
My enterprise will draw resistless on
His lagging fortunes, and will guide them straight
To fame and glory."

Take, again, the following short phrases:—

"But that age gives privilege to scorn
I had put a cold phrase on a careless tongue
And left you to your spleen."

Or this:—

"You must promise fair,
But not too fairly, lest the nimble tongue
Should outstrip halting probability
And caper emptily beyond the goal."

Here is a fine touch in the threat of the hardened Kormloda to her shrinking accomplice:—

"No! *by the great hereafter of your dreams*,
I will not save you!"

Another, the Queen's soliloquy as the wretch leaves her:—

"He will need watching lest he live too long."

A good figure:—

"Affliction oftimes purges
Both men and states. The hammer strokes of fate
Ring on the world's great anvil, and knit close
The smitten nation. Sparks of strife fly off
And sundered parts are welded into one
In the white heat of anguish. But our chiefs
Are like rough flints—no union possible—
And at each stroke the scattered fragments fly
In wider severance."

Again:—

"I am for the work of every day,
A herb to mingle with your common food,
And not a flower to grace your festival."

Here is a specially Shaksperian passage:—

"That he did wrest and give a warlike turn
To moderate and peaceful messages.
Presenting at the sword's point and with scorn
(I learned the truth from his pale lips but now)
The scope and matter of my embassy."

Lastly, we may give the picture of the dead queen and murderess, Kormloda:—

"The steadfast gazing eyes,
Those windows of the soul, are open wide,
But look on other worlds; and all the face
Set to the conflict seems defiant still,
As if the great surrender had been made
With undefeated courage."

We are much mistaken if the ring of the notes that Marlowe first struck is not plainly to be heard in more than one of these passages.

In other respects J. T. B. is not quite so fortunate. His fable is, indeed, good and sufficient, but the characters which he has assembled for carrying it out lack strength and, in some cases, originality. The resemblance of Kormloda now to Lady Macbeth, now to the queen in *Cymbeline*, is a dangerous one. If Tiege does not so strongly recall Cloten it is because he is too colourless a person to recall anybody. The part of Murtacher is little more than a double of that of Worcester in *Henry IV.*; while Morrough and the Danish maiden Ethnie, though a virtuous and interesting pair of lovers, fail somehow to impress us with much belief in them as living beings. The vacillations of Brian's character, or rather the contrast between his intense patriotism and hardly less intense but less conscious ambition on the one hand, and on the other his horror and remorse at the means whereby he attains greatness and saves his country, is very well attempted, and in parts is not far from being a success. He is, however, too much given to what we fear we must call rants, which recall Dryden, and the worst side of Dryden, rather than Shakspere. His violence of language at Connor's confession and towards Kormloda appears unseemly and somewhat womanish; but perhaps we shall be told that we do not make sufficient allowance for Celtic character. From a literary point of view the great interest of *Brian Boru* is that the author has got what no amount of study would be likely to give him, and lacks only that which study can easily supply. This being the case, it does not seem unreasonable to look forward to some excellent work from him in the future. GEORGE SAINTSBURY.

Memorials from Journals and Letters of Samuel Clark, M.A., F.R.G.S. Edited with an Introduction by his Wife. (Macmillan.)

"HAUD facile emergunt quorum virtutibus obstat" not only the narrow margin available for the education of the youngest of ten children of a middle-class family in a provincial town, but also the limited range of admixture with the world where the family is a so-called "Quaker" family. Yet Samuel Clark, who was born at Southampton in May 1810, the youngest child of two earnest, God-fearing Friends, did so emerge, a great deal, we suspect, through the inheritance of his mother's sterling character and catholicity of views, and, it might be, through a strain of Cromwell blood in her veins, traditionally descending through Oliver's second son, Henry, to a maternal grandmother. Those who knew Samuel Clark in life, even more than those who study his photograph, must have noted the strange singularity of eyelids which S. Lawrence, the portrait-painter, once craved permission to copy, as Oliver Cromwell's peculiar type, and this though he knew not that there was an hereditary reason for it. Scant, but sufficient in early youth "for his father's plans for him," was the lad's schooling till thirteen and a-half, when he was turned into his paternal office or counting-house, and thenceforth had to acquire before, after, or at intervals of business such English, Latin, Greek, French, and Hebrew, as well as scientific knowledge, as he could amass.

An impetus appears to have been given to this studious life as it neared manhood by the coming of Prof. Maurice's father to reside at Southampton, and his resuscitation, by the help of "Samuel Clark, a young Quaker, between eighteen and twenty, of great promise and very remarkable mental powers," of the Mechanics' Institute and the Literary and Philosophic Institution, in which both gave courses of lectures, the elder lending to his young aide-de-camp much the same helping hand in secular study as his distinguished son, F. D. Maurice, so effectively held out to him in matters of faith. A reference to S. Clarke's letters and diaries shows that no day was without its set course of study, reflection, and added knowledge; until, in 1836, he went to London to join the firm of Darton and Son, publishers, of Ludgate Hill, ripe at the same time, after much pondering, for the great step of his life, which was decided though not suggested by his friend F. D. Maurice's *Kingdom of Christ*—namely, his baptism into the Church of England, in 1837. It would seem that within the next year or so he had resolved to enter the University of Oxford, and to harmonise, as far as possible, the duty of a member of a publishing firm with an interrupted university course; and though this scheme was one which involved seven years of "status pupillaris" (no small deduction from a no longer young life), we see by it that Clark's example of dividing himself between his London business and Oxford studies, and employing his evenings at Magdalen Hall in literary work to defray his college expenses, was rewarded with success mainly because it deserved it. Among the contents of his journals and letters there is more charm, we should say, for the general reader in his tours in Italy with Mr. Strachey, and in Greece, France and elsewhere with other companions, than in the acute and ever-weighty arguments with which, in letters to his mother and sisters, he built up the course of Christian belief which found him, on taking holy orders, a sound, temperate, well-informed Churchman, averse from all

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extravagances of doctrine, disinclined to binding heavy burdens by an outcry against balls and theatres, and bold enough to avow his practice of letter-writing on Sundays, because *inaction* is not *rest*, nor quietism the only way of spending the Sunday. We gather from Mrs. Clark's Introduction that after his return from Greece in 1844, Clark was known at Oxford as "Athenian Clark;" and some of his letters speak of such receptivity of the Romaic while he was in Greece that "he could read the Romaic newspapers as easily as Xenophon, and actually bought a fish on the seashore in the very words of Aristophanes" (p. 225). It is, we imagine, owing to Clark's comparative lateness in coming up to Oxford that his estimates of then current professors and dons, such as (Bp.) Jacobson and Prof. Sewell, Dr. Pusey and others, possess a curious interest; and it is certainly remarkable how early and how well he won the ear and the friendship of all with whom in the various stages of his life he came into contact, more, we should say, from his clearness of head and charm of conversation than from any great fascination of composition, for that process he was wont to reckon a labour and a difficulty.

It was in June 1843 that he dissolved partnership with Mr. J. M. Darton; in 1846 that he was ordained to the curacy of Heyford in Northamptonshire, whence he moved in a few weeks to the Vice-Principalship of St. Mark's Training College, Chelsea, of which Derwent Coleridge was then Principal. Here he made his mark by his lectures on science, geography, and Shakspere, and soon developed into a brilliant lecturer. Here, too, he began to feel that insight into men which made his principalship of Battersea so marked a success that all his compeers in education, all his numerous and diverse pupils, have been hearty in recognising his eminence. While at St. Mark's he published *Maps Illustrative of the Physical and Political History of the British Empire*, as well as other maps for the National Society, and took an active part with the Rev. F. D. Maurice as a lecturer in Queen's College, Harley Street. It was in 1851 that he became Principal of Battersea; and it is interesting to find in his letters of that period that, though a staunch ally and devoted admirer of Prof. Maurice and his friend Ludlow, he could not subscribe to the views they held on Christian Socialism. His Battersea days were no doubt the busiest and in much the brightest time of his life, though during that period occurred the heavy blow of his first wife's death, after nine years of uninterrupted happiness. This was in 1857, and the blow was sharp and sudden, a sole pledge of love being left behind in a delicate little invalid boy, who, through the utmost devotion of surviving friends, was reared to manhood and outlived his father by a few months. Samuel Clark's later years knew again the blessing and happiness of wedded love, through his marriage, in 1862, to the editor of the present Memoir, with whom to help in watching and tending his boy, and in pastoral work at Bredwardine, and afterwards Eaton Bishop on the Wye, the remainder of his too brief life sped happily and serenely, as well as usefully.

The diocese of Hereford, which he entered on resigning Battersea in 1862, needed such a man to take a leading part in educational matters, and found it in him; and he had leisure for completing his Bible Atlas, as well as part of the Book of Exodus, all Leviticus, and the Prophet Micah for the *Speaker's Commentary*. In a playful letter towards the end of the volume before us, he tells of a little elementary book (probably a contribution to the "Parley" series) which he had written thirty years before, and which the *Athenaeum* had pronounced a failure and what teachers did not want. In point of fact it was sold by hundreds of thousands. A sound, full, understanding man, all he undertook he loyally accomplished. But as early as 1868 he had a first premonition of the illness which seven years after proved fatal; and though he went about his avocations and found relief in relaxation from study, while subject to recurrences of it, the summer of 1875 found him overtaken by a severer attack, from which he was not destined to recover. He breathed his last, after a month's illness, in the house of a favourite niece at Cosham, in Hampshire, on July 17, 1875, at the age of sixty-five years. How conscientiously those years were spent his widow has told in a memoir of more than ordinary tact and self-repression.

JAMES DAVIES.

NEW NOVELS.

Through a Needle's Eye. By Hesba Stretton, Author of "Jessica's First Prayer," &c. In Two Volumes. (C. Kegan Paul & Co.)

Cecil Crofton's Repentance. By Vere Grey. In Two Volumes. (Chapman & Hall.)

Rachel Olliver, a Tale. In Three Volumes. (Macmillan & Co.)

Through a Needle's Eye is a well-intentioned but uninteresting story in two volumes. Ill-natured people might take its moral to be that it is not very wicked to steal what does not belong to us, if we can make good use of it ourselves, and that it is an act of heroism to return the stolen property to its rightful owner when our conscience becomes too uncomfortable to allow of our enjoying it any longer. So palatable a dose would not, perhaps, require much sweetening; and the authoress has certainly not been generous. We have, indeed, seldom read so dreary a story. The parish of Herford, in which the plot is laid, though by no means a cheerful corner of our territories, being, in fact, a mere row of fishermen's cottages, and destitute alike of lodging-house and pier, might, by a judicious selection of its inhabitants, have been converted into the scene of a pleasant story. We remember being struck by the exclamation of a particularly cheerful friend whose lot it was to live in just such a parish:—"I do not find it dull; but then—I thank God continually for having endowed me with a keen sense of the ludicrous!" Now, with a small amount of this commodity, Herford would have been no intolerable place; but, unfortunately, Herford is not humorous. There is nobody in the novel who could perpetrate a joke, and, if there had been, there is nobody else who could have appreciated it. There is, indeed, one feeble attempt at the humorous on the part of the authoress herself when the vicar's wife obtains nine plump chickens for her table at the price of one penny each, by purchasing them in their unhatched condition and insisting on their adoption by a parishioner's hen. This little incident is too good to be passed over hurriedly, and Mrs. Cunliffe's chickens occupy an important position in the story. The hero of the novel is a clergyman and a widower, with one daughter, a very silly little girl, whose name is Pansy. His half-brother, Richard, the black sheep of the story, having run away from home, is in consequence disinherited, and Justin, the clergyman, becomes heir instead. The old squire, however, repents on his death-bed, directs his stepson to burn the second will, and confides to him his forgiveness of his runaway son. It takes a long time to tell how the two wills had got into the wrong covers, and how, the first will being burnt instead of the second, Justin finds himself master of Herford; but it would take still longer to explain the process of reasoning by which this gentleman, clergyman and widower though he is, and knowing the mistake which he has made, persuades himself to accept the property and hold his tongue. Although we have no particular admiration for Justin's character, it is impossible not in some degree to sympathise with him in his long and pertinacious courtship of a lady named Diana—the daughter of a tipsy old squire in the neighbourhood—who, having accepted her suitor with alacrity, is smitten by a strong and sudden feeling of filial duty, and altogether refuses to fix the wedding-day. This courtship lasts for more than ten years, and it is conducted by means of an occasional *tête-à-tête* in Diana's parlour, within hearing of the squire's tipsy execrations. "How long," asks the unfortunate Justin, "is this to go on for you and me?" and the reader is tempted to add, *sotto voce*, "and for me?" The ten years, however, come to an abrupt ending at last. Matters are suddenly changed by the return of the Prodigal; for Justin, struck by the enormity of his sin, heroically hands over the property to its lawful owner. And now the happiness denied him in his days of worldly prosperity comes to him in his poverty. Diana's father unexpectedly marries again, and the resolute Diana herself is set free. Richard, too, by an opportune boat-accident, is rendered a cripple for life, and Justin is virtually Herford of Herford after all. Pansy's fate is less happy. Her engagement to a mercenary young man is dissolved on the loss of her fortune, and she dies broken-hearted at the inconstancy of her lover, whose real name is Robert, but whom she absurdly insists on calling Richmond, because she once spent a day with him at that place. Among the characters of minor importance is Justin's mamma, who is continually grumbling about her lot in life, and tossing back her cap-ribbons, of which she seems to have an unlimited supply. There is also the family lawyer, who, as may be supposed, is not a shining light in the profession. One or two oppor-

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tunities occur in the course of the story of which the authoress might have availed herself to make it less tedious: but they have all been neglected. Pansy and her papa spent a season in London, but we hear nothing about it beyond a vague mention of the day spent at Richmond, and of Justin's astonishing success in the capacity of public orator. In spite of the dark picture drawn by the authoress of Richard Herford's character, we had rather admired the spirit of independence shewn by his timely escape from his native parish, and hoped, when he returned, to hear something of his experiences abroad. But here, again, we are disappointed. He does not seem, indeed, to have been the villain represented, but he is hopelessly stupid and uninteresting. His most formidable oath is "By George!" and his most serious failing seems to have been a partiality for shipwrecks and desert islands.

A glance at the names of its chapters generally gives a pretty clear insight into the character of a novel. When we see among the "Contents of Vol. I." "The Heiress," "The Dinner-Party," "The Ball," "The Proprieties," "Vacillation," "The Dénouement," we may confidently expect *dramatis personae* who eat, dress, dance, and flirt, and in their intervals of leisure talk about trifles in very big print and uncultured English. *Cecil Crofton's Repentance* is an example of this sort of novel. It is the story of the quarrels of an unladylike and ill-tempered girl with her family and her suitors. This young lady, who begins by being supremely well-dressed and haughty, passes through various moods before her repentance is perfect. She is in turn supercilious, pert, sullen, and passionate. Even in her reformed state she is inclined to accuse her friends of "humbugging," and to be otherwise cynical and disagreeable; but towards the end of the story she becomes a new creature, tearful and repentant, and happy in the restored affections of a youthful colonel, whom she had, in one of her evil tempers, most cruelly dismissed to hunt tigers in the Indian jungle. This gentleman is a model hero: prudent, virtuous, and insinuating. We can give no better proof of his character than the neat little address with which he favours his lady-love when he finds her in a conservatory, and rushes intrepidly into an offer of his hand and heart:—

"I acknowledge that the hasty words I spoke just now deserve your censure, and I ask your pardon; at the same time I must, in my own defence, beg you to remember that the scene which I so unexpectedly came upon was not specially calculated to sooth the present state of my feelings, considering the deep and intense interest with which every one of your actions never fails to inspire me. . . . . Do not think me too presumptuous. Hitherto, absence, I have felt, was the only safety for me; but now I can delay no longer: and I feel the moment has arrived when I must place my fate in your hands. The devotion of a life will be yours, if you can—if you think such an offering worth your acceptance."

It is not great praise to say that *Rachel Olliver* is a better novel than *Cecil Crofton's Repentance*, but this is almost as much as can be urged in its favour. It is evidently a first novel, and, while there is about it some of the freshness and unconventional tone of a first novel, there is also all the crudeness, exaggeration of character and situations, and total inexperience in the construction of a plot. The story is not a complex one. Rachel Olliver's mother is dead, and Rachel, an impulsive and precocious child, is left to the tender mercies of a selfish papa. Mr. Olliver lives but little at home; but he engages, to take charge of his house and daughter, a governess for whom Ogress would be too flattering a name; and a considerable portion of the story is devoted to the disagreeable bickerings of Rachel's schoolroom and lesson-hours. The young lady is spirited enough to run away at last, and seeks the protection of her maternal grandfather, who receives her with open arms, and settles on his darling a fortune of 2,000*l.* a year. But Mr. Olliver marries a second wife—a pretty widow with a prettier daughter—and Rachel stupidly goes home to inspect her new relations. Conceiving a romantic attachment for her silly step-sister, she now submits to be duped by everybody for her sake. She is deprived not only of her independence, money, and other valuables, but of her lover, a complacent young member of Parliament, who, having flirted with both girls, ultimately renders the story pointless by marrying neither. Thus two heroines and a hero are left at the end of the third volume, not merely all unmarried, but all apparently satisfied with the decrees of fate, and in no hurry to change their condition. In spite of its revolutionary principles concerning selfish papas and cruel governesses, *Rachel Olliver* might have found favour as a story for girls. In its present form it has wofully outgrown its strength.

FLORA MASSON.

CURRENT LITERATURE.

The Book of Epigrams. Edited by W. Davenport Adams. (Routledge.) Mr. Davenport Adams has done useful work in collecting and re-editing a considerable number of English epigrams. All such collections are from the necessity of the case more or less indebted to their predecessors; but it is doubtless better that the work should from time to time be done afresh than that old collections should simply be re-issued with an appendix. The present volume contains more than a thousand epigrams, and omits few, if any, that we should expect to find in it. It has the advantage, too, of including some of the most recent of this class of composition, a decided advantage for the purposes of literary comparison as well as of mere curiosity. The editor has prefixed an Introduction dealing with the history and theory of the epigram, has appended to his specimens a considerable body of notes, and has added very useful indexes of authors, first lines, &c. The Introduction is very fairly done, though it contains a criticism of Martial which is not, we think, drawn from study of that poet in the original. It is also remarkable that Mr. Adams in dealing with Latin epigram does not so much as mention Catullus. Now, the connexion of Catullus and Martial is one of the most distinct instances of literary filiation on record; and it is in Catullus much more than in Martial that the departure of Latin epigram is clearly marked. The notes are for the most part useful and well designed, though Mr. Adams sometimes succumbs to the temptation of introducing unnecessary "views." Notes in such cases should be strictly confined to fact. Sometimes, too, he might, perhaps, have been more liberal of information. For instance, the interest of Coleridge's not very brilliant "Your poem must eternal be" consists almost wholly in its having been written on a poem of his own. With regard to various readings in the epigram it would hardly be reasonable to find fault with the editor. There is no doubt, however, that point and sense both require in the famous epigram on Nash's statue:—

"Wisdom and wit are *little* seen,
But folly at full length."

Not—

"Wisdom and wit are *seldom* seen,"

which entirely destroys the antithesis. In the equally well-known Chatham and Strahan epigram Mr. Adams gives the accepted reading:—

"The Earl of Chatham with his sword drawn."

There is another which makes better verse, and draws a picture perhaps more ludicrously descriptive of irresolution:—

"Lord Chatham with his sword half drawn."

It is sufficient, however, that Mr. Adams has produced a collection of English epigrams which cannot fail to be both amusing and useful.

Alcestis. By John Todhunter. (C. Kegan Paul and Co.) We have read Mr. Todhunter's *Alcestis* with a mixture of feelings, the most pronounced of which has been a species of wonder. We cannot imagine why Mr. Todhunter should have written it, and we can still less imagine why he should have published it. It is, we must hasten to say, by no means a bad book. Indeed, this is just the point that excites our wonder. Mr. Todhunter writes so well, and his critical faculty in preventing him from writing badly is obviously so sufficient, that we cannot understand how he failed to see that his work was not worth publishing. We have no glaring failure in language, in versification, or in taste to chronicle. Mr. Todhunter has even introduced a happy emendation on the legend by making Admetus suffer a three-days' trance before his death, so that his wife's sacrifice is resolved upon without his knowledge. But when we closed *Alcestis* not one single line of it dwelt in our memory; not so much as a phrase or an epithet survived. Of the particular flavour which is often present in the work of very faulty verse-writers and which entitles them to the name of poets there is not a vestige. Mr. Todhunter is not even an imitator of other men's ways. He is simply null. It may be said that this is an unjust criticism, because it partakes too much of mere divination and arbitrary assertion. The best answer to this is to give a score of Mr. Todhunter's verses:—

"*Admetus.*

With broken heart and withered life I come
To take farewell of thee, my gentle love.
Ah! would that now as coldly thou goest forth
From this my house unto the house of death
'Twas I lay there! I could not bear to think
When with glad nuptial hymns and torches bright
Smelling of joy as these of blank despair,
I welcomed thee in triumph, I should so
Have borne thee forth again. I thought to have
died
(As in sad sooth I did) on thy dear breast,
In thy dear arms. How happily, methinks,
If I had died for thee! And now thou art gone,
And I must live in the bleak desolate world
Without thee, and a second time endure
The dreadful pangs of death without thee! Oh!
'Tis I that walk in the grave; thou livest still
My enskied goddess! Cresilas shall carve
Thy image of the rarest ivory,
And in my chamber it shall smile my prayers
Some comfort back."

For our part we cannot call this poetry. And we cannot see that the story of Alcestis is worth telling over again in such verse as this in the track not merely of Euripides, but of Mr. Browning and Mr. Morris. As in *Laurella* so now in *Alcestis* Mr. Todhunter has shewn himself to be possessed of many things that go to the making of poetry, but not of the one thing needful. There have been times when such verse as his would

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have won very high applause. It is even now difficult, without a long digression, to show in black and white why it is not deserving of such. But that it is not—that it is not, indeed, poetry at all—there is no doubt in our minds whatever, no more doubt than that cockles are not wheat and that thistles are not barley.

MANY persons engaged in educational work justly complain of the want of a satisfactory text-book of geography, and we had hoped much on their behalf from a *Class-Book of Geography*, by C. B. Clarke (Macmillan and Co.). Though captious people might take exception to the expression "*attached* islands" under the head of each country as being hardly correct, and to the "historic sketches" as too brief to serve any useful purpose, there is, perhaps, not much to be said against the plan of the work, but with regard to the details the case is different. A few instances, taken almost at random, of the inaccuracies which the book contains will, we think, conclusively show that, without the most thorough revision, it can do no good to the cause of education. At page 78 we are taken aback by finding the English Channel defined to be a French Bay, and at page 167 we are told that "the Yellow Sea washes the coast" of China "about Nankin," whereas that city is some 200 miles from it. On pages 171-2 Mr. Clarke gets much confused; he is evidently not aware that foreign (not necessarily European) vessels are allowed to ascend the Yangtsze-kiang to Ichang, some 360 miles above Hankow, where he stops them; and that he has placed Hankow and Hanyang on the wrong banks of the Han; while with regard to "Von-chang . . . opposite the affluence [*sic*] of the Han," we presume that we owe that singular name for Wuchang to Mr. Clarke's having seen "Vou-chang" in some French work, probably Abbé Huc's, as he puts the joint population of the three places at the preposterous number of 8,000,000. On page 181 we learn that "the Straits' Settlements have only lately been placed under the Government of India," whereas the converse operation took place in April 1867. At page 208 Kilima-Njaro is said to be in the interior of Zanzibar, of which fact we feel sure that the Seyyid is unaware. On page 264 Mr. Clarke asserts that South America is "the uninhabited among continents," and yet he tells us (p. 10) that it has four inhabitants to the square mile, while Australia, which he defines to be a continent, has but one. Clearly Mr. Clarke cannot be recommended as a safe guide for school-boys in geographical matters.

Arundines Sturi. (Parker.) In this little book Mr. Robert Kennard presents us with a selection from the Latin poems of Muretus, Buchanan, Lowth, and others less known, occasionally adding a few specimens of his own composition. So much is Buchanan's once celebrated version of the Psalms forgotten, and so little are the Catholic hymns of Muretus known, even to Catholics, that to confront them anew and compare them together will hardly fail to give pleasure even to those who consider such reading wasted labour. One difference is quite perceptible: Buchanan executed his translation of the Psalms with all the skill he could command; Muretus, when he is writing for a sacred occasion, seems to write below his mark, and introduces, apparently by design, harshnesses of language and metre which he would have avoided elsewhere. He probably wished to give his hymns something of that ecclesiastical tone which seems inconsistent with perfect Latinity. At any rate, there is a striking difference between the odes for Christian festivals and the epigrams and other occasional pieces which are here laid before us consecutively. Many of Muretus's epigrams are as perfect as modern epigrams in Latin can be: a fact which will be patent to anyone who reads them side by side with those by other authors in Mr. Marnhull's volume. Of these little is to be said, but it might have been wiser, we think, not to have printed one after the other a very tame version in hexameters of "How sweet the moonlight sleeps upon this bank," and eleven hexameters of Milton's, merely for the sake of introducing twice over a verse by the latter in which the last syllable of *melos* is made long. The editor's own contributions are too much in the style of centos to be satisfactory.

DR. FRIEDRICH OETKER, member of the German Reichstag, has published a pamphlet in German and English, entitled *Constitution and Right in Heligoland* (Stuttgart: Auerbach; London: Trübner). It may readily be granted that Heligoland is neglected by the Colonial Office, and that the wishes of her inhabitants are misunderstood. By his *Helgoland, Schilderungen und Erörterungen* (Berlin, 1855), to which this pamphlet is in some sort a supplement, Dr. Oetker has qualified himself to speak on the subject. But unfortunately his "appeal to public opinion in England," though written in English, is entirely German in sentiment and mode of exposition. It is impossible for one unfamiliar with the facts to gather a clear conception from these pages, which take the form of a running comment upon recent reforms.

Where's Where? in two parts, by Edward Arthur Copleston (Griffith and Farran), is intended to be a work of reference for Somersetshire and the adjoining counties, with many novel and valuable features. The compiler has evidently expended upon it an infinity of labour, but we regret that an impartial verdict must be unsatisfactory. The method of arrangement is absolutely bewildering, and the facts are by no means uniformly accurate.

NOTES AND NEWS.

SEÑOR EMILIO CASTELAR has accepted the invitation of the Curators of the Taylor Institution to give a course of lectures on Spanish literature before the University of Oxford during the next summer term.

MESSRS. GRIFFITH AND FARRAN will publish immediately a work by Catherine Swanwick entitled *Hofer: a Drama.*

THE article on Pessimism, by O. Plumacher, in the January number of *Mind*—"A Voice out of the Pessimistic Camp raised in Defence of its Leader" (Hartmann)—has been supposed the work of an English writer under a *nom de plume.* It is really the production of a German-Swiss lady, Frau Olga Plumacher.

MR. EBSWORTH continues his work on the Civil War Ballads, collating, copying engravings, finding new ballads and materials for notes. If, when he is ready for press, the Ballad Society has not or cannot get money enough for the series, Mr. Ebsworth will issue it to a limited number of private subscribers. Mr. Ebsworth is also copying and annotating the titles of all the ballads in the Stationers' registers, 1558 to 1640, in Arber's *Transcript*, and intends to continue them to 1688, from the MS. registers themselves. The ballad-titles in the *Transcript* Mr. H. B. Wheatley had already copied out, with the intention of printing them for the Ballad Society.

MR. SAMUEL NEIL, of Edinburgh, is revising for a new edition his *Shakspere, a Critical Biography, and an Estimate of the Facts, Fancies, Forgeries, and Fabrications regarding his Life and Works.* Mr. Neil's annotated school edition of *Romeo and Juliet* is in the press; his *Henry V.* has been lately published. He has *Twelfth Night* and *Cymbeline* in hand—all for Collins's School Series.

M. PAUL LACROIX is engaged on a work to be entitled *XVIIe Siècle: Institutions, Usages, et Costumes*, which will be followed by a second on the Sciences, Literature, and Arts of the same period. They are intended to connect his four works on the Middle Ages and the Renaissance with his two volumes on the Eighteenth Century, so as to give a view of French society from its origin to our own days.

MESSRS. FIRMIN-DIDOT will publish toward the end of the year a monograph on *Saint-Michel et le Mont Saint-Michel*, by Mgr. Germain, Bishop of Coutances and Avranches, M. l'abbé Brin, and M. Ed. Corroyer.

MR. EDWARD DILLON LEWIS, whose paper on the "Codification of Criminal Law in England," read before the deputies of the Trades Union Congress at Bristol in September last, attracted considerable attention, is about to publish immediately, through Messrs. C. Kegan Paul and Co., a *Draft Code of Criminal Law and Procedure.*

MR. G. A. SALA'S "Hours of the Day and Night" in London, entitled *Twice Round the Clock*, illustrated with all M'Connell's elaborate drawings, will be issued next Monday by Messrs. J. and R. Maxwell.

MR. ALEXANDER GARDNER, of Paisley, proposes to publish by subscription a new edition of Jamieson's *Etymological Dictionary of the Scottish Language*, carefully revised and collated by Dr. John Longmuir, of Aberdeen.

MR. INGRAM'S British Association Address on the "Present Position and Prospects of Political Economy" is about to be published in German. The translation is being executed by Prof. von Scheel, and the publisher will be Fischer, of Jena.

A YOKOHAMA contemporary states that the Japanese Government have authorised the issue, by a Japanese publisher, of an edition of the Book of Genesis in Chinese, prepared for the Japanese by the insertion of the *kun-ten*, the work of the American Bible Society. This is the first portion of the Scriptures the publication of which in Japan has been authorised by means of the Government stamp; and, having in view the great distaste which the authorities have so long entertained to the introduction of foreign religions, the fact is significant and worthy of record.

THE lectures on Manzoni delivered last year by Prof. Angelo de Gubernatis in the Taylor Institution are being published, and are expected to appear next month.

THE *Transactions* of the Fourth Congress of Orientalists, held last September at Florence, are already in the press, and will probably be ready towards the end of the spring.

THE Rev. M. Kaufmann, author of *Socialism: its Nature, its Dangers, and its Remedies considered*, is collecting into a volume, to be published by Messrs. C. Kegan Paul and Co., a series of papers which have appeared in the *Leisure Hour*, under the title *Utopias: or, Schemes of Social Improvement.* The volume will contain chapters on "Lassalle and German Socialism" and "Karl Marx and the International."

PROF. W. WAGNER is engaged on a translation into German of Prof. Dowden's *Shakspere, His Mind and Art: a Critical Study.*

MESSRS. C. KEGAN PAUL AND CO. will shortly publish a little work by Mr. H. Schütz Wilson, to be entitled *The Tower and the Scaffold: a Miniature Monograph.* The book will be dedicated by permission to Field-Marshal Sir Charles Yorke, G.C.B.

PROF. J. R. SEELEY has been delivering in Scotland two fresh lectures on Bismarck and Cavour, Bismarck's work being treated as the necessary outcome of the causes set in action by Stein, who started and led the regeneration of Germany. With his method Cavour's is contrasted.

MR. FURNESS hopes to finish his new Variorum edition of *King Lear* in March next.

IT is likely that the French Government will authorise the publication by the Ecole des Chartes

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of a complete series of Charters in the different dialects of France from the twelfth century downwards. While England has so few charters in its native tongue after Anglo-Saxon times—all being in lawyers' Latin, or old French—France has a magnificent series, which will be of the highest value in illustrating the changes in the history of its language and dialects.

The Life Militant; a Series of Plain Sermons for Cottage Meetings, is the title of a volume which Messrs. Griffith and Farran have in the press for early publication.

The same firm will publish early in the spring a novel in two volumes, entitled *For a Dream's Sake*, by Mrs. Herbert Martin, author of *Bonnie Lesley*.

We have received a Catalogue of the Chess Collection of the late Prof. Allen, of Philadelphia—with the exception of that possessed by Von Heydebrandt der Laza, supposed to be the most complete chess library in the world. Among the really rare works included in it are to be found copies of Carrera, Cozio, Damiano (*editio princeps*), and Gianutio, of each of which not more than two or three copies are known to be in existence. Lucena, another equal rarity, is not in the list. A copy of Ruy Lopez in the original Spanish edition of 1561 is not so very rare as the compilers of the Catalogue think, and there is no rarity in any of the Italian translations. A MS. copy of six Blindfold Games of Philidor, of which no duplicate is known to exist, would be a valuable curiosity to chess-players. Although the library is almost complete in the ordinary chess works, both in theory and the literature of the game, it is singular that the standard work on the History of Chess, by Van der Linde, does not appear in the list. The collection is offered for sale *en bloc* for 3,000 dols.

Mr. Sidney J. Herrtage has in the press for the Extra Series of the Early English Text Society the Life and Letters of Thomas Starkey, one of the chaplains to Henry VIII. In 1871 the society printed Starkey's "Dialogue between Pole and Lupset, mainly on the Condition of England," Mr. J. M. Cowper editing it under the title of *England in Henry VIII.'s Time*, Part II. Prof. Brewer at first undertook to edit Starkey's Life and Letters, as Part I., or the Introduction to the book, but his many engagements preventing his carrying out the work, Mr. Herrtage has now done it in his stead.

Signor Carcano, the Italian Senator, who has translated Shakspere, has been elected a Vice-President of the New Shakspere Society.

A prospectus has been issued of the *Biblioteca juridica de autores españoles*, the publication of which is to commence on the 25th inst. It will be edited by Señor D. José Reus y Garcia, who has for twenty-seven years conducted the well-known *Revista General de Legislacion y Jurisprudencia*. This series, beside contributions from the most eminent Spanish jurists, will also comprise unedited works by some of the great juridical writers of former times—among others, those of Macanaz, the Conde de la Cañada, and De Eguizabal.

The Russian Academy of Science commenced its annual meetings at St. Petersburg on the 10th inst. Complaints are heard that the Academy has become a somewhat exclusive institution, in which the foreign element is unduly represented. The more youthful aspirants to scientific fame in Russia find no place in its membership. The same thing is true of its relations to native Russian literature. It is pointed out that the Academy reckons among its associates Prince P. P. Vyazemski, who possesses no standing in literature, while such writers as Tourgénief, Dostoyevski, Tolstoi, Ostrovski, and others are not Academicians. The Academy ought, it is argued, to hold public assemblies for the reception of members, as is done abroad. Such branches of science as anthropology, palæontology, &c., are entirely ignored. In short, the institution has lapsed into a state of routine, and must be reformed and developed before it will attract the sympathetic attention of the Russian community.

The *Revue Historique* for January has an article by M. Maspero, on "Egyptian Navigation on the Shores of the Red Sea." The writer's object is to gather together from the most ancient hieroglyphics at present decipherable the notices of Egyptian navigation and trade. The most ancient records from which he draws his information are those of the eleventh dynasty, about thirty centuries before the Christian era. The general result of his investigation is to show that the Egyptians of the age of the Pharaohs discovered much of the African side of the Red Sea, and were there, as elsewhere, the precursors of the Greek and Roman navigators. M. Gazier finishes his paper on "Henri Grégoire, Constitutional Bishop of Loir-et-Cher" (1791–1801). Grégoire was at once a sincere Christian and an ardent apostle of the Revolution; the careful study of M. Gazier sets before us the difficulties which beset him between the resistance which he met with from the orthodox, and the persecutions which he underwent from the fanatical revolutionists. M. Flammeront traces from documents the history of the Jacquerie in Beauvaisis in 1358.

The current number of the *Altpreussische Monatsschrift* has an interesting article by Herr Rogge, entitled "Sketches of Church Life in the Province of Prussia at the Beginning of the Philosophical Century." The writer traces the rise of an earnest school of pietists, at the head of whom stood Heinrich Lysius, minister of Löbenicht, and professor in the university, of whose life and teaching Herr Rogge gives a detailed account.

In the *Preussische Jahrbücher* Dr. Felix Hecht calls attention to the claims of Leibnitz to be regarded as a scientific jurist. Dr. B. Suphan begins a series of articles on "Goethe and Herder" during the period of their friendship, which came to an end in 1795. He publishes several hitherto unpublished letters which passed between them from 1789 to 1795.

Prof. Ezra Abbot, of Harvard, contributes to the November number of the *Library Journal* a paper showing the extent to which our standard works of reference still perpetuate the old and mistaken view as to the ancient mode of making paper from papyrus. The papyrus-plant belongs to the *Cyperaceae* or Sedges; it is an endogenous plant with a triangular stem, and to talk of its "inner bark" as Liddell and Scott do, or of its "thin coats or pellicles" with Smith's *Dictionary of Antiquities*, is an absurdity. Mr. Poole, of Chicago, entirely dissents from Prof. Justin Winsor's revolutionary proposal to abolish the Accession-Catalogue; and the general editor, Mr. Bowker, writes upon a "Co-operative Scheme of Subject-Entry," to be applied in preparing the second or subject-index volume of the proposed "Catalog" of the books most suitable for general libraries, which the American Library Association are ready to undertake as soon as the necessary expenses are secured by subscription or guarantee. Miss Godfrey has a somewhat severe criticism of the Index to the *North American Review* (vols. i.–cxxv., 1815–77); and the number concludes with a great store of library news and useful bibliographical information.

On the 15th instant there died at Berlin, in the sixty-sixth year of his age, Dr. Julius Frauenstädt, the devoted disciple of Schopenhauer, his editor, and the compiler of a Concordance to his works.

Johannes Proelss is about to write a biography of the late Karl Gutzkow, and begs for materials in the shape of letters, reminiscences, &c.

Victor Hugo's *Hernani* has just been translated into Russian, and will shortly be brought out on the stage at St. Petersburg. The translator is Sergius Taticheff, *Attaché* to the Russian Embassy at Vienna.

OBITUARY.

Mr. E. S. Dallas, well known for his connexion with the *Times*, died on the 17th inst, aged fifty-one years. A member of a Scotch family, Mr. Dallas was born in the West Indies. We believe that he was related to the Rev. R. C. Dallas, the friend of Lord Byron. His early education and training were conducted with a view to his entering the ministry of the Church of Scotland, but an unfortunate personal defect forced him to employ his talents in some other manner. On his arrival in London he obtained employment on the press, and until a recent period was actively engaged as a contributor to periodical literature. His letters to the *Times* from Paris during the Exhibition of 1867 were sprightly and entertaining. When cooped up in that city during the German siege he again supplied the readers of the *Times* with an amusing account of the manner in which the besieged residents laughed in the midst of anxiety, and grew fat on vegetables and even more indifferent fare. One autumn, about fifteen years ago, a gentleman, shut out from his club during the annual cleaning, plunged into the recesses of Soho, and, through a letter in the *Times*, drew the attention of the bachelor world of London to the excellence of the cookery at a French restaurant in Church Street. The anonymous writer who thus secured an ample fortune for its proprietor, M. Kettner, was commonly understood to be Mr. Dallas. To Mr. Dallas is also attributed the composition of the *Book of the Table*, a work abounding in practical information and piquant anecdote, which appeared under the name of "Kettner," in 1877. Two works, entitled *Poetics: an Essay on Poetry* (1852) and *The Gay Science* (1866), were written by Mr. Dallas, with the object of placing criticism on a scientific footing. Both books contain many eloquently-written passages, but failed to effect the objects of their author. Ten years ago he brought out a condensed edition of Richardson's *Clarissa*; and at the time of his death was engaged on a new edition of Rochefoucauld's *Maximes*. The circumstances connected with his marriage with Miss Glyn are still fresh in the public memory.

Mr. Thomas Sopwith, a gentleman engaged for nearly half a century in many public works connected with the railway and mining interests, died at 103 Victoria Street, Westminster, on the 16th inst. The only son of Mr. Jacob Sopwith, of Newcastle-on-Tyne, he was born in that town on January 3, 1803. Under the powers of the Dean Forest Act, 1838, he was appointed a Commissioner to watch over the rights of the Crown in that important mining district. He was instrumental in establishing the Mining Record Office, and cordially supported Sir Charles Lemon in his efforts to establish a School of Mines in Cornwall. From 1845 until his retirement in 1871, with a substantial pension, he managed the famous W. B. Lead Mines of the Beaumont family. In 1826 he published an *Historical and Descriptive Account of All Saints' Church, Newcastle-on-Tyne*. A volume of *Notes of a Visit to Egypt* was privately printed for distribution among his friends in 1857, and was followed in 1869 by a similar volume descriptive of a tour of three weeks in Central Europe. Mr. Sopwith was the author of several scientific pamphlets and papers. For his eminence in the engineering world he was elected in 1845 a Fellow of the Royal Society.

Old Harrovians will notice with regret the absence from their annual prize-day of that well-known "old boy," Mr. John Benjamin Heath. His years of school-life coincided with those of

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Lord Byron, Lord Palmerston, Sir Robert Peel, and other public characters, and he was accustomed to dwell, in his annual speeches, on the gradual disappearance from this life of his old school-friends. Mr. Baron Heath, as he was more usually styled, was born in 1790, and died at 66 Russell Square, on the 16th instant. As the leading member of a house long connected with Italian trade—the branch of the firm in Italy rejoicing in the curious nomenclature of "Heath, Furse and Co."—and as the Consul-General in London of Italy, he was created a baron of that kingdom. Mr. Heath was elected a Fellow of the Royal Society on February 2, 1843.

THE death is announced, on the 15th inst., of Mr. Charles Christopher Black, M.A., Trinity College, Cambridge, in the seventieth year of his age. Mr. Black held for some years the post of Provisional Assistant-Keeper in the Art Department of the South Kensington Museum. He was also the author of a *Life of Lionardo da Vinci*, and a *Life of Michelangelo Buonarroti*; and the translator of a French work on mediaeval and other implements of warfare, entitled *Weapons of War*. Mr. Black was also a well-known contributor to periodical literature on topics relating to art, to which he had devoted many years of study, both abroad and in England.

THE Russian papers announce the death at Kiev, on the 6th inst., of Vitalie Yakovlevich Shulhin, Professor of History at the University of St. Vladimir. He was the author of several historical works of merit: among others of a Universal History; a History of the University of St. Vladimir; and a Review of the Condition of Women in Russia before the time of Peter the Great. Latterly he edited the local journal *Kievlyanin*.

THE deaths are likewise announced of Prof. J. T. von Beck, Professor of Evangelical Theology in the University of Tübingen, aged seventy-four; of the venerable Russian poet, Prince Petr Andréevich Vyazemsky, aged eighty-six; and of F. H. Lewestam, Professor of Literature in the University of Warsaw.

NOTES OF TRAVEL.

THE *Zeitschrift für Erdkunde* (Bd. xiii., Heft 6) contains an able paper on the flora of the Arabian Desert of Egypt, by Dr. Klunzinger, whose long residence at Kosseir and scientific attainments enable him to speak with authority. There are about one hundred and twenty species, belonging to forty families. Of cryptogamous plants the author only discovered two fungi and one species of moss. The flora resembles that of Arabia. Species also met with in Europe or in tropical Africa are very scarce. Dr. W. Koner's Geographical Bibliography for the year 1878 occupies 116 closely-printed pages. It is singularly complete, including even articles published in *Chambers's Journal* and other popular periodicals. To geographical students this bibliography is of the utmost value, and Dr. Koner is entitled to their gratitude.

A QUEENSLAND paper has published a letter, dated Port Moresby, October 22, from a member of the party who are prospecting for gold on the Mai River, New Guinea. They have succeeded in taking their horses seventy miles from Port Moresby, and have been a few miles further themselves. They have not found anything "payable" yet, but have every confidence in the future, as the gold seen is not quite so fine, and the river is splitting up into small branches; the ranges and spurs are all showing a little quartz. After returning at Port Moresby, the party propose to move their camp a few miles further up the river, and to explore the branches. The writer reports that the natives are friendly, and bring yams, bananas, and sugar-cane, which they exchange for beads or red cloth. He declares that the statements lately made by various persons against the country are unfounded, and he is hopeful that payable gold will be found at the end of the wet season.

AT the last meeting of the French Geographical Society M. de Rouvre gave an account of his eight years' experiences on the Congo. It is announced that on his arrival in Paris M. Savorgnan de Brazza will meet with a grand reception at the Sorbonne, when he will give an account of the results of his three years' explorations on the River Ogowé. M. Daubrée, of the Institute of France, has been appointed President of the Commission Centrale (Conseil) of the society for the current year, and MM. Grandidier and Delesse Vice-Presidents.

THE Italian African Committee have received a letter from Dr. P. Matteucci, dated December 12, announcing his arrival at Massowah *en route* for Shoa. He states that he has heard from an Abyssinian source that the Marchese Antinori has at length reached the Kaffa or Gómara country, which was one of the chief objects the Italian geographical expedition had in view.

WE hear that M. Moritz Déchy, a Hungarian traveller with a considerable reputation as an Alpine climber, is about to pay a visit to the snowy mountain ranges of India. His attention will be more especially directed to the mountainous tract to the eastward of Darjeeling, and he will examine the glaciers, with, it may be hoped, important scientific results. M. Déchy will be accompanied by an experienced Alpine guide.

IT is stated that, after several ineffectual attempts, a steamer has succeeded in ascending the Rio San Juan and entering Lake Nicaragua. It is now intended to place a line of specially constructed vessels on the San Juan, with a view to the commercial development of the towns on the lake.

THE recently issued "Statistical Abstract relating to British India" is the last that will bear the signature of Mr. Henry Waterfield, who will shortly be promoted from the Statistics and Commerce Department to the office of Financial Secretary, vacated by the retirement of Sir T. Seccombe. The present issue not only shows a careful revision of all the customary tables, but also supplies a large amount of new matter of special interest at the present time. For example, a table has been added giving the chief features of Indian finance during a period of the last thirty-nine years. From this it seems that only thirteen of these years yielded a surplus of income over expenditure, and that the net deficit for the whole period amounts to a total of nearly fifty-four millions sterling. During the last five years fourteen millions have been absorbed in famine relief, and the debt has increased by twenty-nine millions. Elaborate calculations have also been made to exhibit the capital sums expended on so-called "productive" public works, and the profit or loss arising therefrom. The total sum thus spent up to March, 1877, was nearly 25,000,000*l.*, of which about 10,000,000*l.* is due to irrigation works, and 15,000,000*l.* to State railways. During the year ending March, 1877, the irrigation works produced a gross revenue of 520,000*l.*, against which, apparently, must be set off an expenditure on revenue account during the year of 586,000*l.*, leaving a net loss on irrigation of 66,000*l.* The State railways yielded a net profit during the calendar year 1877 of 141,000*l.*, or a return of nearly 1 per cent. It should be explained that the State railways are almost all new works, some of which have been constructed mainly for strategic purposes, and others only as feeders to the trunk lines. The guaranteed railways, completed many years ago, and running along the main lines of communication, tell a very different story. Up to the close of 1877 the total expenditure had been 94,000,000*l.*, while the net earnings in the last year were over 6,000,000*l.*, or an average of considerably more than 6 per cent. Among other interesting facts here brought together for the first time it may be mentioned that the total annual trade of British India with Afghanistan is estimated at 1,830,000*l.*, nearly equally divided between exports and imports. Of the total, 1,500,000*l.* passes through the Punjab, and 330,000*l.* through Sind. The trade of Baluchistan is valued at less than 100,000*l.* The population of the Portuguese possessions in India is given, according to an old estimate, at 407,712 souls. A little book we have recently received entitled *Les Colonies Portugaises* (Lisbonne) gives a total of 444,617. We believe that, as a matter of fact, no census has been taken for many years.

MAGAZINES AND REVIEWS.

THE *Quarterly* opens with an article on Lessing, differing in no important degree from the many other articles on the same subject which have been called forth by the works of Mr. Sime and Miss Zimmern. The *Quarterly* writers on biographical matters have generally the knack of telling a story pleasantly; but their papers are not epoch-making. In the present case, as the *Westminster* had at least nine months' start, and as the interval has been filled up by a continuous series of Lessing portraits, we are not called upon to criticise this latest contribution. Of the other articles by far the best is that on Prince Bismarck, evidently from the hand of Mr. Hayward, and teeming, as might be expected, with the experiences of one who has watched contemporary events from a point of vantage, and who is always ready with historical illustrations and parallels. Certainly this writer possesses the secret of readableness, and for those who do not ask for more his article is perfection. The selection of anecdotes is everything in biographical sketches of this kind, and of such selection Mr. Hayward is a master. He does not pretend to sound the depths of a character, but he renders the surface in an unmistakeable way. And while quite able to appreciate the most successful man of the century, he is far from being blinded by success. The last paragraph, in which he suddenly turns round upon the hero whom he has been describing for us from Busch and Hesekiel and Klaczko, is admirable: "If Prince Bismarck is right, all the moralists and philanthropists, all who have put their trust in truth and justice, in progress and rational freedom, in peaceful industry and productive labour, are wrong." The writer of "Our Schools and Schoolmasters" has produced a masterpiece of *Quarterly* composition, accepting our educational legislation as a necessary evil, but roundly denouncing the way in which it has been put in practice, and the classes of teachers and the modes of teaching which it has called into existence. We are glad, however, to see that in the midst of his denunciations of the extravagance of School Boards and the quackery of school-book writers, the author says a word for that crying need, the organisation of our secondary schools. "Is Political Economy a Science?" is a question of course answered in the negative; the treatment of the question is an excellent example of that "dread and dislike of science" of which the late Mr. Lewes wrote, and which is so evident in the pages of the *Quarterly*. The argument when the writer comes to be controversial (as in his criticism of Mr. Lowe and of a dictum of Mr. Fawcett) is about worthy of a school debating-society. Lastly, "The Reflection of English Character in English Art" is an ambitious and in some ways interesting paper, dealing from the Tory point of view with the one and the other.

THE *New Quarterly* has changed hands, and, to a certain extent, changed its character also. It formerly contained nothing but signed papers: now the only ones that are signed are a poem by Mr. George Meredith, and a long, long story by Mrs. Oliphant. An interesting paper is one on Prof. Max Müller's lectures: we fancy we recognise the hand—it is that of a skilful and strenuous defender

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of the noble savage against the metaphysic with which Prof. Müller would credit him; and of one who wholly refuses to see in the Vedas any traces of really early, much less primitive, religion. "The Custodians of Learning in the Middle Ages" is an account of the literary work done by monasteries, and a defence of them on this ground against the destroying emissaries of Thomas Cromwell. But the pages to which most readers will turn are those which contain Mr. Meredith's lurid history of the marriage and death of Attila. A special interest will attach to this strange poem, from the fact of its dealing—in a wholly different way, of course—with the story told by Mr. Morris in the last canto of *Sigurd*.

THE *Dublin Review* also has changed its editor, and a prefatory note to the present number sets forth the future policy which it is to adopt. Briefly, it is to be more Ultramontane than ever. An interesting attempt to explain how this is possible in combination with anything like a high standard of culture is made in the first article, written, we believe, by Cardinal Manning. The only other paper with which we are at all concerned is Mr. Paley's account of the Pre-homeric legends of the Argonauts; a clever paper, applying in rather a new direction the writer's well-known views.

THE *Edinburgh* is unusually interesting this quarter; we hope to notice several of its articles next week.

LETTER FROM EGYPT.

Cairo: Jan. 4, 1879.

Last night was the *Leylet 'Ashûra*, the "Eve of 'Ashûra," the tenth day of the Arabic month Moharrem, when the ceremonies connected with the so-called "Martyrdom" of Hussein, the son of Ali, are observed by the Persians and other Shî'ite Mohammedans.

Going out about eight in the evening, I found the upper part of the Moskee and the streets in the neighbourhood of the Mosque of Hassan and Hussein densely filled with good-humoured crowds of Arabs of all ranks. So thronged were the Arab and Syrian *cafés* that it was impossible to obtain a seat. Invited by a wealthy Persian merchant, I repaired, along with three friends, to the house of another rich Persian, where the chief function was to take place. Entering, we were ushered through a large courtyard, which was brilliantly illuminated by innumerable candles arranged in chandeliers and candlesticks, and having on one side a railed-off carpeted space filled with people, among whom were several young children, and containing a seat or throne approached by five steps and covered with handsome carpets. We were then led up into an upper chamber, whose windows looked directly down into the courtyard. Here, seated on divans, we were hospitably entertained with coffee, rose sherbet, and afterwards with excellent tea. After an interval of about half-an-hour loud cries and shouting were heard outside, which increased in violence until the door was thrown open and a number of men rushed into the court, of whom the greater number bore candles protected by glass, while others carried very handsome banners. All these arranged themselves round the courtyard. Then, amid an excited and vociferating crowd, entered a youth dressed in white and mounted on a white horse, whose white caparisons, like the clothes of his rider, were streaked with blood, probably that of a ram. The youth was supposed to represent Hussein himself. Two more horses followed, one white, the other black, with housings formed of rich Cashmere shawls. One of the horses bore also a fine shield and helmet of iron damascened with gold, and apparently of Indian workmanship. On each of the horses sat a boy, of whom the second could not have been more than three or four years of age. Next entered more men with banners, and then a troop of forty-eight Darweeshes rushed in, who in their turn ranged themselves in a circle round the court. A multitude of other Darweeshes, apparently of a different order, followed in the midst of a throng of people, and then the door was closed by the police, many of whom were present in uniform.

The first set of Darweeshes were clothed in white, and presented the most wild and horrible appearance imaginable, most of them being literally smeared with blood from head to foot, the result of wounds self-inflicted as they passed in procession along the streets. The front part of their heads was partly shaven—in some instances in the form of a double crescent with the horns pointing forwards—and locks of black hair fell down behind from the crown. Each bore a flashing curved scimetar or a straight Persian sword in his right hand. Standing in a circle, one of their number commenced a wild chant in praise of Hussein, which was taken up by the rest, the name of Hussein being shouted in the loudest tones. While this was going on, first one and then another slashed their own shaven heads with their swords, inflicting gaping wounds from which the blood poured down over their eyes, faces, and white garments, and fell thence upon the ground. This went on until the entire company were literally weltering in their own gore. At intervals persons standing in the middle of the circle of infuriated fanatics would wipe first one and then another of the bloody heads with a large cloth, and then immediately the blood would be seen welling forth from the wounds afresh. Some of the actors in this bloody drama, which was intended to represent the death of the very undistinguished Hussein, were mere boys. A more horrible, revolting, and brutal scene it is impossible to imagine. It was in truth a reproduction in cold blood and of deliberate purpose of the conduct of the prophets of Baal of old, who, we read, "Cried aloud and cut themselves after their manner with knives and lancets, till the blood gushed out upon them." Anyhow these and other like amenities of the Mohammedan religion should be studied by those stay-at-home authors, who, like Mr. Bosworth Smith, evolve out of their own inner consciousness, and in the seclusion of their own English studies, eulogies upon Islam, and descant at length upon the fancied purity, beauty, and freedom from superstition observable in the followers of Mohammed.

At the end of about half an hour this first disgusting scene of the "religious" drama of Hussein closed, and was succeeded by another only a little less revolting than the first. The first set of Darweeshes retired, one by one, to a chamber containing a tank—there, as I understood, to wash and bind up their wounds. Their place in the centre of the court was immediately taken by another and still more numerous troop of Darweeshes who had entered the house after themselves. These men had their breasts bare, and many were stripped to the waist. The wild chant again began, and the fanatics, working themselves up to a fury of excitement and calling with loud shouts on the name of Hussein, violently thumped their naked breasts in unison with their right hands, until the sound resembled repeated cracks of thunder. Others, armed with whips, whose many thongs were shod with iron, violently scourged their own backs, until they became masses of bloody and discoloured raws. This ceremony, I am informed, typifies the willingness of the performers to undergo death in the place of Hussein. On a similar occasion in a former year' Mr. Roland Michell saw a live ram tethered at the door, and everyone on entering made a slash at it with his weapon until the unhappy animal was hacked to pieces. My hosts expected the arrival of a ram on this occasion also, but for some reason it did not appear. The ceremonies already described occupied so long a time that the usual recitation of the account of the death of Hussein was postponed until the following evening. The Persians are said to evince extreme grief on the occasion.

GREVILLE J. CHESTER.

SELECTED BOOKS.

General Literature.

ALBERT, P. Lettres de J. F. Ducis. Nouvelle édition. Paris: Jousset. 7 fr.

CARR, J. Comyns. Essays on Art. Smith, Elder & Co.

CHAMPFLEURY. Catalogue de l'œuvre lithographié et gravé de H. Daumier. Paris: Firmin Didot. 10 fr.

LOCKER, F. Patchwork. Smith, Elder & Co. 5s.

LOW, C. R. The Last Afghan War. From the Papers of the late Major-General Augustus Abbott. Bentley. 14s.

MAS LATRIE, L. de. L'Isle de Chypre, sa situation présente et ses souvenirs du moyen âge. Paris: Firmin Didot. 5 fr.

MEMOIR of the Rev. John Russell, of Tordown. Bentley. 16s.

NARJOUX, F. Les Ecoles publiques. Construction et installation en Belgique et en Hollande. Paris: Morel.

History.

DAVAL, G. et J. Histoire de la Réformation à Dieppe (1557-1657). Publiée par E. Lesens. T. 1. Rouen.

DESSAIX, J., et A. FOLLIET. Etude historique sur la Révolution et l'Empire en Savoie. Paris: Dumaine.

STOCKBAUER, J. Nürnbergisches Handwerksrecht d. xvi. Jahr. Nürnberg: Korn. 4 M.

Physical Science and Philosophy.

BERTHOLD, G. Untersuchungen üb. die Verzweigung einiger Süsswasseralgen. Leipzig: Engelmann. 4 M. 40 Pf.

ECKHARD, C. Beiträge zur Anatomie u. Physiologie. 3. Bd. 3. Hft. Giessen: Roth. 4 M.

GRUBER, W. Beobachtungen aus der menschlichen u. vergleichenden Anatomie. 1. Hft. Berlin: Hirschwald. 8 M.

LIARD, L. La science positive et la métaphysique. Paris: Germer Baillière. 7 fr. 50 c.

MAISONNEUVE, P. Ostéologie et myologie du Vespertilio marinus, etc. Paris: Doin.

PENJON, A. G. Berkeley: sa vie et ses œuvres. Paris: Germer Baillière. 7 fr. 50 c.

Philology.

FERNIQUE, E. Inscriptions inédites du pays des Marses. Paris: Thorin. 1 fr. 50 c.

KÖLBING, E. Die nordische u. die englische Version der Tristan-Sage. 1. Thl. Tristrams saga ok Isondar. Heilbronn: Henninger. 12 M.

KOSCHWITZ, E. 6 Bearbeitungen d. altfranzösischen Gedichts v. Karl's d. Grossen Reise nach Jerusalem u. Constantinopel. Heilbronn: Henninger. 5 M. 40 Pf.

SCHNEE, R. Ein Beitrag zur Kritik der Aristophanesscholien. Berlin: Mayer & Müller. 1 M. 20 Pf.

SENECAE, L. A., Dialogorum libri xii. Ex recensione et cum apparatu critico H. A. Kock. Ed. J. Vahlen. Jena: Fischer. 8 M.

WALLIKS, M. De fontibus topicorum Ciceronis. Berlin: Mayer & Müller. 1 M.

CORRESPONDENCE.

THE LITERARY CONGRESS OF 1879.

8 Carlton Chambers, Regent Street, W.: Jan. 21, 1879.

The International Congress of Men of Letters, which held its meetings in Paris last June, having by formal resolution founded the International Literary Association, entrusted to the new society the duty of calling together a congress of men of letters of all nations, in London, in June 1879.

The task of making all necessary arrangements for this congress, and of inviting English men of letters to take part in it, has been confided to me, as one of their body, by the executive committee. I should remark that the International Literary Association, which has its head-quarters in Paris, and is presided over by Victor Hugo, includes already among its members:—Edmond About (the President of the Société des Gens de Lettres de France), Berthold Auerbach, George Bancroft, Emilio Castelar, Emmanuel Gonzalès, Mauro Macchi, Jose de Silva Mendès Leal (the Portuguese Minister in Paris), Johannes Wordmann (President of La Concordia, the Austrian literary society) Jules Simon, Baron Taylor, Torrès Caicedo, Ivan Tourgéneff, De Laveleye, Louis Figuier, G. Hachette, Hector Malot, Jules Lermina, Louis Ratisbonne, Frederic Thomas, Pierre Zaccone, and many others. The United States, Brazil, Germany, Austria, Belgium, Spain, France, Italy, Denmark, Norway and Sweden, Holland, Russia and Poland, and Switzerland, are already adopting measures in order to be worthily represented in the Association, and have sent in first lists of adhesions. The Association is in course of consolidation under the care of a zealous executive; and is preparing to present to the Congress in June next a well-considered scheme of international literary machinery, devised to protect the rights of authors all over the world, and to create a general *esprit de corps*.

Full details of the work done, and to be done,

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will be found in the *Bulletin* of the Association, a copy of which I shall be happy to address to any correspondent—being a man of letters or journalist—who may desire one.

I am also prepared to receive the names of British authors or journalists who may wish to join the Association, and to assist in receiving the *gens de lettres* from all parts of Europe who have promised to attend the Congress of 1879. I must request that all preliminary communications may be by letter only. BLANCHARD JERROLD.

THE DURHAM AND RUSHWORTH GLOSSES.

London: January 21, 1879.

I learn from Prof. Skeat that I was mistaken in attributing to Dr. Murray the discovery that the last three Rushworth gospels were copied from the Durham text: this was Prof. Skeat's own discovery. What Dr. Murray discovered was that the two MSS. are independent throughout Matthew. By a singular chance, each seems at first to have been ignorant of the facts on which the other based his conclusion, for Prof. Skeat assumed (I believe) at first that all the Rushworth gospels are copies of Durham, on the strength of his editorial acquaintance with the last three, while Dr. Murray started with the opposite assumption, that they are all independent. The merit of having cleared up the relations between the two texts belongs, therefore, jointly to both scholars. HENRY SWEET.

THE ELEGY ON BURBAGE.

Garden House, Clement's Inn, W.C.: January 21, 1879.

As the literary history of the pretended Elegy on Burbage the actor seems never to have received the strict examination which has been bestowed upon the "Perkins" folio, and the "Egerton" and "Dulwich College" Papers, it is perhaps worth while to add to my reply to Mr. Furnivall a note briefly summarising—for I cannot expect you to find space for details—the results of a closer enquiry into this curious subject. I find to my surprise that, over and above the copy published by Mr. Haslewood in the *Gentleman's Magazine* in 1825, Mr. Collier has successively referred to, or published entire or in part, four if not five varying copies of this poem, as may be seen on reference to his *History of English Dramatic Poetry*, 1831; his *New Particulars*, 1836; and his *Memories of the Principal Actors in Shakspere's Plays*, 1846. I find also that during this process the "elegy" has increased in interest and importance from the comparatively colourless version in eighty-two lines, published in 1825, to the final poem, full of names and striking allusions, and extending to 124 lines. That a manuscript so deeply interesting to students of Shakspere and of the history of the stage should have remained unpublished for upwards of two centuries, and should even have escaped the indefatigable curiosity of Reed, Steevens, and Malone, is sufficiently remarkable; but if during all this time five or six versions have been preserved, the fact seems scarcely less than miraculous. The marvel, however, does not end here, for these five or six copies appear not only to have come to light within a few years one after the other in the strict order of their interest and importance, but to have been all discovered by two gentlemen, Mr. Haslewood and Mr. Heber—the latter being, I presume, Mr. Richard Heber, son of the famous Bishop Heber. These are, at least, the gentlemen whom Mr. Collier names as having been in possession of the manuscripts. On one occasion, as I have already said, Mr. Haslewood was actually living when Mr. Collier publicly referred to him as having discovered "another copy," and this copy certainly contained the references to "Hamlet, &c.," which Dr. Ingleby and Mr. Furnivall regard as unquestionably forged; on all other occasions the references are to dead men, whose silence cannot be held to have relieved Mr. Collier from personal responsibility in the matter. Mr. Haslewood and Mr. Heber were intimate friends, and members of the "Roxburghe Club" famous for jocularity and good fellowship. It is just possible that these gentlemen may have conspired to play an ingenious hoax upon Mr. Collier, though as they were both ardent collectors of books and manuscripts they may of course have been themselves imposed upon. It is natural to enquire where are these five or six originals? As far as I have been able to ascertain, there is no evidence of their having ever existed except what is derived from Mr. Collier's references and Mr. Haslewood's communication to the *Gentleman's Magazine*. That the entire poem is spurious I am reluctantly compelled to say that I have not the slightest doubt. MOY THOMAS.

PATRICK CAREY AND HIS POEMS.

West Hackney Rectory, Stoke Newington, N.: January 16, 1879.

Your correspondent, Mr. Dowden, enquires whether Mrs. Tomkins, for whom Patrick Carey wrote his poems, was Waller's sister.

I can answer this question in the negative. Lucy Tomkins, born 1610, was a daughter of Sir William Uvedale, of Wickham, county of Hants, by his first wife, Anne, daughter of the Hon. Sir Edmund Carey (third surviving son of the first Lord Hunsdon). She married in 1643, for her second husband (being then the widow of Thomas Neale, of Warnford), Thomas Tomkins, of Monnington, Herefordshire, who was knighted in 1661 for the services he had rendered to the cause of the king.

Patrick Carey (or Cary) was the youngest son of the first Lord Falkland, and was born in Ireland during his father's vice-royalty. He was brought up by his mother as a Roman Catholic and became a monk at Douay. Evelyn met him at Rome in 1644, and styles him "a witty young priest, who afterwards came over to our Church." His poems were written from Warnford in 1651, where he seems to have been staying with his sister Victoria, the second wife of Sir William Uvedale. About the same time he married Sir William's niece, Susan Uvedale, and had by her several children. These particulars are necessary, as the peerages are either silent or in error on the subject. CHARLES J. ROBINSON.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 27.—5 P.M. London Institution: "Health and Recreation," II., by Dr. B. W. Richardson.
7 P.M. Actuaries.
8 P.M. Society of Arts: "Mathematical Instruments," VI., by W. Mattieu Williams.
8 P.M. British Architects.
8.30 P.M. Geographical: "The Road to Merv," by Major-Gen. Sir Henry C. Rawlinson; "The recent Overflow of the Lower Oxus."

TUESDAY, Jan. 28.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Anthropological Institute: Anniversary.
8 P.M. Civil Engineers: Discussion on "The best Means of developing new Countries by Railways;" "The Geelong Water Supply," by E. Dobson; "The Sandhurst Water Supply," by J. Brady.

WEDNESDAY, Jan. 29.—8 P.M. Society of Arts: "The Distribution of Disease popularly considered," by A. Haviland.

THURSDAY, Jan. 30.—3 P.M. Royal Institution: "Electric Induction," by J. H. Gordon.
7 P.M. London Institution: "Meaning and Origin of Laws of Nature," by Sir Edmund Beckett.
8 P.M. Society of Arts: "Gas Illumination," by Dr. W. Wallace.
8.30 P.M. Royal: "Effect of Heat on the Di-Iodide of Mercury $Hg\,I_2$," by G. F. Rodwell and H. M. Elder; "Comparison of the Variations of the diurnal Range of Magnetic Declination as recorded at the Observatories of Kew and Trevandrum," by B. Stewart and Morisabro Hiraoka; "Determination of the Rate of Vibration of Tuning-Forks," by H. McLeod and Lieut. G. S. Clarke; "Certain Means of measuring and regulating Electrical Currents," by C. W. Siemens.

FRIDAY, Jan. 31.—8 P.M. Society of Arts: "Quest and Early European Settlement of India," by Dr. G. Birdwood.
9 P.M. Royal Institution: "Logic of Architectural Design," by H. H. Statham.

SATURDAY, Feb. 1.—3 P.M. Royal Institution: "Reptilian Life," by Prof. H. G. Seeley.

SCIENCE.

Elements of Dynamic: an Introduction to the Study of Motion and Rest in Solid and Fluid Bodies. By W. K. Clifford, F.R.S. Part I. Kinematic. (Macmillan.)

WE had hoped to notice Prof. Clifford's work in its entirety, and not merely to put together a few remarks upon this First Part. To anyone who has had the pleasure of hearing the author lecture, or even speak impromptu, on mathematical subjects, "it goes without saying" that what he has written in the book before us is most clearly and felicitously put. Though we have but a portion of a great work, still it is much more than a mere torso, and it is obvious to the expert what are the lines on which the work would be completed. We have heard much of what is here given, more or less clearly enunciated in papers, or in observations upon papers, read before the Mathematical Society, or in lectures, and reports of lectures, to students and others at University College. These foretastes had inspired us, as well as very many others, with a great desire to have some permanent record of Prof. Clifford's views. Profs. Thomson and Tait in their (as yet) single volume inaugurated a new treatment of dynamical subjects; but their work is suited only for such giants as themselves—at any rate, ordinary students cannot use it in its unadulterated form. Prof. Clifford, then—an intellectual giant himself, and one of the three mighties—has conferred a great boon, in turning not only his own originality, but also his powers of assimilation of what has been discovered by others, to the production of an elementary work abreast of the most recent researches. Outwardly, his book is like the common run of Cambridge text-books; inwardly, "quantum mutatus ab illis." There is not a single numbered paragraph (this will indicate how little the author cites himself), nor are there the nicely labelled and detached propositions prepared ready to the student's hand for the Tripos Examination. Its vitality is inspired by Quaternion processes; yet there is not a whisper throughout its length of such a name, so that a reader innocent of such studies will be surprised to hear, when he has perused the book, that he has been listening to Quaternion language throughout. There are other surprises in store for him. One says, "I see a hand you cannot see." Of Prof. Clifford it may be said that he sees

> "Round him *n*-dimensioned space,
> With whirling vectors in it. . . .
> . . . . He can imagine points
> Where points can never be,
> And circles at infinity
> Can measure, touch, and see."

In the writer's own words, we learn that—

"The science which teaches how to describe a motion accurately, and how to compound different motions together, is called *Kinematic* (κίνημα, 'motion'). We may conveniently reckon three branches of it, namely—

Kinematic of { Points or Particles (Translations)
Rigid Bodies (Rotations and Twists)
Elastic Bodies (Strains)."

We will briefly indicate the contents: a

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fuller statement (of the limited length to which we can go) would mar the presentment of the author's matter, and be unintelligible to the general reader; and a short statement will be sufficient to direct the attention of any interested in the subject, who have not yet possessed themselves of a copy, to the work.

We have three books, corresponding to the triple division above given of Kinematic. In the First Book are three chapters, on Steps (including uniform rectilinear, uniform circular, and Harmonic Motion, Projection; then elliptic, and compound Harmonic Motion: this first chapter, besides its Quaternion processes, has much that is useful for school teaching. In the next chapter also are some nice elementary pieces): on Velocities (the author goes fully into tangents, velocities uniform and variable, gives a slight sketch of fluxions, and applies them to acceleration tangential and normal, curvature, logarithmic motion—"a point is said to have *logarithmic motion* on a straight line when its distance from a fixed point on the line is equally multiplied in equal times;" this leads to an excursus on Series, particularly the exponential series, and the logarithmic spiral, and here the student is introduced to some applications of *complex* numbers). Chapter III. treats of moments (and we have more Quaternions), of related curves, of elliptic motions, and several general theorems bearing on central orbits.

The Second Book, in three chapters, treats of spins and twists, their composition and resolution, of the complex of a screw (Dr. Ball's nomenclature is here and elsewhere adopted), of the cylindroid, of the rolling of centrodes, and allied matters. A chapter is devoted to such special problems as three-bar motion (with Messrs. S. Roberts' and Cayley's theorems), and cycloidal curves.

The Third Book is devoted to Strain-steps, including their composition, the special case of a *shear*, the general strain of a solid (properties of the ellipsoid and hyperboloid), the displacement quadric, and a varying strain. The last chapter, on Strain-velocities, includes accounts of such matters as a homogeneous (and a non-homogeneous) strain-flux, circulation, flow and vortex lines, equipotential surface, squirts, whirls, and vortices. It will be noted that the writer uses a number of what have been styled "new-fangled terms:" our feeling is, that, if they are not always suggestive of the things for which they stand, they are short, and in many cases save the use of a multitude of words; if they are not the best for the purpose, it is always open to cavillers to invent more expressive ones. A wide range is manifestly included in the volume, and yet each part seems naturally to succeed what precedes it, and few words seem to be used unnecessarily. There is another feature by which the present work may be diagnosed from kindred text-books—viz., that there are no problems for exercise; but this may be due to the fact of the present being an instalment of a greater work. The revision of "proof" seems to have been most carefully done. The following are the only slips we have remarked:—Page 24, 13, read cos $(\epsilon_1 - \epsilon_2)$; page 51, 15, for ρ read $\dot{\rho}$; page 103, 6, read an^2; page 131, 26, for $\frac{1}{4}$ read $\frac{1}{2}$; page 132, 3, for cos θ read cot θ, 6. ?—twice before h.

R. TUCKER.

SCIENCE NOTES.

PHYSICS.

Temperature of Maximum Density of Distilled Water and Sea-Water.—The temperature of the maximum density of distilled water has been determined by a number of distinguished experimenters—*e.g.*, by Despretz, Hällström, Plücker, Erman, Karsten, Exner, Joule and Playfair—and values in fair agreement with each other obtained. Dr. Leonhard Weber (*Beiblätter zu den Annalen der Physik und Chemie*, ii., p. 696) has redetermined the value of this constant, as well as the temperature of maximum density of various specimens of sea-water, employing for the purpose several different methods. By a modification of the method of Exner, in which a thermoelectric arrangement was used, Weber found the temperature of maximum density of distilled water to be 4°·09 C., as Kopp and Rossetti also found. He next used Karsten's method, in which the velocity of cooling or warming of a vessel filled with water is observed, and hence obtained the value $t = 4°·14$ C. Lastly, the hydrodynamic method of Joule and Playfair was employed, a method so sensitive that differences of density less than a millionth were recognised by it. This gave as the mean of many experiments $t = 4°·08$. Sea-water of specific gravity 1·006, and containing 0·79 per cent. of salt, was found to have its maximum density at 2°·39, 2°·51, and 2°·43 respectively by the three methods above mentioned. Another specimen of sea-water from Kiel harbour, with specific gravity 1·01356 and 1·77 per cent. of salt, had its temperature of maximum density at 0°·45 C. For a solution of common salt containing 1·77 per cent. Karsten found the temperature of maximum density to be −0°·5.

Specific Heat of Gallium.—The specific heat of gallium has been determined by M. Berthelot (*Ann. de Chim. et de Phys.*, xv., p. 242, 1878) from a specimen, weighing 34 grammes, prepared by M. Lecoq de Boisbaudran. Gallium fuses at 30° C.; but may be kept liquid, in the state of superfusion, down to near zero. M. Berthelot was thus able to determine the specific heat of the metal both in the solid and liquid condition, and at nearly the same temperatures. The mean value obtained for the liquid between the temperatures 10° and 106° was 0·0802, and for the solid between the temperatures 12° and 23°, 0·079. The heat of fusion was found to be 19·11 units, and remained sensibly the same for every temperature between 30° and zero, on account of the specific heats of the liquid and the solid being nearly identical. The atomic weight of gallium being, according to the determination of M. Lecoq de Boisbaudran, 69·9, its atomic heat in the liquid state is equal to 5·59, and in the solid state to 5·52, numbers which do not greatly differ from the corresponding ones for aluminium (5·53) and for glucinum (5·64).

On the Excitation of Electricity at the Contact of Solids and Gases.—In a paper on this subject in *Wiedemann's Annalen* (v., p. 1; see *Phil. Mag.*, January) Prof. Beetz gives an account of experiments he has recently made on the above subject. He not only examined the cause of the electromotive force in Grove's gas-battery, in which we have oxygen and hydrogen in contact with platinum and dilute sulphuric acid, but extended his enquiries to other metals and other gases—*e.g.*, chlorine, carbonic oxide, ethylene, and sulphuretted hydrogen. He maintains that, strictly speaking, we never have to do with electromotive force of gases; but either with tension-differences called forth by conducting liquids of different kinds, or with alterations of metals by gases which have lost their gaseous state by occlusion in, or condensation on the surface of, metals; for an actually coherent layer of gas that covered a metallic conductor would surely insulate it from the conducting liquid. Gaugain advocated the view that the electromotive force of the gas-battery is to be attributed solely to the chemical affinity with which the oxygen of the water and the hydrogen condensed by the platinum act on one another. Since, however, other gases act as electromotors, this proposition must be generalised thus:—A gas acts as an electromotor through combining, under a catalytic co-operation of the platinum, with one of the elements of the water. Prof. Beetz shows by a very interesting experiment that the above proposition is untenable for chlorine.

Radiometric Phenomena in Liquids.—In order to show that radiometric movements are possible in liquids, it is only necessary, according to Bergner (*Wiedemann's Annalen*, iii., p. 317), to suspend in bisulphide of carbon a disc of mica blackened on one side and gilded on the other. Under the influence of a feeble source of heat—a candle, for example—the disc is first attracted, then sharply repelled. The repulsion is immediate, and at the same time very energetic, if sunlight falls on the apparatus. Bisulphide of carbon was chosen from the facility with which heat traverses it, and also because of the great mobility of its particles. In water, although the phenomena are equally produced, they take place more slowly.

Measurement of the Velocity of Sound.—M. Bichat (*Journal de Physique*, vii., 330) describes a simple and ingenious arrangement for exhibiting and measuring the velocity of the propagation of sound in air and other gases. A tube about ten mètres long, made of tin plate, is bent so that its extremities A and B are near together. The end A is closed by an india-rubber membrane; the end B carries a cork with a glass tube through it, which communicates by means of an india-rubber tube of a certain length with a Marey's manometric capsule. Close to the extremity A the tin tube is pierced by an opening, which, through a second india-rubber tube of the same length as the first, communicates with another manometric capsule. These capsules are arranged in front of a blackened cylinder, so that the extremities of their levers rest upon the same generating line. Close by these a tuning-fork, making a hundred vibrations per second, is placed, and inscribes its vibrations side by side with those of the manometric capsules. The experiment being so arranged, a slight shock is given by the hand to the membrane A, the blackened cylinder meantime being turned. The capsules register the point of departure and the point of arrival, while the tuning-fork gives the time. In this way the velocity of sound in air was found by M. Bichat to be 333·3 mètres per second. By means of two tin tubes, placed one above the other, we may in a single experiment demonstrate the difference of the velocities of sound in air and in hydrogen; but it is difficult, in consequence of diffusion through the india-rubber, to keep the tube full of pure hydrogen.

A New Phenomenon in Statical Electricity.—M. Duter has shown (see ACADEMY, December 28, 1878) that when a Leyden jar is charged either with positive or negative electricity its internal volume increases. The effect was observed by means of a Leyden jar in the form of a flask with long tube attached to its neck, containing liquid which served as the inner armature. M. Govi, who observed the phenomenon many years ago and attributed it to a contraction of liquid, appearing still to maintain his explanation (*Comptes Rendus*, lxxxvii., p. 857), M. Duter has made public his further experiments, which leave no doubt of the accuracy of his view that the glass of the jar really expands (*Comptes Rendus* lxxxvii., p. 960). According to the theory of elasticity, the effect of an internal pressure in a

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hollow sphere is in the inverse ratio of its thickness. M. Duter had, therefore, three flasks made of the same volume, but of thicknesses 4 mm., 0·8 mm., and 0·5 mm. respectively. They were filled with water and enveloped by tinfoil. Each carried a capillary thermometer tube in which the variations of the height of liquid served to measure the changes in volume due to electrification. He found that these changes were imperceptible in the thick flask, very marked in the flask of mean thickness, and rose to thirty millimètres in the thinnest. The variations in volume were very nearly in the inverse ratio of the square roots of the thicknesses.

BOTANY.

Hemileia vastatrix. — In the *Journal of the Linnean Society* (Botany), December 31, the Rev. R. Abbay, M.A., gives a valuable account of the life-history of this fungus and a statement of the effects of the disease which it causes to the coffee-plant. Messrs. Berkeley and Broome described (*Gard. Chron.*, 1869, p. 1157) a form of fructification of *Hemileia vastatrix*, but Mr. Abbay is the first who has seriously enquired into its life-history. He begins his account with a description of the fungus as in a state of fructification. This fructification consists of clusters of sporangia situated over the stomata of the leaf. The sporangia are borne on the neck of a sac of relatively large size (occupying the intercellular space directly beneath the stomatic opening), from the under surface of which the mycelial hyphae extend into the leaf. The whole fungus is of a reddish-brown colour. On specimens from Sumatra, Mr. Abbay found a series of transparent bodies resembling the "barren cysts" in *Lecythea* and *Melampsora*, but prolonged into fine tubes divided towards their extremities by a septum beyond which are minute particles of red granular matter. This he considers a tendency to the growth of a new mycelium. These "cysts" are, moreover, attached to the large sac, the structure of which is described as very indefinite. The sporangia possess two coats, the outer one papillated. What the author describes as a large semitransparent mass of protoplasm in the sporangium is probably a drop of oil. "On placing the sporanges in a drop of water between two slips of glass and subjecting them to considerable pressure [!], the membrane becomes ruptured, and the spores make their escape." The spores are of various sizes and occur in different numbers within the sporangium, and are also slightly papillated. From the larger the author has

"reason to believe that a number, generally about ten, of minute ovoid bodies with a transparent nucleus, extremely like very small zoospores, except that they possess no power of motion, are expelled. I have never observed these bodies actually issue from the large spore, but I have seen them attached to the ruptured membrane as if they had just been expelled."

Mr. Abbay goes on to describe the germination of the spores and the production of a mycelium, certain cells of which are vaguely described as possessing remarkable properties. He also detected on the mycelium what appeared to be "the antheridium and the oogonium." This account of the life-history, incomplete as it is, is new and of great value. Mr. Abbay deserves the thanks of the coffee-planters, as well as of mycologists, for so patiently bringing it to light. It is, however, apparent that at several stages want of knowledge of the methods of examination has seriously marred the results, as in the expulsion of the spores by pressure, &c. The structure of the large sac was, unfortunately, not investigated; and the difficult problem of the function of the "cysts" remains unsolved. That they were found to occur only on Sumatra specimens naturally suggests the view that they are independent organisms parasitic on the *Hemileia*, and not the beginnings of a new mycelium, as Mr. Abbay is inclined to believe.

THE English Dialect Society has published among its Glossaries the first part of a Dictionary of English Plant Names, by Messrs. James Britten, F.L.S., and Robert Holland. The intention of the authors is to supplement Dr. Prior's book on *The Popular Names of British Plants*, which includes chiefly the recognised book-names, by giving those names which are in the mouths of the people. In addition to the vernacular names there are included the names by which British plants are mentioned in the works of the older botanists, many of which, although then in actual use, are now altogether discarded. The difficulties to be overcome in such a work are apparent, and it must have required considerable courage on the part of the authors to meet them. The misapplication of the scientific names of plants seems to have been the chief one. Mr. Britten's name is, however, a sufficient guarantee that these have been skilfully enquired into, and placed beyond doubt where the question was a botanical one. Of the dialectic work it is not for us to speak here. We hope that the date is not distant when the authors' original intention of publishing a *résumé* of the information they have collected on this subject will be carried out. This part of the Dictionary reaches to the end of F. The next part may be expected before the end of the present year.

IN the first number of the *American Quarterly Microscopical Journal* there are "Observations on several Forms of Saprolegnieae," by F. B. Hine. Some of the observations have been made already and some have not. The figures which illustrate the paper are very careless. The greater part of the material in this paper, the author says, is taken from his thesis for the degree of B.S.

THE first part of the second volume of the *Kryptogamen-Flora von Schlesien* has been published. It contains the *Algae*, by Dr. Oskar Kirchner.

DR. L. RABENHORST has retired from the editorship of *Hedwigia*, and is succeeded by Dr. G. Winter.

THE Italian papers record the death, on the 5th inst., at Turin, of Prof. Bartolomeo Gastaldi. The deceased was the son of an eminent advocate, and passed successfully through the usual legal curriculum; but his inclination to the study of natural science led him to become the companion and friend of the students of geology and palaeontology. He visited Paris in 1848, and remained there for some years studying the collections of the Jardin des Plantes, the Sorbonne, &c. Among his first and most important scientific labours was his demonstration of the glacial origin of the moraine-hills which enclose some of the great valleys of Piedmont, especially those of the Dora Baltea and Dora Riparia. The question of a greater extension of ice in remote epochs was then much disputed by the most distinguished geologists as contradicting the hypothesis of a gradual refrigeration of the earth. Gastaldi, by pointing out the evidence for the glacial origin of La Serra and of the other heights which surround the valleys that descend from Mont Blanc, Cervino, Monte Rosa, and Gran Paradiso, contributed very much to the acceptance of his theory. Several illustrious geologists who, with Gastaldi's work in their hands, came to examine the nature of the hills described by him were compelled at length to yield to his reasoning. Gastaldi was an excellent professor. A man of genius and of large views, with a warm heart and vivid fancy, he attracted his auditory by the charms of the science which he taught. No one could discourse with more authority and effect of the geology of those Alps at whose feet he had studied for so many years. He had undertaken the execution of a geological map of the Piedmontese Alps, and devoted all his spare time to this great work. A considerable part has already been completed by him with the aid of his assistants. Gastaldi was one of the chief founders of the excellent civic museum of Turin, of which he was latterly the director.

ACCORDING to the *Russki Mir*, M. Anuchin, who was deputed by the committee of management of the forthcoming Moscow anthropological exhibition, has had an interview with Herr Kanitz, the well-known authority on subjects connected with the Balkan peninsula, and has obtained from the latter a promise of co-operation. Herr Kanitz expressed his willingness to contribute his manuscript map of Bulgaria, with indications of the distribution of races, his drawings, portraits, and ethnographical collection. He expressed at the same time his surprise that the Russian scientific societies had ignored him, notwithstanding that he had devoted his life to the study of the Slavonic races. Herr Kanitz has, it appears, finished the printing of the third volume of his *Bulgaria*, and proposes adding to and issuing a second edition of his *Servia*, and of the first volumes of *Bulgaria*.

PHILOLOGY.

IN a pamphlet of fifty pages, entitled *Klang und Dauer* (Strassburg: Trübner), and consisting mainly of an examination of the history of the various Old French *e*'s, Prof. ten Brink has made a very suggestive and often valuable contribution to Romanic phonology. He is evidently, however, not aware that the history and relations of quantity and quality in Late Latin and Early Old French, and the treatment of French close and open *e* in English borrowed words, were discussed in papers read before the Philological Society in 1875 by H. Nicol, who (as may be partly seen from the brief reports in the ACADEMY, vol. vii., pp. 433, 511) anticipated many of his conclusions on these subjects. We think, moreover, that the sounds in the *Alexis* and *Roland*, as given by Prof. ten Brink, are decidedly too archaic in several cases. From the fact that in Early O. F. *e* from Lat. *ĕ* in position, *e* from Lat. *ī* or *ē* in position, and *e* from Lat. *ā* or *ă* not in original O. F. position, do not assonate, he infers that poets distinguished short from long vowels in rhyme in the eleventh and twelfth centuries. But the *ó* and *ò* assonances in the *Roland* show the contrary; *ó* from *ŭ* and *ō* in position assonating freely on *ó* from *ŭ* and *ō* not in position, and *ò* from *ŏ* in position on *ò* from *au*. That double consonants (except recent assimilations) between vowels were distinct from single ones is also improbable for the *Roland*; in the feminine assonances words with originally single and originally double consonants are intermingled, and the spellings almost always show the single letter. And this last feature cannot be attributed to an Anglicising scribe, for English distinguished single and double consonants between vowels as late as Chaucer; on the other hand, the fact that almost the only instances of written double consonants after the accented vowel occur in the solitary and short strophe in *e* from *ĭ* in position calls for some explanation, even though not for Prof. ten Brink's. That fourteenth-century rhymes of *el* from *al* on *el* from *ĕll* show that the former had then *è*, and that Chaucer's rhymes confirm this, is new and true; but the only Modern English words with Fr. *e* (from Lat. *a*) and *ie* before *l* in which the accent has not shifted—*ciel* or *ceel* (sixteenth-century spelling, now *ceil-ing*), *tiel* (in legal phrases), *peel* (shovel), and the exceptional *ile* (now misspelt *aisle*), from Fr. *ciel* (*caelum*), *tel* (*tālem*), *pele* (*pālam*), and *ele* (*ālam*) — all show *éé*, not *èè*, for Middle English, so that at an earlier date Fr. *e* (from *a*) and *ie* before *l* must have been close, as before other consonants. This makes it very probable that the close value of these French sounds arose earlier than Prof. ten Brink supposes, and that *ie* before *n*, which assonates freely with *ie* before other consonants, also had *é*, not, as he states, "obviously" *è*. We had noted for criticism several minor points—thus, in twice saying that there are no words with *èl* from *ail*, the author has forgotten *frêle* (*fraile*, *fragilem*) and *grêle* (*graile*, *gracilem*); but we

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must rather point out that Prof. ten Brink's essay contains many important observations and original, if sometimes rash, views, which will certainly make it fulfil his object of exciting and aiding the study of the neglected and puzzling history of quantity in Old and Modern French, and its influence on vowel-quality.

MEETINGS OF SOCIETIES.

Royal Astronomical Society.—(*Friday, January* 10.)

Lord Lindsay, M.P., President, in the Chair. Mr. Dunkin read a note "On the Errors in Bouvard's Tables of the Planet Saturn," giving a list of the errors as found by comparing the Nautical Almanac places with the Greenwich observations of the planet, made at the times of the quadratures as well as at the oppositions during the last eleven years. The large difference between the places of Saturn given by Bouvard's and by Leverrier's tables for the beginning of 1880 is at present unexplained.—Mr. Neison exhibited a map of the lunar region about Hyginus and the new crater, stated to have been discovered by Klein at Cologne. The map had been prepared from drawings made in 1874 and 1875, and it showed no trace of the crater described by Klein, which had since been observed by Schmidt at Athens. Mr. Neison himself had not yet seen the new crater, for it had been cloudy on every evening when the crater had been near to the terminator, but if in the indicated place there was now any such crater as had been described, it must certainly be a new formation, since the part of the lunar surface under review had been very frequently observed and figured. Only three English observers, so far as he was aware, had given accounts of what they took to be the new crater, Mr. Rand Capron, Mr. Pratt, and Mr. Baxendell; but, unfortunately, they differed very much in their descriptions of the size and place of the spot.—Mr Wentworth Erck described and exhibited a new bichromate battery giving a current as strong as a Grove cell, and very constant in its action. The solution used was kept flowing from a higher level through the battery, and the tests applied showed that the current was practically constant for periods of an hour or two at a time.—A letter from Prof. Asaph Hall was read referring to his intended investigation of the orbit of Hyperion, and asking for older observations of the satellite.—Mr. Plummer referred to a subject which had been spoken of at the preceding meeting, the apparent projection of stars upon the moon's disk observed on the occasion of some occultations; and he thought that the appearances might be accounted for by refraction of the light within a lunar atmosphere.—Mr. Downing read a paper "On the Polar Distances of the Melbourne Catalogue," which, however, could not be discussed for want of time.

Zoological Society.—(*Tuesday, January* 14.)

Prof. Newton, F.R.S., V.-P., in the Chair. Before proceeding to the usual business the chairman called attention to the great loss which the society and zoological science had sustained by the recent death of their late President, the Marquis of Tweeddale, F.R.S.—The Secretary read a Report on the additions made to the society's menagerie during the month of December 1878, and called special attention to a collection of lemurs brought to England by Mr. George A. Shaw from the province of Betsileo, in Central Madagascar, and acquired by the society partly by purchase and partly by presentation; and to a female Punjaub wild sheep (*Ovis cycloceros*), presented by Col. W. R. Alexander, which was obtained in the hills between Upper Sind and Beloochistan.—Dr. Traquair exhibited a specimen of the hackled pigeon (*Alectoroenas nitidissima*) recognised last September in the Museum of Science and Art in Edinburgh by Prof. Newton, who made some remarks on the species, showing (1) that it was peculiar to Mauritius; (2) that it is now wholly extinct, and (3) that only three specimens of it are known to have been preserved.—The Secretary read an extract from a letter received from Commander Hoskins, R.N., of H.M.S *Wolverine*, on the subject of the range of the mooruk, stating that no traces of the existence of this bird could be found in New Ireland.—An extract was read from a letter addressed to the secretary by the Rev. George Brown giving additional particulars on the same subject.—The Secretary read an extract from a letter addressed to him by Mr. R. Trimen, of Cape Town, on the subject of the true locality of the black spur-winged goose (*Plectropterus niger*), which he had ascertained had been brought to Cape Town from Zanzibar.—A communication was read from Dr. Morrison Watson and Dr. Alfred H. Young on the anatomy of the spotted hyena (*Hyaena crocuta*).—A communication was read from Mr. A. D. Bartlett giving an account of the habits and changes of plumage of Humboldt's penguin, as observed in a specimen which had been recently living in the society's gardens.—A communication was read from Dr. O. Finsch, containing an account of a collection of birds made by Mr. Huebner, on Duke of York Island and New Britain.—A communication was read from Mr. Edward J. Miers, describing a collection of crustacea made by Capt. H. C. St. John, R.N., in the Corean and Japanese seas. The present paper related to the podophthalmia of the collection, of which groups twenty-six species were described as apparently new to science.—A communication was read from Count T. Salvadori, containing critical remarks on Mr. Elliot's paper on the fruit-pigeons of the genus *Ptilopus*, lately published in the Society's *Proceedings*.—A communication was read from the late Marquis of Tweeddale, containing the twelfth of a series of contributions to the ornithology of the Philippines. The present paper gave an account of the collection made by Mr. A. H. Everett in the Island of Basilan.—Dr. A. Günther gave an account of the mammals, reptiles and batrachians recently collected by Mr. Everett in the Philippine Islands, and called special attention to a new form of snakes of the family Calamariidae, of which one example had been obtained. This snake, which was remarkable as possessing no external rudiments of eyes, it was proposed to call *Typhlogeophis brevis*.

Royal Society.—(*Thursday, January* 16.)

W. Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"On some Points connected with the Anatomy of the Skin," by Dr. Thin; "On Hyaline Cartilage, and deceptive Appearances produced by Reagents, and observed in the Examination of Cartilaginous Tumour of the lower Jaw," by Dr. Thin; "Volumetric Estimation of Sugar by an Ammoniated Cupric Test giving Reduction without Precipitation," by Dr. Pavy; "On the Effect of Strong Inductive Currents upon the Structure of the Spinal Cord," by Dr. W. M. Ord; "Concluding Observations on the Locomotor System of Medusae," by G. J. Romanes.

Society of Antiquaries.—(*Thursday, January* 16.)

A. W. Franks, Esq., Director, in the Chair. Major Heales read a paper upon the remains of antiquity at Tipasa, a town in Algeria, about forty miles west of Algiers, which was founded by the Emperor Claudius. The ancient walls and gateway are still in existence, and there are also the ruins of a theatre and of a rectangular basilica with nave and aisles, which was built either in the fourth or sixth century, and was subsequently much injured by an earthquake. This building is surrounded by a cemetery. As the hardness of the limestone renders interment impossible, the stone coffins in which the dead were deposited were merely laid upon the ground. Of these coffins there are thousands round the church, all lying east and west. The usual shape is that of a rectangular trough, but some are semicircular at the head, and others at both ends. In some instances two coffins are found in one block of stone. A few are enclosed in chambers composed of bricks or tiles embedded in mortar. None of the coffins bear any inscriptions, emblems, or ornaments.—Mr. Brabrook read a paper upon the office of King's Advocate, in which he showed that there is no evidence of the existence of such an office till the appointment of Sir Thomas Crompton by James I. in 1603, with a salary of 20*l*. He mentioned the names of the successive holders of the post, including Henry Marten, afterwards judge of the Admiralty Court; Thomas Ryves, Arthur Ducke, Sir Nathanael Lloyd, Master of Trinity Hall; George Paule, William Wynne, Sir Robert Phillimore, and Sir Travers Twiss, since whose resignation no one has been appointed to the office, and it will probably be abolished. In the last century a claim of precedence over the Solicitor and Attorney-General was advanced and allowed, until it was waived by Sir Robert Phillimore.

Chemical Society.—(*Thursday, January* 16.)

Dr. Gladstone, F.R.S., President, in the Chair. The following papers were read:—"On the Action of Isobutyric Anhydride on the Aromatic Aldehydes," by W. H. Perkin. The author has studied the action of isobutyric anhydride on cuminic aldehyde, hydride of benzoyl, cinnamic aldehyde, paroxybenzoic and anisic aldehydes. The bodies formed are respectively:—β. isopropylbutenylbenzene, β. butenylbenzene, butenylcinnamene, parabutenylphenol, and β. parabutenylenisoïl.—"On Two New Methods for the Estimation of Minute Quantities of Carbon, and their Application to Water Analysis," by Drs. Dupré and Hahn. The first consists in burning the substance in a current of oxygen in a combustion-tube, with oxide of copper, absorbing the carbonic acid in a Pettenkofer tube with baryta water, filtering off the barium carbonate with great care, converting it into chloride, then into sulphate, and weighing. In the second, the carbonic acid passes into a 2 per cent. solution of basic acetate of lead, and the turbidity is compared with that produced by solutions of carbon of known strength, in a Mill's Colorimeter.—"On Stannic Ethide," by Dr. Frankland and Mr. A. Lawrance. By treating zinc ethyl with successive quantities of fused stannous chloride, the authors have prepared the stannic ethide with great facility; they have also examined its properties, and specially investigated the action of sulphurous acid.—"On Aurin," by R. S. Dale and C. Schorlemmer. The authors have prepared pure aurin with great care, and confirmed the formula which they have already assigned to it. They have also studied ammonia aurin, tetrabromaurin, and the compounds formed by aurin with acetic, sulphuric, hydrochloric, and nitric acids.—"On the Derivatives of Diisobutyl," by W. Carleton Williams.—"On the Action of Chlorine upon Iodine," by J. B. Hannay. The author confirms his previous conclusion—viz. that a body containing one atom of iodine and four atoms of chlorine does not exist.

Philological Society.—(*Friday, January* 17.)

Dr. J. A. H. Murray, President, in the Chair. The paper read was by Mr. E. L. Brandreth, "On the Gaurian Languages Compared with the Romance." By Gaurian were meant those modern languages of India which were derived from the Sanskrit. The reader said that the changes by which Sanskrit had become Gaurian and Latin Romance were so remarkably alike that it was worth while putting them side by side. The resemblance extended both to the phonology and to the other parts of the grammar of each group. It was to the eleventh century that the first real specimens of Romance belonged; while our knowledge of Gaurian dated from the end of the twelfth century. Very little was known of the spoken language of either domain for several centuries previous to these dates; but, as was shown, the popular dialects of each group during this period must have been diverging more and more from the ancient idiom preserved in the literary language, until they attained their latest stage of change and development in the different modern languages. The present paper related only to the phonology; in a second paper Mr. Brandreth proposed to deal with the comparative morphology of the two groups.

Royal Asiatic Society.—(*Monday, January* 20.)

Sir H. C. Rawlinson, President, in the Chair. Prof. Legge read the first part of a paper "On the Principles of Chinese Composition as deduced from the Nature of the Written Characters," in which he showed the truth of what has been repeatedly stated—viz., that there is no grammar in Chinese; and, further, that the student who wishes either to write or speak this language must dismiss from his mind all ideas of composition founded on the principles of grammar which govern alphabetic languages. Having exhibited the six principles of formation on which the Chinese characters are made, Prof. Legge discussed the native division of the characters into *Shih* and *Hsii*, or *full* and *substantial*, and *empty*, showing that this division had been misunderstood by all who have written on the Chinese language, from

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remare downwards, in that it has regard to the *structural* significance of the characters, and cannot, therefore, be legitimately used as if it was a grammatical distinction of them. Prof. Legge then treated of Chinese literature as written in the ancient, the literary, and the colloquial styles, respectively, comprising in his present paper an illustration of the principles of composition as applicable to the first of these three, and adding that Chinese composition was, in fact, originally a system of signal telegraphy. He stated that in the most ancient style we find the primitive telegraphy by written characters struggling into the definiteness of grammatical writing, yet without grammar. The conclusion of his paper will be given on February 17.

FINE ART.

THE OLD MASTERS EXHIBITION AT THE ROYAL ACADEMY.

(*Third Notice.*)

IN Galleries III. and IV. are fourteen paintings ascribed by the catalogue to early Netherlandish and German masters; but we have no hesitation in saying that three of these belong to southern schools—namely, the portrait (No. 137) of Doña Maria of Portugal, which is either by or after De Moor's pupil, Alonzo Sanchez Coello; a half-length portrait of a man (No. 213), which is Italian; and the beautifully-painted bust-portrait of a woman (No. 214), ascribed to Dürer, but certainly North Italian. Of the remaining eleven, the earliest in chronological order is probably a Saint Jerome (No. 215), seated in an arm-chair, turning round from a book which lies open on a reading-desk on the left, to attend to a lion who holds up his paw and tries to attract the saint's attention to it. This panel, painted in a dark and warm tone towards the middle of the fifteenth century, and signed in cursive letters "*van Scribe pin*," is an interesting specimen by an unknown artist of the earlier Netherlandish school, who adhered to the traditions derived from Cologne, and did not come under the influence of the Van Eycks and their followers. Next comes a half-length figure of a closely-shaven old man (No. 218) in a red dress, ascribed to John van Eyck, but certainly later in date. The face is well painted, but the ears seem to be out of drawing. This may perhaps be a work by the unknown author of the portrait of a man in the National Gallery, No. 943, dated 1462. In both the flesh tones are grey and dull, and there is an absence of shadow. Memlinc, to whom the latter is officially ascribed, is of course out of the question; Dirk Bouts, to whom Mr. Crowe would assign it, is hardly less so. Close to this hangs a little diptych (No. 221), said to be by that artist to whom the late Dr. Waagen had a habit of ascribing Netherlandish pictures of the end of the fifteenth or early portion of the sixteenth century the authorship of which perplexed him, John Mostaert, of Haarlem. On one panel is a half-length figure of the angel Gabriel in apparelled alb and amice, with a stole over his left shoulder and a sceptre in his left hand; and on the other, a standing figure of the Virgin in a greenish-blue dress, with her hands joined in prayer. The finest and most interesting work of this series is undoubtedly a picture lent by Captain Dawson (219), the bust-portraits of an old man and woman, by no means a pleasant couple, but painted with extraordinary power and truth. The authorship of the work is by no means certain; the catalogue is, however, probably right in attributing it to Quentin Metsys, of Antwerp, who may very likely have painted it in 1521. As is well known, Dürer during his stay at Antwerp in 1520 and 1521 painted several portraits, and was frequently in Quentin's company, and we are inclined to think that the latter, when painting this, may have been trying to surpass his German contemporary. On the other hand, we admit that we are not acquainted with any picture of Metsys on canvas; we know, however, that Roger van der Weyden sometimes made use of coarse linen, and we see no reason why Quentin may not have followed his example. Possibly, too, the picture may have been transferred from panel, but as it hangs we cannot determine this point. John Metsys, to whom a contemporary would attribute it, is not to be thought of; and the *Money Changers*, bequeathed to the National Gallery by Mr. Wynn Ellis, is certainly the work of another master, far inferior to the painter of these portraits, which if not of Netherlandish origin may possibly be by Hans Holbein the younger. The pair are represented on a green background, their faces seen in three-quarters and turned towards each other, the man in a dark mulberry-coloured robe with fur lining and collar, which he pulls over his chest with his right hand while with his left he grasps a walking-stick just below its white metal handle engraved with arabesques. On his head is a black cap adorned with a round medallion representing two nude figures, a man with a staff and a woman with a horn of plenty. In the ribbons of the cap which hang loosely under his chin are a couple of loose hairs, and another lies on the fur collar. The hands, the muscles of the throat, and the stubbly chin are painted with remarkable power and will bear comparison not only with Dürer's but also with John van Eyck's work, as, for instance, in the portrait No. 222 in the National Gallery. The wife, who wears a plain white head-kerchief and a black fur-lined dress relieved at the neck by the border of a white linen under-garment, is less Düreresque in treatment.

The Duke of Newcastle lends a beautifully-finished little picture (No. 217), representing the Virgin standing with the Child in her arms under the transept doorway of a third-pointed church, with two angels playing musical instruments on her right, and a third holding up a carnation to the Child with an air of joy on her left. Through the open door are seen on the right a side-altar beneath a metal canopy, with a delicately-painted rose-coloured dorsal, and a flamboyant choir-screen, beneath which are a troop of angels bearing lighted torches and a blue processional canopy, while on the left through an opposite open door are seen trees painted in the style of Patenir. There can be no doubt that this picture—of which we have seen a replica with variations brought from Portugal by Dr. Lem, of Berlin—is the work of an artist who flourished at Bruges in the beginning of the sixteenth century. By the same hand are an enthroned Madonna with two angels, at Ince Blundell; another, with three angels, in the Museum at Antwerp (No. 107); another, seated between two groups of angels, in the Darmstadt Gallery (No. 872); and a replica of this last, formerly in the Convent of the English Franciscan Tertiaries at Bruges, and afterwards in the late M. van Houtten's collection at Aachen. In almost all are to be found motives borrowed from earlier masters, with this peculiarity, that the compositions are generally, as here, seen through a Renaissance arch adorned with sculpture. We have little doubt that their author is Adrian Ysenbrant, a follower of Gerard David's, who was admitted as master-painter into the Bruges guild in 1510, and died in 1551.

Mr. Osmaston's Virgin and Child enthroned between Saint Katherine and Saint Margaret (No. 216)—in a most unsuitable gilt frame, an evidence of utter want of taste on the part of some previous possessor—was never touched by the illustrious Memlinc. It is, however, a charming picture by a contemporary of Quentin Metsys, with whose works it has many points of resemblance. It bears a cipher in gold on the iris in the Infant's left hand, repeated in blue on the book held by Saint Katherine, where it occupies the place of a capital initial letter, but is so painted that it must be read sideways. This latter has a slightly blurred look, and its originality may perhaps be fairly questioned, but that on the flower is undoubtedly genuine. It is formed of the three letters A D R, and we are tempted to look on it as probably the cipher of Master Adrian van Overbeke, of whom I propose to speak in a notice of M. Houdoy's *Etudes Artistiques*. The picture has been maltreated by a *restorer*, who has scrubbed and otherwise damaged it; still, enough remains to show that its painter was an artist of considerable power. There is great tenderness in the heads, and the flesh-tones are delicate and luminous; the eyes of the Saint Katherine are beautifully painted, as also her head-dress and the pretty bit of landscape beyond. The roses and grapes at the back of the Madonna's throne, the frieze above, and the dragon beside St. Margaret, are all charming bits of work which make us regret the injury done to other portions.

The remaining five pictures are portraits. Of these, a small half-length of the Tudor Queen Mary (No. 212) in a dark-red velvet dress, with a rose in one hand and a pair of gloves in the other, is attributed to Holbein. Two others are rightly enough ascribed to Anthony de Moor: one, a half-length of a man (No. 123) in a black dress with slashed sleeves showing a scarlet under-dress, is dated 1535, when the artist, *according to the catalogue*, was only ten years old. The other (No. 156), a very pleasing half-length of a lady in black, with tight red-velvet sleeves, is said —we are not informed why—to represent Queen Mary. Another half-length of a man (No. 220), dated 1549, is a clever and carefully-executed portrait, but hardly of the Netherlandish school; it reminds us more of Amberger's works. The skull on which the man's left hand rests is admirably painted. The last of this series (No. 211) is, or rather was before the glazes were cleaned off, an ordinary example of a portrait by Peter Pourbus, of Gouda. In the catalogue it is absurdly and inexcusably entitled Mary, Queen of Scots, although it bears the inscription "AN° DNI 1565 ÆTATIS SVE 26," and the armorial bearings of a Flemish family. The date given as that of Peter Pourbus' birth is doubtful; but that of Quentin Metsys' birth is certainly postdated by at least six years; John Mostaert did not die in 1549 but in 1555.

In concluding this notice of the early school we would again urge the importance, the absolute necessity, if it is wished to instruct the public, of altering the plan of these annual exhibitions. Is it not, to say the least, absurd that such entirely different works as Nos. 214, 216, 217, and 219 should be assigned to Dürer, or as Nos. 217 and 218 to John van Eyck, or as Nos. 217 and 221 to John Mostaert? There are probably more pictures and drawings of the early Netherlandish school in private hands in England than in any other country. Why not bring them together, supplementing their exhibition with photographs of works in public collections that cannot be borrowed, and with such miniature paintings as the exquisite *Adoration of the Magi*, lent by Mr. A. Morrison (No. 316); this, by the by, is the work of a Bruges or Ghent illuminator of about 1500, after the painting (No. 45) in the Pinacothek at Munich, of which there is a nearly contemporary copy in the Museum at Berlin (No. 546). In both paintings there are only two angels over the Madonna instead of three as in this miniature. There is also a slight difference in the figures standing under the gateway on the right.

We must now turn to the later school of Antwerp. Before examining the works of its founder we may mention two carefully-painted half-length portraits (Nos. 76 and 83) of Anthony Voon and Cornelia Remoens, attributed to Abraham Janssens, and a landscape (No. 56) by John Brueghel, representing the animals congregating before entering the ark, which is seen in the background. The colouring is bright and powerful, and the execution careful and highly finished; a lion and lioness in the foreground are capitally drawn. By Rubens himself we have ten works all belonging to his later years, with the exception of the half-length portrait (No. 60) of a gentleman in a black

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slashed coat, broad lace-collar, and large black hat, standing turned to the left, with the back of his right hand on his hip. There are two sketches (Nos. 122 and 130) for the paintings in Whitehall chapel, and sketches for six out of the eight pictures of the story of Achilles painted as models of tapestry for Charles I., all very spirited; but two, Thetis obtaining armour for her son (No. 152), and dipping him in the Styx (No. 159), are also powerfully coloured and more carefully finished. The latest work in date, and very fine in colour, is a three-quarter figure of a priest (No. 23) in red vestments at the altar, extending his hands as before the act of consecration. This picture, dated 1637, is said to be the portrait of the Archbishop of Rouen; but this is not possible, as Francis de Harlay, who held that see from 1615 to 1651, was fifty-two, and his successor only twelve, years old in 1637. Of the nine works by Van Dyck one (No. 119), formerly in the collection of Charles II., represents the Infant Christ, nearly nude, a red mantle flowing from his shoulders, standing and embracing St. John, who approaches him with his arms crossed on his breast. This little composition, warm and powerful in colour, is remarkable for the intense expression of the faces and the grace of the attitudes. The Duke of Newcastle lends the only other subject-picture (No. 126), life-size figures of Rinaldo asleep and Armida about to entangle him in a wreath, while a water-nymph sings and a number of Cupids look on. This is a remarkable work both as regards composition and drawing; there is a smaller replica of it, we believe, at Berlin. Among the portraits are charming studies (No. 131) of two of the children of Charles I., the Princess Elizabeth with a string of pearls round her neck, turned to the left towards the infant Duke of Gloucester, whose head only is here represented. The portrait of Andrew Spinola (No. 168), seated holding a paper, and wearing the crimson robes of a Doge of Venice, is splendid and impressive, offering, however, a remarkable contrast to the nobly-conceived and harmoniously-coloured full-length figure of (No. 170) James Stuart, Duke of Richmond, who is standing, clad in a black satin dress slashed with white, with a blue scarf across his breast, and a black mantle, on which is the Star of the Garter, over his left arm. Here are also two half-lengths—one of a man (No. 70) in a white coat slashed with red; the other (No. 228) of Prince Rupert—and a three-quarter portrait of a Genoese lady (No. 81), somewhat dark in tone. Besides these, there is a clever bust of a middle-aged man (No. 94) with moustachio and pointed beard, bending forward, the costume slightly treated.

The Duke of Newcastle lends four large pictures of still-life by Francis Snyders, in one of which (No. 227) some other master—probably John van Bockhorst—has painted a lady and gentleman with two attendants and a dog, forming a pretty group. A smaller signed picture (No. 98) of still-life offers poultry, a lobster on a dish, and fruit in a tazza, with a cat in the act of stealing a fowl. Close to this hangs a portrait of a lady (No. 97) holding a dog with a collar of bells in her arms, by James Jordaens. By Teniers there are seven works—five landscapes and two interiors; the finest of all (No. 46), lent by the Duke of Newcastle, is a large landscape, somewhat scenically treated, but remarkable for its fine silvery tone. In the middle is a man at a table moulding bricks, while a boy runs to and fro in the blazing sun, carrying the bricks in the moulds to his mate, who turns them out on the ground to be dried by the sun before being placed in the kiln, which is seen on the left, with a couple of men at work beyond a screen put up to direct the draught of air. On the right, quite in the foreground, is a cottage, outside which stands a young man with a feather in his cap and a pipe in his mouth, lingering to talk to a maid who is cleaning out a three-legged pot which rests on a cask, much to the annoyance of an elderly woman who is looking out from the door, and apparently bidding him be off to his work. On the side-wall of the cottage hangs a red earthenware colander, while other kitchen utensils lie about. In the middle distance are sheep, cattle, trees, and a church. To Major Corbett belongs a landscape (No. 75), with over seventy figures. Teniers' country-house is seen in the background, with its enclosed garden and a lake in front, on which a party in a boat are enjoying themselves, as also a swan and some ducks and ducklings. On the left are some thirty peasants assembled before a tavern, regaling or dancing round a Maypole, to the music of a fiddle and bass, while in the foreground is a figure of Spring, attended by four Cupids with flowers—probably painted by Teniers' brother-in-law, John Brueghel the younger. Mrs. Morrison lends two pictures: one (No. 78) representing the Kermesse of the village of Sempst in 1665, a fresh and brilliant landscape, very happily composed and full of life; the other (No. 82) shows the seven corporal works of mercy, a subject which this master has painted some half-dozen times, but with considerable variations in the arrangements; the composition of this being one of the best, but the execution inferior to that of the picture in the Louvre. A priest talking to a peasant in a village street just outside the churchyard (No. 114), formerly in the collection of M. Denon and now in that of Mr. Osmaston, is a slighter work. Of the interiors, one (No. 108) represents a village surgeon kneeling and performing an operation on the foot of a man, who is compressing his knee with both hands to deaden the pain, while an old woman in the background stands warming a plaister over a chafing-dish. The other (No. 104) is an alehouse scene, capitally conceived, full of character, and well coloured. A young man seated with his foot up on a bench is lighting his pipe; another youth raising a vessel to drink has just, to his dismay, caught sight of an old woman's face looking in through an open window on the right; two men in the background, one of whom is stuffing his pipe, are quite unconcerned. Here our notice ends, as the later artists of the school are entirely unrepresented.

W. H. James Weale.

The Dutch masters in this Winter Exhibition at Burlington House are well represented, although it is not among the collection of drawings, otherwise so superb, that the visitor will see the best evidence of their power; with few exceptions the drawings of this school are not of any very high class. A charming little pen-sketch by Ostade (No. 453); two sea-pieces by Backhuysen (Nos. 455, 334), of which the latter is the finer; one of Willem van de Velde's almost innumerable studies of ships (No. 460); and a *Study of Trees*, by Jan Both (No. 456), filled with silvery-grey light and of great beauty, are the first to attract us. The "Rembrandts" at the end of Gallery X. are somewhat varied; unpleasing as is the *Sketch* (No. 469), it is in all probability rightly assigned. *The Schoolmaster* (No. 466) is much too clever a study to be rejected, as is *The Man Seated* (No. 467), a work in pencil drawn in a masterly manner. The composition entitled *The Queen of Sheba at a Repast* (No. 473) is, perhaps, the most noticeable drawing of the series, but, we think, should have been attributed to some other master. *The King on his Throne* (No. 468) is one of those which it is equally difficult to accept or to reject, as is also (No. 477) *Study of the Goldweigher*; there need be no hesitation in refusing to allow the *Pigs* (No. 472).

Paintings by artists of the Dutch school will mostly be found in Gallery II. With so rich a feast before us, it seems hardly fair to criticise the arrangement, for which no doubt the Hanging Committee had some sufficient reason; but for the purposes of study it would have been an advantage if all the works of this school exhibited could have been brought together. There is so much that is either similar in manner and treatment in the painters of Holland during the seventeenth century, or discloses an influence, however derived, which is effectual with them all, that a close comparison of their works has an especial interest; and although portraits by Reynolds and Gainsborough and Van Dyck and Abraham Janssens, or of some pretty simpleton by Greuze, have their special charms for the visitor, we could wish that they had not been hung in this gallery, but that Van Goyen and Cuyp and Ruisdael and Wynants had had their place: or at least, if height upon the walls and space had interfered, that all these masters should have been brought as near in the adjoining gallery as circumstances permitted. The Academicians will, we are sure, forgive the suggestion; they have done so much to please and instruct the art-loving public that we crave, for the future, only such a complete arrangement of the treasures they collect as shall allow us to make the greatest possible use of their delightful Winter Exhibition.

Two important sea-pieces by William van de Velde the younger (Nos. 10, 18) will be found in Gallery I. The former of these is a very spirited painting; both are typical pictures, and may be compared with three others in the next Gallery (Nos. 72, 95, 103). Apart from their high artistic qualities, W. van de Velde's pictures have an interest for us in that he has represented with even technical accuracy the Dutch shipping of his day, in this following the example of his father, with whose works his are not unfrequently confused. His pictures, though often neither signed nor dated, have, however, a sufficiently distinctive character. In Gallery I. is also another fine picture of the Dutch school (No. 38), the joint work of Lingelbach, who painted the figures, and Van Capelle, an artist of great merit, of whose life-history, beyond the few facts gathered by Bürger, singularly little is known, and whose works, often influenced to some extent by the manner of Rembrandt, are more often talked about than seen. He is said to have been, with Lingelbach, a pupil of Du Jardin, and a very lovely *Sea Piece* (No. 55) in the next Gallery, admirable in composition, in colour, and in perspective, is not unworthy of a pupil of the master who could paint the *Italian Landscape* (No. 73)—surely the most perfect little gem which ever came from Du Jardin's hand. As is too often the case with these sunny pictures, Van Capelle's work has been inconsiderately framed, and the mellowed tints of the artist are overpowered by the gilding. No. 58 is a *Picture of Fruit* by Cornelis de Heem: there were either four or five artists with this patronymic—among whom Jan Davidsz, the father of Cornelis, is perhaps the best known—but their works are not always easy to distinguish. No. 59, Gerrit Berck-Heyde: the large building, formerly the Stadhuis, is now the Royal Palace; the buildings to the right of the church have been long swept away. Another picture by this master, surpassing it both in interest and quality, is No. 87: the view is taken from the bridge spanning the canal in the Kloveniers Burgwal, looking towards the Nieuwemarkt: the principal building to the right is the Trippenhuis, the present home of the Amsterdam Museum: the Breedstraat, so renowned in the history of Rembrandt, opens into this market upon the right, passing in a slanting direction to the back of the museum.

The work of Berck-Heyde is rivalled by pictures of a similar character by the well-known inventor of fire-engines, Jan van der Heyde; very fine indeed is No. 92, *A Street in Utrecht* (?). (In last winter's exhibition there was a view by him of the Stadhuis, taken from very nearly the same standpoint as is No. 59.) The figures in Van der Heyde's scenes were probably added by William van de Velde. On the south side of the gallery are several portraits, of which No. 71 is attributed to Frank Hals. Critics who are best acquainted with the splendid collection of this master's work at Haarlem have expressed some doubt as to the authenticity of this work; but it

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is difficult to assign it to any other. Hals himself varied: his acknowledged works are of somewhat unequal merit; he, as was not unusual, entrusted the less important parts of his portraits to pupils or assistants, and there is something in the vigorous touch, in the admirable rendering of the mouth nearly hidden under the falling moustache, in the thin hair, and in the folds of the doublet, &c., which gives a character to the portrait, removing it from the known works of his "school." It compares favourably with the two portraits by Van der Helst (Nos. 64 and 68) and the portrait of Grotius (No. 106), which though of great merit do not equal the work of Hals. For comparison this picture is placed too low; Hals, like Rubens, is most effective when viewed at a little distance. Differing widely from Rembrandt, the two great artists had this in common: there is a force and originality of character in their life-like heads which painters of lesser genius strove after in vain; instance the portrait by Bol (No. 101), the *Head of a Rabbi*, where amiably weak features and feeble hands are very characteristic of Bol's larger studies; we see Bol at his best in smaller cabinet pictures such as his portrait of Admiral de Ruijter at the Hague (No. 16 in that collection). In portraiture Cornelis Janssens, better known in England than on the Continent, holds a higher place, although his somewhat stiff and formal manner prevents our estimating him in the foremost rank among the portrait-painters. Two of his works (Nos. 62, 77) are seen here (Cornelis must not be confounded with Abraham Janssens, a Flemish artist, Nos. 76, 83). In No. 65, *Landscape and Birds*, by Hondecoeter, we have a repetition, with variations, of his well-known picture at the Hague of the *Jackdaw in Borrowed Plumes*. Turning to the landscapes, the scenes of Ruisdael and Hobbema are almost deserving of a gallery to themselves. Finer and more typical paintings by these two masters could hardly have been desired. Ruisdael's *Waterfall* (No. 79), full of glowing shadow; *The Storm* (No. 91), a sea piece, a mass of angry waves and murky sky; the peaceful *Cornfield* (No. 118), lit with a sudden gleam of light; and the *Wooded Landscape* (No. 171), present four pictures which, although the colours may not be what they were when first laid on, are as varied in subject and treatment as the most ardent lover of nature could desire: the last-named has, unfortunately, been so grievously "cleaned" that the exposed panel has given a reddish tinge to the sky. Opinions may vary as to the position in landscape-art to be assigned to Ruisdael, but such paintings as these must always have a charm for us. Looking at No. 84, a woodland scene by Hobbema, it is difficult to conceive that there was ever a time when his pictures were but little valued by amateurs who yet felt the influence of Ruisdael. We Englishmen have no cause to regret the neglect, since the result has been that by far the larger number of his paintings have found their way into the collections of our countrymen, and there are few galleries of importance which do not boast some example of this admirable artist. The picture here exhibited, one of the treasures of the Fitzwilliam Museum, is of rare beauty, and though in this as in others we see a close imitation of the manner of Ruisdael, a perceptible difference between the works of these masters can always be observed. The figures which give so much life to the scene were probably painted in by Wouvermans. By the latter artist is a very beautiful composition, *L'Hôtellerie* (No. 100), which for simplicity yet perfection of design and careful finish may be regarded as one of his most successful pictures. Of Wynants, suggested as the master of Wouvermans, into whose landscapes he is frequently found to have introduced the figures, there are examples in Gallery V.: they are Nos. 225 (a picture of great merit, though the authenticity of the signature is somewhat doubtful), 237 (seen under glass), and 257, which we think must take the first rank. A large and important picture, *Boaz and Ruth* (No. 80), by Gerbrand van Eeckhout, one of Rembrandt's pupils, is hung in Gallery II. It is a picture chiefly interesting from its studied imitation of the manner of Rembrandt, but, like all Eeckhout's pictures, it conveys the idea of having been executed from a careful drawing, while with Rembrandt's compositions we feel that only the most elementary design had been made use of. It would be hardly possible to over-estimate the advantage that would result to the student if a representative collection of the works of Rembrandt's pupils could be exhibited, together with really choice examples by the master's own hand. Influenced as they were by his teaching, it is often difficult to determine their distinguishing characteristics, and it occasionally happens that unnamed pictures of inferior merit are attributed to one or other of the pupils, or even to the master himself, not from intent to mislead, but from an inability to decide their true authorship. The task would be comparatively easy could they be placed side by side for comparison.

Two pictures, each named the *Interior of a Church*, are assigned to Emanuel de Witte (Nos. 88, 89); placed as they are, it is impossible to subject them to sufficiently careful comparison, but there is an unlikeness in their treatment which makes us doubt whether they can both be by the same hand, and it is not improbable that No. 88 is by Hendrik Willemsz van Vliet, of Delft, a pupil of Mireveld. Another painter of the same date whose work in a similar style is sometimes mistaken for that of De Witte is Gerard van Hoeckgeest; but he may generally be distinguished by his unsatisfactory arrangement of light and shade, and it is certainly not to him that either of these can be attributed.

By Adrian van Ostade is No. 107, finely painted and expressive, and No. 112, one of those drinking-scenes which are so frequent with him and with his pupils, and which would be repulsive but for their admirable execution and frequent humour. The *Scene at an Inn*, by Metzu (No. 110), is a work of unusual excellence; the figures are ably drawn: that of the young man has even an air of rustic elegance. The *Man in his Study*, by Dou (No. 113), shows his usual careful finish: as in other instances, he has placed his sitter in a vaulted chamber, probably the upper room in a tower, with its supporting pillar—treated almost like a miniature: a powerful glass hardly reveals the minuteness of the touch. Very interesting, if not of a high class, are the two moonlight scenes (Nos. 100, 115) by Aart van der Neer; the former is the more pleasing, but neither of them is so effectively executed as are the rare drawings by his hand with which we occasionally meet.

Of works attributed to Cuyp the least satisfactory is No. 243, which, if by him, must be assigned to his earliest period. No. 90, a picture which still leaves much to be desired, is of his middle time. The best here is No. 164; unfortunately, the ugly child is the most conspicuous object, but it is redeemed by the admirable painting of the animals, and the pretty group of cattle and the landscape in the right background.

The landscape by Van Goyen (No. 158, in Gallery III.) is of great interest, though it has no unusual excellence or beauty. Not even the most fervent admirer of the Dutch school would say more than that the composition is well arranged and the idea successfully carried out; that the treatment of the foliage, and of the sky, and the perspective of the picture, and the happy introduction of the figures, show considerable ability; an artist, too, might criticise the technic, and tell whether the colour is ill or well laid on. The interest lies in the fact that in this we have the work of one who has been spoken of as practically the father of the Dutch and thence of the modern school of landscape-painters; himself a pupil of Esaias van de Velde, to his studio came Berchem and Jan Haviesz: Steen, the husband of his daughter Marguerite. He was intimate with Potter, and his influence is seen in the works of the greater number of the landscapists of Holland. Goyen's works are comparatively rare in English collections, and are seldom found of so large a size.

Leaving the Dutch masters, a few lines must be devoted to a very prettily painted and well preserved picture in Gallery V. (No. 239), by Elsheimer. Although the handling differs to a certain extent from the few works we know by this artist, two of which at the Hague are painted upon copper, we have reason for believing that this charming little picture could not have been painted by any other than the artist to whom it is attributed. We see in this the original from which the Count de Goudt took his well-known engraving of Tobias and the Angel. De Goudt's engraving, again, was made use of by Hercules Seghers, who has imitated the general features of the landscape and copied the figures: an impression from his plate, probably the only one existing, is in the Print Room at Amsterdam. The plate coming into the possession of Rembrandt, he has made it his own by erasing the figures of Tobias and the Angel, which were out of proportion to the rest of the work, and substituting for them a sketch of the Holy Family in their flight into Egypt. So long as the whole work upon this altered plate was attributed to Rembrandt, its varied character created much discussion among amateurs, and many and ingenious were the explanations as to the technic and processes employed; the discovery of the earlier impression has set the matter at rest, and shown the true authorship of the greater part of the work, although we still catalogue among Rembrandt's more important etchings *The Flight into Egypt after the Manner of Elsheimer*.

CHARLES HENRY MIDDLETON.

THE HENDERSON BEQUEST TO THE BRITISH MUSEUM.

THE drawings bequeathed by the late Mr. John Henderson to the British Museum are now to be seen in the Print Room, but it is intended, we believe, as soon as the arrangements can be made, to exhibit some of them to the public, on screens, in the King's Library.

The drawings, which are mostly in water-colour, comprise about seventy by W. Müller, including several beautifully-coloured views of Nile scenery with its picturesque boats and glowing cliffs and skies, and a number of highly-finished studies of the rock-cut temples in Lycia and its neighbourhood, taken during the Government Expedition, which Müller accompanied at his own expense, choosing his own subjects for illustration. Several of these views were exhibited at the Royal Academy, such as *The Burial Ground, Smyrna*; *Rhodes*; *Zanthus*; *Turkish Merchants passing a River*; *Tent Scene with Zingaras*, &c., and these careful sketches made on the spot testify to the accuracy of the painter's observation.

By Girtin there are nineteen drawings, but none of them particularly characteristic, many being copies of Canaletto. One of these—the Rialto—is an elaborately-finished pen-and-ink drawing, in which every detail of tiles on the roofs and panes of glass in the window-frames is minutely rendered. Another pen-and-ink sketch of Dartford, Kent, stated to be after a pencil sketch by the father of Mr. John Henderson, is finished in the same elaborate style. The thirteen Turners in the collection are mostly early works lacking in individuality. By Cousins, on the other hand, there are five delightful little sketches, full of poetic feeling and of delicate subdued colour. By David Cox, also, there are several pleasant country scenes, with hill, dale, bush, tree, sheep and shepherd, and foreground, all drawn after the prettiest and most approved examples, in David Cox's usual fascinating style.

Four large slightly-washed drawings by Canaletto complete the list of a collection which forms a valuable addition to the treasures of the Print Room.

MARY M. HEATON.

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THE GERMAN ARCHAEOLOGICAL INSTITUTE IN ROME.

The meeting of the Imperial German Archaeological Institute on January 3 was opened by a discourse from Dr. Cavadias, of Athens, who is now residing in Rome with the object of perfecting himself in the study of archaeology. He has especially devoted himself to the history of art, and selected a statue as the subject of his address. He exhibited a sketch of the beautiful *Victory* of Samothrace, to be seen in the Museum of the Louvre, and, after relating the circumstances attending its discovery, refuted the opinions of some writers, both on the subject of the restoration of the statue itself, and on that of the school by which it was produced; his opinion being that, while the inspiration of Scopas may be traced in the motive of the statue, a more thoughtful study of it will lead us to attribute the work to a disciple of the school of Scopas at the commencement of the third century B.C. He afterwards passed to a discussion of the historical facts in relation to this monument of antiquity. Signor Alessandro Castellani then addressed the meeting as to the origin of the granulated form of ornamentation on jewels found in the islands of Rhodes and Cyprus, in Etruria, and the ancient necropolis of Praeneste. Signor Castellani said:—

"I have often endeavoured to discover the origin of this exceedingly minute granular decoration; and one day in turning over the pages of a book published by the British Government, on the Diademiae, the Pseudo-Diademiae, and the family of Echinae, it seemed to me that I had found an explanation of the problem; because I recognised in the variety of lines and raised points with which these aquatic creatures were covered the type of which the ancient goldsmiths had made use. It is natural that artistic decoration should derive its elements from surrounding nature. In Egypt, where aquatic plants flourish, ornament drew its life from the varieties of the flowers of the lotus. In Phoenicia, in the islands and on the coasts of the Mediterranean, it is impossible but that the ancient inhabitants must have been impressed by admiration of the starfish, the Medusae, and the Diademiae which were cast on their shores after storms, or were found attached to the nets of the fishermen. The fair sex used them as decorations from the most ancient times, and the goldsmiths afterwards reproduced their minute granulations in the precious metal."

He exhibited the designs of some Etruscan articles in gold, in the Vatican Museum, and also of some ornaments found by Schliemann at Mycenae, in confirmation of this opinion. But the attention of the audience was principally attracted by a small glass case, in which Castellani exhibited some antique ornaments from Praeneste and Cervetri side by side with the shells of marine fossils. His discourse was listened to most attentively, and at its conclusion Prof. Helbig observed that the theory was so beautiful and so simple that no argument could be raised in opposition to it. Signor Helbig himself exhibited to the audience an extremely ancient vase of Etruscan *bucchero* (a fine red clay), shaped like a large chalice, with impressions of figures, apparently Egyptian divinities. After much consideration, he rejected the explanation of those Egyptologists who claim to recognise in some ancient monuments the proof of a commerce existing between the Egyptians and the people who at a remote period inhabited Italy; and demonstrated the fact that if an Egyptian inspiration may be traced in some works of archaic Etruscan art, it is due to the influence exerted at a later time by the Phoenicians, whose commerce brought them into communication with the races of the Mediterranean coasts. Prof. Helbig expressed his regret at being able to say so little concerning a relic of extraordinary importance; and Marchese Chigi, the proprietor of the *bucchero*, gave some explanations of its history, saying that he could affirm that it was discovered in the neighbourhood of Populonia.

OBITUARY.

E. M. WARD, R.A.

By the death of Mr. Ward, which occurred on January 15, at his house at Windsor, and in the sixty-third year of his age—greatly to the regret of a large society that had long regarded him with liking and affection—we lose, not, indeed, an artist whose loss is likely to be accounted great by those imbued with the most newfangled notions now current in *soi-disant* art society, but assuredly a painter who in his best time, and that was now many years ago, was one of the ablest *genre*-painters England has produced. Not that Mr. Ward confined himself to *genre*-painting. His efforts—hardly perhaps can we say his unqualified successes—in the painting of history may be observed in the corridor of the House of Commons, where the *Landing of Charles II.*, *Alice Lisle*, and the *Acquittal of the Seven Bishops* are evidence of the thoroughness and of the serious mind with which he applied himself to an ambitious task for which he was selected, though they are probably but little evidence of a triumph which the lack of inspiration must have made impossible. But if the painting of true history was beyond Mr. Ward, whose natural genius was that of the *genre*-painter, and if work of high imagination was quite out of his reach, he was excellently fitted for the more prosaic borderland of history and fancy: what has been already described, in a daily contemporary, as "the vivacious pursuit of historical anecdote." Some of the best examples of this historical anecdote are to be studied in the National Gallery, where no less than three or four of Mr. E. M. Ward's cabinet pictures may be beheld, Mr. Vernon having purchased at least one or two of the finest of them when they were fresh from the easel of the artist. Among them is the exceedingly noteworthy picture of *Dr. Johnson Reading the Manuscript of the Vicar of Wakefield*, the production of which preceded Mr. Ward's election to the honour of the Associate-ship of the Royal Academy. It appeared in 1843: he was made an Associate in 1846, and not until several years afterwards was he elected full Academician. The times of Johnson, Garrick, Boswell, and Goldsmith were to him fruitful of themes. He was more successful with men than with women, and most successful in realising characteristic expressions on the faces of the illustrious, whose features many portraits now become historical had already recorded. Mr. Ward's work, even in *genre*-painting, was very unequal, and it is beyond doubt that the best of it was done at a time of which the younger generation has little remembrance. Its colour was often not agreeable; its draughtsmanship was at times faulty, though Mr. Ward had studied draughtsmanship not in England only; the textures represented were often skilfully imitated; and there was a general liveliness in the treatment which to those who do not desire to look upon all pictures as problems they are called upon to solve was undeniably fascinating, and which had a right to be so, since liveliness is one of the virtues of *genre*-painting. It is by his *genre*-painting—by the best of it assuredly—that E. M. Ward will live in the remembrance of the student of art. His place in that remembrance may not be absolutely permanent, but his reputation will at least be less ephemeral than is supposed by many persons, who would hold that art like Mr. Ward's has no business to have any reputation at all. The truth, plainly spoken, is that Mr. Ward was not always quite a first-rate *genre*-painter, but that the branch of painting which he pursued successfully enough for many years, as far as popular applause is concerned, and honourably enough at all times, is as worthy as any other branch to engross the attention of the keenest minds. He followed in a department of art which will not be likely to lose its hold upon the public, though—content with engaging itself with the characters of men—it takes no count either of religious aspiration on the one hand, or, on the other, of the aims of the purely decorative craftsman, to whom the conveyance of any definite thought is of the nature of an offence.

NOTES ON ART AND ARCHAEOLOGY.

We understand that the Royal Academy have for some time been occupied with the question of artistic copyright. Feeling that the recommendations in the Report of the Royal Commissioners with regard to the copyright in paintings and drawings are antagonistic to the interests of all artists, and, indeed, also to those of the public, a committee was appointed last year to enquire into the whole matter. This committee has, we believe, just presented to the council a Report, which, if its conclusions meet with the approval of the general body, will no doubt be forwarded to the Government, and every endeavour made to prevent those recommendations of the commissioners which are considered injurious to the interests of art being incorporated in the forthcoming Bill.

Messrs. Valentine C. Prinsep, S. Luke Fildes, and J. M'Whirter have been elected A.R.A.s.

We are glad to hear that Mr. Ouless has lately been working very successfully upon a portrait of Mr. Edmund Yates.

M. Victor Lhuillier has just executed for Messrs. Deighton and Dunthorne, of Vigo Street, an important etching from a picture of Mr. Boughton's which at the last exhibition of the Royal Academy sustained, if it did not advance, the reputation of that artist. The *Waning of the Honeymoon* represents, as some will remember, a pleasant wildish garden-place, shaded by trees, and with wicket-gate, white in the distance, leading out to common English country. A stone seat surrounds a tree in the immediate foreground, and those whose honeymoon is celebrated in the composition sit, but apart from each other, on this seat. The woman makes little pretence of occupation, but the man—a better actor probably—is in act to caress a dog somewhat idly, and makes belief to be buried in the pages of a book. The design is agreeable; and the suggestion of comedy is refined if somewhat mild. M. Lhuillier's etching is really very skilful copyist's or translator's work. He has succeeded well with the expressions, and has not failed in his rendering into gradations of dark and light the colours of the canvas. He is taking rank, we venture to think, among our most uniformly happy translators of very various designs. Supreme skill may not be apparent, but neither is there apparent an even occasional failure of at least moderate capacity.

Messrs. Hogarth and Sons have sent us an impression of Mr. Francis Holl's engraving after Miss Lilian Dickenson's drawing of the *Lord Bishop of Lichfield*. A somewhat pensive and spiritual face afforded opportunity for the talents of Miss Dickenson, and Mr. Holl's engraving errs, it may be, on the side of over-refinement. The engraver's work is brilliant, soft, and smooth; not perhaps quite of the kind that most commends itself to us, but sufficiently sure of at least average popularity.

The sale of M. Reiset's collection of pictures by the old masters and certain French painters of about the last generation will occur shortly. M. Reiset, whose name is well known to the public in connexion with his functions at the Louvre, is known to be the owner of some early Italian pictures of good character and high interest. He owns also, we hear, about three pictures from the hand of M. Ingres, whose drawings are just now at the Grosvenor Gallery somewhat specially engaging the notice of amateurs. One of these pictures is the *Venus Anadyomene*, in which Ingres has grappled with the best success with the difficulties of the nude figure; and another is a now

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very famous portrait—that of Mdme. Devaucay—executed by Ingres as early as the year 1808, during what, if we mistake not, was his first sojourn in Rome. It has been brilliantly engraved. The subject sits nearly facing the spectator. She is in evening dress—at least with bare arms—and the arrangement of drapery is exceedingly skilful and graceful, when it is borne in mind that the problem presented to the painter was the successful treatment of fashions of dress certainly not the happiest. The colour and general finish of this picture are considered to do especial credit to its painter.

THERE will soon be sold at Frankfurt a collection of drawings by old masters, whose dispersion we have before announced as in contemplation. This is the well-known collection belonging to M. Suermondt, of Aix-la-Chapelle. An important print-sale is likely to take place at Frankfurt at about the same time.

BERLIN has just acquired the oldest memento of the Reformation, in the shape of the doors of the church of Wittenberg to which Luther nailed his ninety-five theses. The doors now form the doors of the church of St. Bartholomew in Berlin.

Whistler v. *Ruskin. Art and Art Critics.* (Chatto and Windus.) Such is the title of a small pamphlet of scarcely thirteen pages, in a brown paper wrapper with a strange device, probably designed by the author, Mr. J. A. M'N. Whistler, of the White House, Chelsea. We presume that this is its author's first literary production; for his own sake, we sincerely hope it may be the last, as, to tell the truth, we have seldom come across a more silly production. Whatever may be Mr. Whistler's talents and capabilities as an artist, he seems unable to write plain English and generally ignorant of the subjects of which he treats or to which he alludes. He has evidently managed to pick up at all events a certain smattering of French while frequenting the Parisian *ateliers*; but we do not think that a Frenchman would talk of journals winking at a *fin mot*; and we are certain that mathematics in France as elsewhere ranks among the Sciences and not, as Mr. Whistler seems to think, among the Arts.

MR. WHISTLER, it appears, finds imitators as well as admirers. The curious chapel of Skirlaugh, in Holderness, is being "restored" under the auspices of an architect and surveyor of Hull. Some neighbours interested in the chapel have protested against some portion of the "restoration," threatened or perpetrated, and the architect has replied by bringing an action against one of them for libel. The case is to come on at the next Leeds assizes.

THE little town of Correggio has at last determined to do honour to its distinguished painter, Antonio Allegri, by raising a monument to his memory. As Correggio is for the most part only known to the world through this painter's received name, she ought certainly to try and preserve it in remembrance.

A REPORT has lately been published concerning the monument which Italy desires to raise to the memory of Victor Emmanuel. It is estimated that this monument, which is to consist of a colossal equestrian statue mounted on a triumphal arch, will cost not less than 10,000,000 francs. Of this sum only 1,220,000 francs has already been subscribed, but the executive committee are proceeding vigorously with their work, and have decided not to limit the competition for this monument to Italy, but to throw it open to all the world. Here is certainly a fine opportunity for modern artists to distinguish themselves. An equestrian statue such as that which Lionardo da Vinci once modelled of Francesco Sforza! Who will be the most bold enough to undertake it?

IT is stated that the Duchesse de Galliera has bought M. Monteverde's fine statue of Jenner, and has presented it to the new hospital at Genoa.

M. O. RAYET, whose contributions to the *Gazette des Beaux-Arts* we have often had occasion to mention, has just been appointed Professor of Epigraphy and Greek Antiquity in the College of France. He begins his course with a study of the inscriptions bearing upon the part played by religion in the public and private life of the Greeks.

THE full *règlement* of the triennial Salon which is to be held in Paris is given in the *Chronique des Arts* of January 11. The plan of this Salon seems on the whole to give satisfaction.

THE exhibition of the Musée des Arts Décoratifs in the Pavillon de Flore, of which we have before given some account, is now open to the public. The exhibition seems entirely confined to decorative and industrial art, especially Ceramics.

In digging the foundations of a house in the Rue des Ecoles, Paris, the workmen recently laid bare two massive walls of Roman construction, which are supposed to have enclosed one of those Gallo-Roman villas wherein the Parisians of the third and fourth centuries enjoyed themselves, imitating Roman customs. These luxurious abodes were mostly burnt or otherwise destroyed by the Franks, but traces of them are still perpetually cropping up beneath the surface of modern Paris.

A CORRESPONDENT, reading our remarks regarding the poor show made by Italian art at the Paris Exhibition, writes that this was entirely owing to Italian jobbery, the artists for the most part having been selected by the commission for party motives, and not simply in the interests of art. Thus the real talent of Italy was by no means represented at Paris, for the Italian artists of reputation resented this system of favouritism, and refused to send their works or even to admit the Government officials into their studios. This is to be regretted, for, though modern Italian art makes usually but a poor show at foreign exhibitions, it is certain that there are many excellent artists in Italy—artists who have a high repute in their own country, though little known beyond it. Italian sculptors in particular have lately accomplished some very noteworthy and beautiful works.

THE scheme for the formation of a separate archaeological museum in Florence is again under consideration. Such a museum is, in truth, greatly needed, for at present the ancient marbles and other antiquities in which Florence is so rich are wretchedly exhibited, being all mixed up in terrible confusion in the Uffizi galleries and the Etruscan Museum. Nothing can be worse than the arrangement of the sculptures in these places. The light is very bad, and the classification so inaccurate as to yield little instruction. There are also, we are told, about thirty thousand medals hidden away, as well as many other objects of fine art which there is no room to exhibit. A well-arranged museum ought certainly to be provided for these treasures, and would add greatly to the attractions of Florence. It would not be necessary, it is stated, to construct a new building for it, the Government having already a suitable *locale*, which, with little alteration and a very moderate outlay, would serve the purpose admirably.

MUSIC.

BEETHOVEN'S trio in E flat (Op. 70, No. 2), the same master's sonata in E (Op. 109), and Brahms's pianoforte quartett in A (Op. 26), were the works performed at Mr. Dannreuther's concert on the 16th inst. The sonata was played with marvellous finish and exquisitely poetical feeling by Mr. Dannreuther, and a sense of regret could not be resisted that a performer so gifted should be heard only at comparatively rare intervals in our concert rooms. Miss Anna Williams sang Bach's "Erbarme dich, mein Gott," from the *Matthaeus Passionsmusik*, and two charming Lieder, "Der Fischerknabe," and "Es muss ein Wunderbares sein," by Franz Liszt.

HERR CARL GOLDMARK, whose orchestral work *Die ländliche Hochzeit* was performed at the Crystal Palace in March last, was represented at last Saturday's Popular Concert by his Suite in E (Op. 11) for piano and violin. This composition is in five movements, all more or less irregular in structure, but each bearing the seal, so to speak, of the cultured and thoughtful musician. The higher quality of individuality can only be distinctly observed in the fourth movement, an *allegro moderato* in A, 6–4 time. This section is impressive, though rather sombre in tone, while the remainder of the work is for the most part bright and vigorous. Schumann's lovely quartett in A minor (Op. 41, No. 1) was rendered to perfection, with Mdme. Norman-Néruda as leader; and Mr. Charles Hallé played Beethoven's sonata in F minor (Appassionata). It was understood that Mdlle. Janotha had made her last appearance for the present season; but on Monday she reappeared, and gave as her solo Beethoven's sonata in C sharp minor (the Moonlight). In the first movement of this work she was not entirely successful, but the impetuous finale was rendered with the closest attention to the requirements of the text, every *nuance* being observed with minute accuracy. The concerted works were Mozart's quartett in E flat, No. 4; Haydn's trio in G; and Rubinstein's sonata in D (Op. 18), for pianoforte and violoncello. The themes in the latter work are singularly attractive, and, though the composer does not seem to know what to do with them, there is but little of that painful extravagance which we find in Rubinstein's later writings.

THE selections from *Polyeucte* imparted a special interest to the concert of Mdme. Viard-Louis on Tuesday. We shall reserve a detailed criticism of Gounod's latest opera until a more fitting opportunity; one, perhaps, which will soon occur, as it is not improbable that the work will be produced at Covent Garden Theatre during the ensuing season. The music, if not of such marked inspiration throughout as is that of *Faust*, is very earnest and often deeply religious in sentiment. The excerpts given on Tuesday showed the composer in the lighter mood which he adopts occasionally by way of effective contrast. The barcarolle "Nymphes attentives" is sung by Sextus, a young Roman, at the outset of the scene in which the assembly of Christians takes place. It was rendered with excellent taste by Mr. Edward Lloyd; but the effect would be infinitely greater on the stage, where the singer is for the most part invisible, his voice being heard at a distance, which increases towards the close of the song. Similarly in the ballet music, which for beauty and taste may compare with that of *Robert le Diable* or *Guillaume Tell*, we missed the poetry of motion which lends it true significance. This ballet is the apotheosis of paganism, and so consistent is M. Gounod with his object that he will not allow the heathen crew to finish their revels, but introduces the solemn strains of a Choral by way of *coda* to the furious Bacchanale which forms the last movement of the ballet. The minuet (Op. 3) by M. Bourgault-Ducoudray failed to please so greatly as the gavotte by the same composer introduced at a previous concert. There was little room for surprise that Goetz's symphony in F should have so fully impressed those who heard it as to occasion a demand for a speedy repetition of the work. Increased familiarity in this instance only tends to increased admiration. Here is music born of genuine inspiration, a quality which covers a multitude of sins. We may regret the composer's restlessness, and his excessive polyphony, but his genius commands homage, and it should be freely and gladly bestowed. Mdme. Viard-Louis played Mendelssohn's concerto in G minor, and Sterndale Bennett's Rondo Piacevole. The *Tannhäuser* overture, which commenced the concert,

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received but scant justice. The *tempo* was too slow, the *nuances* were not well observed, and there was more than one false entry. It may well be asked, too, why the cymbals were not used in the method indicated by the composer. There was a vociferous demand for an *encore*, with which Mr. Weist Hill complied after some resistance, and, except as regards the point last mentioned, the second rendering was much better than the first.

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LITERATURE.

Life and Times of Stein: or, Germany and Prussia in the Napoleonic Age. By J. R. Seeley, M.A., Regius Professor in the University of Cambridge. (Cambridge: University Press.)

THESE volumes are an admirable refutation of an opinion enunciated a not very long time ago by a certain young Cambridge Professor—that good books are always written in German. Prof. Seeley has now proved that good books may also be written in English, and that our insular talent and learning can successfully challenge the Germans on their own especial ground. The profusion of his dedicatory apology for his own presumption in treating the Life of Stein after Pertz, and the Napoleonic age after Häusser, is superfluous: Häusser's intellectual calibre was small and his Prussian partisanship was great; while the work of Pertz—on whom, as his "father Parmenides," Prof. Seeley is naturally reluctant to lay hands—is in what Carlyle calls "the shot-rubbish style," and is a model of biographical badness.

If our author's mastery of available materials is not quite Gibbonian, not exhaustive like the scholarship of the learned continuers of the great German historical enterprise founded by Stein, he may be said to possess his subject in a degree which justifies the present publication. There are places enough, it is true, where Prof. Seeley writes more like an amateur than a professor. On his ninth page he gives certain dates and comparisons in order, as he says, that the reader may look for a moment at Stein's life as a whole. Let us now remember the following facts, which are not of a very recondite order. Pitt died in January 1806, three months after Trafalgar; Fox then took office, and died in September of the same year—that is, in 1806; the Spanish insurrection against Napoleon broke out in 1808. Now, writes Prof. Seeley, the period of Stein's great achievements

"is comprised within the years 1807 and 1815, and this is the period of the insurrection of Europe against the tyranny of Napoleon. It is a period when the controversies excited by the French Revolution were for the moment at an end, . . . when in England Fox in office had found the impossibility of making peace, and when Sheridan declared enthusiastically in favour of the Spanish insurgents."

Therefore Fox, who died in 1806, is exhumed, and described as alive in 1807, and as a leader of the "Anti-Napoleonic Revolution," which, as the Professor here says and elsewhere argues in detail, commenced with the Spanish movement of 1808! The reason of such mistakes seems to be that, although Prof. Seeley could no doubt stand a triumphant separate examination in the dates and details of his epoch, and of several other epochs besides, philosophy, with her symmetrical groupings and generalisations, often leads him astray. In this case he is haunted by a kind of equation in which the French Revolution and the Anti-Napoleonic Revolution, Pitt and Stein, Stein and Fox, have antithetical values; and he thus slides into statements which, when not under the fascination of system, he would be the first to revise.

Bacon says that while the acute man has an eye for the differences of things, the profound man has an eye for their resemblances. Prof. Seeley is nothing if not synthetical, and he has a better eye for resemblances in history, and more skill in effacing differences than Thucydides or Gibbon had, or would have liked to have. As a fair sample of his merits and defects as a generaliser we may take his remarks on the accession of Frederick William II. of Prussia, when, he says, there were in almost "every country two powers in conflict—the Government, and some opposition party, popular or other." The most important cases of this "ominous rift or schism," argues the Professor, were the reform of the Polish Constitution, the troubles excited in the Austrian dominions by the reforms of the Emperor Joseph, and the French Revolution, which was only a particular case of the "prevalent infection." In all this apparent diversity we shall see unity, if we note that "the idea peculiar to that age, and which made it revolutionary, was the idea not of liberty, but of government—the idea of an omnipotent State." Joseph was, in fact, the Austrian equivalent of Abbé Sieyès, Robespierre, Marat, and Collot d'Herbois: all were fighting for the same good cause—for the idea, namely, "of government." This is easy to understand if we look behind the "speculative republicanism" professed by the members of the Committee of Public Safety, and observe that the French Revolution was "*intended*," like Joseph's innovations, "to establish the supremacy of the State over all class feelings and interests . . . *the end aimed at* was to establish the unity and supremacy of the State." But if Joseph's premature civil and religious reforms were identical as to end and intention with the favourite ideals of Mirabeau, Mdme. Roland, and Jourdan Coupe-tête, they have also a kind of likeness to the arrest of our Five Members and the demand for ship-money. "The Austrian movement has the strongest superficial resemblance to the rising of England against the Stuarts. Joseph's innovations are *of the same kind* as those of our Charles I., and are resisted in the same way." Further, as to Joseph and Charles I. and James II., "Is not his object the same as theirs—viz., absolutism. Has he not the same enemies—viz., Assemblies, local liberties?" Prof. Seeley, of course, is not the dupe of this comparison, which he makes only to demolish. As he truly says, the movements in question are not really alike at all, for "the despotism Joseph would have introduced was in his mind only a means of giving unity to Government," a circumstance in which we shall all recognise a mark that separates him *toto coelo* from our Charles and James. All this is ingenious, but it is rather rambling writing, and not very instructive. De Tocqueville, if our memory serves, shows that Mirabeau comforted Louis XVI. with the assurance that the Revolution would eventually conduct to a more complete administrative unity and supremacy than had yet been known in France. That profound writer would, however, unless we much mistake, have demurred to the metamorphosis of casual consequences into deliberately pursued results implied in Prof. Seeley's characterisation of the *cahiers*, the Feast of Pikes, the Terror, and all the long procession of French funeral events, as "*intended*" to centralise and fortify authority, as prompted by "the idea, not of liberty, but of government."

Stein would have contemptuously dismissed all this as the mere "Metapolitics" of history, but with such dissertations Prof. Seeley's pages abound. They are apt to drown his facts, which, though present in abundance, want systematic grouping and crystallisation. The *Life of Stein* reads on the whole more like a lecture than a book; the style is, in places, a *tertium quid* between narrative and reflection, and the language, though generally clear, frequently vigorous, and in certain cases piquant and even picturesque, is sometimes over-colloquial and familiar, while discordant effects are produced by the abuse of the present tense, which, though a legitimate poetical substitute for the perfect, has an ugly sound in prose. Prof. Seeley tells rather too much of his story with the scissors, and not quite enough with the pen. The information, in extracts or otherwise, given about Stein, Hardenberg, Scharnhorst, Gneisenau, Arndt, and many of the other *dramatis personae*, is so ample that we get to know them on fairly intimate terms; but we do not find ourselves among Rembrandts and Titians walking out of their frames like Carlyle's old Dessauer and Prince Kaunitz, like Macaulay's William of Orange, and Motley's Egmont. Some of the likenesses are missed for want, perhaps, of that easy acquaintance with a national subject which a foreigner can so seldom acquire. Yorck, for instance, the hero of the Convention of Tauroggen, that splendid act of treachery to France and loyalty to Germany and Europe which, as King Frederick William said, "kicked the bottom out of the cask"—the "giftige Kerl," as Gneisenau called him, whose chronic insubordination nearly worried old Blücher to death in the campaign of the Katzbach, and again on the march to Laon—goes on and off the stage like a decorous Corps Commander in the prosaic war of 1870. It results from the structure of the *Life of Stein*, which is neither history nor biography, but a cross between both, that of Stein himself we do not quite get the impression commensurable with the towering stature of the one European of the age whose character and genius were almost of Napoleonic proportions. Still, the intellectual and moral personality of the great statesman to whom Prussia owed so much, his administrative

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municipal, and military reforms, and the vicissitudes of his extraordinary career, are described by Prof. Seeley with a completeness and fairness which none of his German predecessors have attained. Prof. Seeley is more struck than the native professorial authors have been by Stein's incurable rudeness, which descended with admirable impartiality on all sorts and conditions of men and women, especially on German royal persons, to whom he was almost more ferocious in language and manners than he was to *novi homines* like Arndt, President Schön, and Niebuhr. There was no depth of epistolary or conversational insolence in which his violence could not open a new and lower deep. Prof. Seeley should not have forgotten the highly illustrative anecdote of the subordinate clerk who, when bringing Stein a document for signature, emptied ink over the paper instead of sand, whereupon Stein, passionately rising from his seat of office, rubbed the blotted sheet well over the clerk's mouth and nose.

With tact and temper, and less pride of pedigree as an Imperial Knight, Stein would have possessed almost every great and perfect political gift. He was the first private person to rank in German history as a statesman of the ancient and Western European calibre and type. For universality of power he stands almost alone among the politicians of Germany and the Continent. It has not been given to any other man to be successively the Turgot, the Peel, the Carnot, the Pitt of the country of his choice, to be remembered at once as a maker of roads and deepener of rivers, as a daring reformer, as one of the heroes of a great national struggle, and as an Atlas, not only of his fatherland, but of the European State.

But *est modus in rebus*, &c., and this limit Prof. Seeley has passed. He says that "in the great story of the liberation of Germany" Stein "is little mentioned. Prussian writers have little occasion to name him." It would be more accurate to say that the Germans have been disposed to ring the praises of the Imperial Knight from Nassau *usque ad nauseam*, although few of them may go to the extent of saying, with Prof. Seeley, that there is little exaggeration in calling Stein "unquestionably the principal author of" the liberation of Germany. Prof. Seeley's philosophy is strongly anti-Buckle and anti-evolutionist; he always represents the players on the European chessboard as being masters of their game. He expunges the Providential government of the world, and he expunges ἀνάγκη, describing Napoleon, for instance, as enjoying perfect free-will to choose his own moves after the retreat from Moscow, which would not have been fatal to him, as Sedan was to his nephew, but for the ulterior defection of Austria (which arose out of an entirely different set of circumstances), and but for Alexander's assumption of the offensive, and Prussia's choice of the Russian alliance. Prof. Seeley, who brings his heaviest guns to bear in such discussions, argues that none of these things were inevitable; that, in particular, Alexander's resolve to follow the French into Germany was mainly the work of Stein (then in exile with the Czar); that the Prussian alliance with Russia was the work of Stein and Yorck, the latter of whom instinctively, the former consciously, snatched the initiative out of the king's hands, and inaugurated a policy never named in Prussia before—the policy of the Prussian people. That they could do this depended on an intellectual peculiarity of Napoleon, who was constitutionally blind to popular forces—a fact which seems to introduce a certain evolutional element into Prof. Seeley's cycle of cause and effect.

Prof. Seeley's narrative of these transactions is one of the best parts of his book, but is open, we think, to serious contradictions. According to Prof. Seeley, the Czar's "second great resolve"—that is, the advance of the Russians into Germany after the flying French—was prompted by Stein. For sole proof of this we have extracts from a memoir written by Stein at St. Petersburg after Napoleon's discomfiture, in which he takes for granted, in opposition to the views of Kutusoff and Romanzoff, that the campaign will be carried into Germany. According to Stein's Autobiography, he spoke to the Emperor Alexander in the sense of his memoir; and on the strength of this bare fact we are asked to assume that it was his influence which decided the Czar's rejection of the counsels of the Russian peace-party and the pursuit of the French beyond the frontier. The appearance of a German *deus ex machina* to put pressure on Alexander is superfluous; the necessity of such an interference rests on Prof. Seeley's private intuition that Alexander was individually incapable of the "calm superiority" indicated by his adoption of the war programme, which granted, Stein's influence is hypothetically adopted as the missing causal link. The next point cannot be appreciated without a knowledge of the story of the defection of Yorck, with the Prussians under his command, from Macdonald, and of the convocation of the representative bodies of East and West Preussen and Lithuania by Stein, acting under full powers from the Czar, who was nominally at war with Prussia. Yorck had "kicked the bottom out of the cask." His defection, though ostensibly disavowed, put an end to Frederick William's hesitations, and caused the king to dispatch his adjutant, Natzmer, to the frontier, where that officer (with whose biography, recently published, Prof. Seeley does not seem to be acquainted) took care to fall into the hands of the Cossacks, so as to be able to open preliminary negotiations between his master and Alexander. At this stage of affairs Stein arrived at Königsberg, on January 22, 1813 (the date is important), and, in virtue of his full powers as Russian Commissioner, officially requested the President Auerswald to convoke a Provincial Assembly on February 5, in view of resolutions to be taken "on the creation of a Landsturm and a Landwehr." Stein's intrusive proceedings as Russian Commissioner, though not in disharmony with local popular feelings, staggered the orthodox official mind, and, being accompanied by his usual amenities of manner and language, brought him into collision with Auerswald and others, as well as with Yorck, now supreme authority of the Province, who hated Stein. Frantic altercations ensued, especially between Stein and Yorck, but after everyone had been thoroughly insulted and bullied, Stein got his way, and the Estates were convoked in conformity with his programme, the "poisonous chap," who, after all, was not sorry to give the cask another kick, appearing in person and delivering an address as Governor-General. At this juncture Stein, who seems to have found that he was only doing harm, departed; when the Estates proceeded to consider and to decree the convocation of the local Landwehr and Landsturm, taking, besides, other high-handed measures, so as to almost merit Prof. Seeley's description of them as "the first Prussian Parliament."

Now, argues our author, it was this independent and irregular energy of the popular forces in Preussen, thus let loose by Stein, which gave the impulse that finally drove Frederick William to commit himself to the arbitrament of war. But, as Prof. Seeley himself says, "the first open step towards a change of system was the king's departure [from Berlin] to Breslau," which, it so happens, took place on the very day of Stein's arrival at Königsberg. At Breslau Frederick William and Hardenberg at once turned over a new leaf. Two days before the meeting at Königsberg Hardenberg issued his famous Appeal for Volunteers: on February 9 was published a decree tantamount to a general armament of the population between the ages of seventeen and twenty-four. Comparing these facts with the dates given above, and remembering that in 1813 there was no telegraph—hardly even, in the disturbed state of the country, a post—we clearly see that what Prof. Seeley thinks fit to call the Prussian "popular insurrection" was the work of the king and Hardenberg, acting of their own freewill in the traditional official way, and by no means under the influence of a Parliament in Preussen, whose decisions they anticipated, or under pressure from Stein, of whose doings they had no knowledge.

Prof. Seeley goes on to argue that it was Stein, again, who, when the king and Hardenberg were trembling at Breslau before taking the final plunge, by his timely appearance on the scene put an end to their hesitations, and brought them to embrace the alliance with Alexander on the Czar's own terms. What is certain is that, at the juncture in question, when the discussions between Nesselrode and the Prussian agent, Knesebeck, seemed to be taking an unsatisfactory turn, Stein suddenly arrived at Breslau with the Russian Councillor of State, Anstett, whom, as the Czar wrote, he had sent to Frederick William, charged with full powers, that the pending negotiations might be hastened. And, wrote Alexander, "Baron de Stein seizes this opportunity of throwing himself at your Majesty's feet. . . . He knows all my plans and my wishes for Germany, and can give precise information about them." Now, the Convention of Breslau, which clenched the alliance which had been hanging fire, was signed on March 7; and a letter from Frederick William to Alexander dated the same day says:—"I have not yet been able to see Baron Stein, who is confined to his room." So that, as, on Stein's own showing, he had no opportunity of putting pressure on

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Hardenberg, there are no grounds whatever for attributing to him any decided participation in the Treaty of Kalisch. Perhaps, as he himself alleged, it was on his suggestion that Alexander sent Anstett to Breslau; but this interference, even if proved, and added to the "one powerful and sufficient impact" delivered at Königsberg, does not warrant the assertion that "his voice set Prussia astir before the king had spoken," and the rest of our author's extreme expressions.

The details in question may, no doubt, be gathered from Prof. Seeley: our principal complaint is of the colour systematically given them in his comments and generalisations. Very misleading is his language respecting what he persistently calls "the internal insurrection of Prussia which makes the War of Liberation so striking." Stein, according to his own statement, contemplated a popular insurrection in Germany like the Spanish national movement of 1808, when the whole Peninsula, as Prof. Seeley says, spontaneously rose up in arms to a man, without previous concert or calculation. According to Prof. Seeley, a similar movement actually occurred under the inspiration of Stein, "who forced the Government to follow in the wake of the people." We read of Prussia "following the example of Spain," "rousing herself for her *levée en masse*;" and Stein is even called the "leader and manager of the rising of *Germany*." Such expressions convey the idea of a sudden tumult of patriotic wrath, like the revolutions of Masaniello and William Tell in the opera; but nothing of the kind occurred in the "German Revolution." The Prussian contingent raised in 1813 reached a percentage of six per cent. to population—a considerable effort, no doubt—but there was not the effervescence and overflow which Mr. Seeley's words suggest. The people came in quietly, in obedience to the order from Breslau and Königsberg, and were enrolled in the regular military way. As to the "rising of *Germany*," it consisted in the formation of a Free Corps which, with all his efforts, Lützow could only bring up to a strength of 3,000 partisans. There was almost no spontaneous rising, except perhaps against French custom-house officers, and not much irregular fighting. The movement, no doubt, included many picturesque incidents of national enthusiasm and amateur warfare, but to these Prof. Seeley makes no allusion, however slight, not even the fine episode of the death of Körner at Gadebusch tempting him to break his persistent and provoking abstinence from description of "feats of broil and battle." Lützow, it is true, is named, but only as getting Stein a room in a crowded inn.

A writer without taste or turn for pictures of Mars (as Horace says) in his adamantine tunic, and Meriones, black with Trojan dust, is perhaps not quite the historian of an epoch when arms were by no means yielding to the toga. But in Prof. Seeley's *Hamlet* the part of Hamlet is, so to speak, not once but twice omitted. Although the War of Liberation had great singers as well as great fighters, in the *Life of Stein* even Körner's lyre is as mute as The Sword on his Left is dull: like Schenkendorff and La Motte Fouqué, the Saxon Tyrtaeus is only casually mentioned, while Rückert's name does not occur at all. Of Arndt we hear much, owing to his intimacy with Stein, but there is no attempt to estimate the influence, or artistic significance, of his songs, or of those of the other poets of the Befreiungskriege, although Arndt's pamphlets, like Fichte's lectures, are put under tedious contribution. A remark of Prof. Seeley's, however, about Arndt is likely to raise a laugh in Germany at the expense of our professorial knowledge. He says, in the tone of a discoverer, that the bookseller Palm, of Nuremberg, was *not* shot by Napoleon for selling Arndt's *Spirit of the Age*, "as has been asserted." The remark is suggestive. Palm was shot in 1806, and Arndt's pamphlet was published a year later. We hope our German friends will not remember the Duke of Newcastle's "I will go and tell the king Cape Breton is an island!"

George Strachey.

John Dudley, Duke of Northumberland. An Historical Tragedy; and Songs and Poems. By Welbore St. Clair Baddeley. (Hardwicke & Bogue.)

The story of Lady Jane Grey's usurpation has found more interpreters among poets than almost any other episode of English history. That circumstance or policy prevented Shakspere from adorning it has been a matter of universal regret; the character of the heroine would certainly have ranked among his most exquisite creations. It has been supposed, rather rashly, that the incidents were too fresh in the Queen's memory for a playwright to dare to use them; but those who propound this theory forget that Decker and Webster ventured in 1602 to produce a play of *Lady Jane*; this tragedy, now lost, is known to us only by the very interesting but fragmentary abridgment, published in 1607, as *The Famous History of Sir Thomas Wyat*. Nearly a century later, in 1694, John Banks, who, in spite of his uncouth and inharmonious numbers, was considered the rival of Otway in moving the heart, produced his tragedy of the *Innocent Usurper*, an exceedingly bad play, which held the stage for nearly twenty years. Addison's friend, the indolent and dissipated Edmund Smith, projected a drama on the same lines; and when he died his papers were placed in the hands of the popular tragic poet of the moment, Nicholas Rowe, who appeared before the public for the last time in 1715, with a tragedy of *Lady Jane Grey*. Rowe's play, which was not without a pleasing smoothness, continued on the acting list for half a century. Both these Restoration dramas, Rowe's especially, took unpardonable liberties with the historical basis of the plot, but they seized with considerable acuteness the salient points in the character of the heroine.

In language and method Mr. Baddeley keeps very much closer to Decker and Webster than to Banks and Rowe. He has, indeed, caught the chronicle-tone of the Elizabethans very exactly, a side of their genius which has not been much laid under contribution. He compresses thought into his verses, even at the risk of being rugged, and avoids, perhaps too carefully, all appearance of sentiment and rhetoric. This play is brief and rapid; there is a remarkable absence of the diffuseness and extravagance that usually mark a first book; the author shows plenty of self-command. On the other hand there is a certain crudity of style that care and study will remove; the reader meets with crabbed lines and harsh images that set his teeth on edge, and he recognises that this fruitage has not felt the ripening hand of time. This is no great fault: it is, indeed, a merit, if we contrast it with a precocious softness. The action of *John Dudley* takes place in 1553. The opening scene presents us with the Duke of Somerset in fatal contest with Warwick, and Mr. Baddeley has not failed to mark the King's curious indifference to the result, which the entries in his journal prove. Somerset removed, the second act opens at Kenninghall Park, where the Princess Mary receives the news of her uncle's execution and Lady Jane Grey's marriage. We are then transported to Durham House, where the marriage festivities are still being celebrated, and Northumberland's magnificent figure, for which we have long been prepared, sweeps suddenly in at the height of the feast. This would make an effective point for a great tragedian. A little later we are introduced to the Library of Northumberland, where his meditations are interrupted by a summons to the King's bedside. In a vigorous scene the Duke intimidates and wheedles Edward into the exclusion of his sisters from his will, and the nomination of Jane Dudley to be his successor. At the opening of the third act Edward is dead. Northumberland is discovered haranguing the Council, whom he crushes by his personal vehemence. The Throckmortons find means to warn Mary of her danger, and their messenger meets her, with her attendants, on the London road at Hunsdon. This is another very good scene, in which she is with difficulty persuaded to believe that her brother is dead and to turn aside towards Kenninghall. The plot thickens, and Lady Jane is summoned from the gardens of Sion House to have a crown thrust upon her. Her friends and family entreat her long in vain to accept the honour; in vain the Duchess of Suffolk blurts out:—

"I thought not to have borne the world a fool;"

in vain Northumberland appeals to her patriotism and her piety: she remains unwilling, till beneath her husband's entreaties her opposition at last gives way. In the fourth act unforeseen dangers and difficulties have already gathered about the party of usurpation. Mary has ensconced herself at Framlingham, and the country is rising in her defence. From a tower at Framlingham she delivers the following address to the sea, which is one of the very few soliloquies in the drama, and gives a good idea of Mr. Baddeley's poetic quality:—

"Lo, from the glorious sea rise virgin clouds,
And thrifty merchantmen, bound north and south,
Ride o'er its grand horizon like great gods.
I love the sea and all things of the sea;
It is the mirror of infinity—
The glass of fashion for the sun himself.
Oft have I watched, how, in the summer night,
Mines of blue air and the high stars with gold
Tempered its grave, immeasurable face

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With peace and splendour; while the radiant waves
Rang in the air their mournful melodies
O'er the bold seaman's grave. O ye stout hearts,
Who chide the thunder-songs that cleave the winds,
Who labour with high tempests, and strain hard
Amid terrific lightnings with your eyes,
Who, with sea-beaten bodies and stopped ears,
Do handsomely outstare wild throats of death,
Shooting their tongues about you and above,
And vasty fishes,—herein are we One!
I, with the uproar rolled around my throne,
Will take strong heart from communing your ways."

The strength of Mary's purpose is well contrasted—as, indeed, it obviously must be—with the gentle diffidence of the Lady Jane, while even the pride of Northumberland begins to snake before her warlike determination. In the fifth act Suffolk prepares Jane to expect the worst, while Northumberland himself, dejected and disappointed, acknowledges that his aims are being resolutely thwarted. He is arrested in Mary's name by the Earl of Arundel, while the next scene shows us the Lady Jane's state apartment dismantled of its furniture, and herself made prisoner in it; Guildford enters and is arrested also. This scene, which Rowe works up into a frenzy of sentiment, and which closed his fourth act with a direct appeal to the tears of the audience, is treated more soberly by Mr. Baddeley, who, moreover, lets the married couple go out hand in hand, instead of being torn from one another by the guards. After this passage, the entrance of Mary, full of anger and revenge, is very effective; Sir Nicholas Throckmorton begs for the lives of Guildford and Jane. These she seems to grant for a moment, but signs with exultation the death-warrant of Northumberland. We find him in a cell in the Tower, raging at the ingratitude of his friends and the populace, and recognising that he falls—

"E'en as the labouring aged pack-wolf dies,
Finding his funeral in the ravenous maws
Of his most dear companions; even so
Do they who licked the triumph of my ways
Gather to consummate my latest breath."

He is led out to execution, and in the closing scene Lady Jane rouses her father in prison to tell him of Northumberland's death, the augury of their own. Rowe gives a much more sensational close to his *Lady Jane Grey* by leading the heroine to the scaffold, and letting the curtain fall as the headsman lifts his axe. Mr. Baddeley very properly remembers that Northumberland is the hero of his tragedy, and he concentrates our attention upon his figure to the last.

The chief fault of *John Dudley* is one not common in modern dramas—its brevity. So many threads of statecraft are taken up, so many personages are introduced, that the characters are rather sketched than painted. They are sketched, however, with vigour, and the tempestuous figure of the hero, as he sweeps in a rage across the scene, is so well defined and so original that we wish it had been more elaborately given. The Princess Mary is, perhaps, the most carefully-executed character; her utterances and her actions are all in keeping with that cold force of will which we see later on reduced by disappointment to mere splenetic rage in Mr. Tennyson's *Queen Mary*. Mr. Baddeley has been less successful with the Lady Jane, though not unsuccessful. His Suffolk, Somerset, Warwick, and Arundel are too slightly drawn to move us much. The dramatic force and skill displayed in this short tragedy are remarkable in a first work, and give good reason to hope that Mr. Baddeley will prove successful as a poetic playwright, not merely in the closet, but on the stage. His tone is healthy and English; and we can only beg him, as the Master of the Revels begged Shirley when he brought him his first tragedy, to "pursue this beneficial and cleanly way of poetry."

Edmund W. Gosse.

Das Trostschreiben des Apostels Paulus an die Hebräer kritisch wiederhergestellt und erläutert von Joh. H. R. Biesenthal. (Leipzig: Fernau.)

This is the boldest and most original book that we have seen for some time. Most commentaries upon the books of the New Testament are little more than a working-up of existing matter, in which judgment and insight may be shown in various degrees, but where there is little chance of proposing a new theory or illustrating it by new material. Dr. Biesenthal's book is the reverse of this. It is an independent work propounding an entirely new view of its subject, and built up from the very foundation out of new matter. The author is a veteran Talmudic scholar, and he has made use of his reading to establish the positions (1) that the so-called Epistle to the Hebrews is not really an epistle but a tract or pamphlet, the object of which was to give consolation in the first instance to the Christians of Palestine, but also to others, under the stress of the persecutions to which they were exposed; (2) that this tract or pamphlet was written by St. Paul; (3) that it was originally written in Hebrew similar to that of the Mishnah, and translated into Greek by St. Luke. In other words, Dr. Biesenthal undertakes to make good the literal accuracy of the account given of the origin of the Epistle by Clement of Alexandria, following Pantaenus.

The introductory portion of the work begins with an essay on the influence of the Roman legislation upon literary productions at the time of Christ. The ever-increasing severity in the repression of free speech and free opinion, and the growth of the class of "delatores" (an office in the provinces filled chiefly by the *publicani*), led to the exercise of greater caution in the form of publishing obnoxious views. On the other hand, the hatred both of Jews and heathens to Christianity was concentrated especially upon the person of St. Paul. It was, therefore, only a prudent disguise when, from his prison at Rome, the Apostle determined to send a word of encouragement to the suffering Church in an anonymous form, even the traces of its composition in Italy being carefully obliterated.

The most prolific source of error has been the tendency to regard this tract or pamphlet as an "epistle," which it really is not. Seen in this light, the external evidence acquires a new aspect. Origen apologises, not for its treatment as a work of St. Paul's, but for its treatment as an epistle. If Marcion did not reckon it among the Epistles of St. Paul, that, too, was because it was not an epistle. The authorship having been so carefully concealed, it is no wonder that Tertullian should be ignorant of it. Eusebius' own opinion was in favour of its Pauline authorship; he only classed it among the ἀντιλεγόμενα because of its non-reception in the West, where it was thought to favour the Novatian heresy, and where its origin was less generally known. In the East it was accepted from the first as the work of St. Paul.

The Epistle, Dr. Biesenthal thinks, is proved to be St. Paul's by its agreement with the character of the Apostle, and by certain special peculiarities, such as the use of the limiting τινές, and of a number of more or less striking metaphors. It may be said in passing that this is not by any means the strongest part of the work, though it has the freshness which distinguishes the whole. On the other hand, the next chapter, which deals with the language in which the original was written, is highly interesting, and possesses a value independent of the theory which it is sought to establish. Much light is thrown incidentally upon the subject of quotations from the Old Testament in the New. (1) The frequency of quotations from the Septuagint is accounted for by the extensive use of that version as a means of learning Greek. The Jews would not read the profane literature of the Greeks, and yet they wished to learn the language, because of its value as a means of communication with foreigners, and they were therefore glad to use as a text-book the Greek translation of their own Scriptures. (2) The freedom of quotation in the New Testament is explained by reference to a rule prescribed in the Talmud that in the readings in the synagogues the original text only might be read from a written manuscript—versions or paraphrases it was only permitted to quote *memoriter*. Hence it became the custom to quote these from memory, and they are quoted precisely with that particular kind of freedom which is found in the writings of the New Testament.

These preliminary remarks, which the author describes as only "sketched in outline," are followed by a retranslation of the Epistle into Mishnical Hebrew, verse by verse, with a full and elaborate commentary. It is naturally here that we are to seek for a more detailed proof of the novel positions taken up. There are a number of passages in which the author thinks he has found traces that the Greek translation rests upon a misunderstanding or a misreading of the Hebrew original. Some of the most striking of these may be given. In ii., 3, ὑπὸ τῶν ἀκουσάντων εἰς ἡμᾶς ἐβεβαιώθη, Dr. Biesenthal thinks that ὑπὸ τῶν ἀκ. stands for the Hebrew מִן הַשֹּׁמְעִים (בְּיָחֵר), "(more) than (to) the hearers." The οἱ ἀκούσαντες will then be those to whom allusion is made in iii., 7, 15, 16, iv., 2, —*i.e.*, the hearers of the law in the wilderness—and the meaning will be that the gospel came to the generation to whom it was preached with stronger evidence than the law, so that their guilt would be greater if they rejected it. In ii., 12, Dr. Biesenthal

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proposes to read (*Aramaicè*) וְעוֹד אֲחִיזָן בֵּיהּ, "and yet a riddle therein," instead of the Hebrew וְעוֹד אֶחֱסֶה-בּוֹ, "and yet will I trust in Him."

In iv., 13, πρὸς ὃν ἡμῖν ὁ λόγος, he would substitute וְהוּא בַּעַל דְּבָרֵינוּ, "and He is the accuser [=κατήγορος, *cf.* Is. l., 8] of our words."

In vii., 4, ἐκ τῶν ἀκροθινίων is explained as a Greek equivalent for חֵלֶק הַגָּבוֹהַּ, *pars alta* =*pars Dei* (*cf.* שֻׁלְחָן גָּבוֹהַּ, *mensa alta*= *altare*, מָמוֹן גָּבוֹהַּ, *pecunia alta*—*i.e.*, *pecunia templi*), the part specially reserved for God and given to Melchizedek in recognition of his divinely appointed priesthood.

In vii., 27, a well-known difficulty is removed by taking ἡμέρα as equivalent to יוֹם, in the sense which יוֹמָא had acquired in the time of the Apostle as="the Day of Atonement:" καθ' ἡμέραν would then equal "each Day of Atonement." But the boldest of all the reconstructions offered is that which deals with the famous passage about the validity of a διαθήκη in ix., 16, 17. Dr. Biesenthal takes διαθήκη throughout in the sense of a covenant. But what is commonly translated the "death of the testator" he makes = the death of the beast by the slaughter of which the covenant was concluded (מוֹת הַבְּהֵמָה) עַל־יָדָהּ נִכְרְתָה). The next verse would then be translated, "For a covenant is only confirmed by slaughtered beasts (the slaughter of beasts). A covenant in which the beast (victim) is still alive has no force." Whether or not this interpretation holds good, it is certainly a brilliant conjecture.

The "offerings," x., 1, 11, 12, are explained consistently of the "daily sacrifice," and, accordingly, it is suggested that κατ' ἐνιαυτόν in ver. 1 stands for מִעֵת אֶל־עֵת, by which the writer of the Epistle meant, not "yearly," but "day by day." In xi., 26, Dr. Biesenthal reads חֶרְפַּת הַמִּקְלָט, "the reproach of banishment," for חֶרְפַּת הַמָּשִׁיחַ, "the reproach of Christ." In the next verse he supposes a reference to the Rabbinical legend that an angel was substituted for Moses so as to aid his escape from Pharaoh. The words τὸν γὰρ ἀόρατον ὡς ὁρῶν ἐκαρτέρησεν will then stand for the Hebrew כִּי הֶחֱזִיק כְּאִלּוּ רָאָהוּ בְּעָלָם, and the subject will be ὁ βασιλεύς, not Moses: Moses had become invisible, and yet the king kept thinking that he saw him before him. In xii., 18, where the Greek translator has rendered ψηλαφωμένῳ ὄρει, it is maintained that the Apostle really wrote אָסוּר, "prohibited" (*more Rabbinico*), and not אֲשֶׁר, "which," as the Greek would suggest: "to the mountain the touching whereof was strictly forbidden," literally "forbidden as to touching it."

Besides these there are other suggestions, such as לָרֶשֶׁת, "to inherit," for יוֹרֵשׁ, "heir," in i., 2; חַד, "sharp," for חַי, "living" or "quick," in iv., 12; בִּשּׂוֹרוֹ, "his preaching," for בְּשָׂרוֹ, "his flesh," in v., 7; עוּקִיל, "haven," for עוּגִין, "anchor," in vi., 19; לְוִיִּם, "Levites" for עַם, "people" (through the Syriac ܠܘܝܝܐ for ܥܡܐ), where, though the conjecture is equally ingenious with those given above, the difficulty that it is sought to remove seems to be less substantial.

On the whole, novel and striking as Dr. Biesenthal's exegesis is, we should hesitate to admit that his theory may be taken as proved; but this reserve does not diminish the value of the copious Talmudic illustrations which the author has brought to bear upon the Epistle, or the interest excited by his fresh, lucid, and original treatment of the difficulties in which it abounds.

W. Sanday.
J. T. Fowler.

Selected Essays. By A. Hayward, Esq., Q.C. In Two Volumes. (Longmans & Co.)

Mr. Hayward's essays need no recommendation. These two volumes of them are a selection from the five volumes already collected from his contributions to reviews and newspapers—the *Edinburgh Review*, the *Quarterly Review*, and the *Times*. He explains in a preliminary Advertisement why he has made this selection, and has not republished the whole of the five volumes, a course which had been frequently suggested to him. The reason was simply that he considered the larger publication "a somewhat hazardous experiment." It may be hoped that all the contents of the five volumes and any other essays of Mr. Hayward's which are scattered about in periodicals will follow. The essays that have been chosen and carefully revised for the present edition are not the pick of the heap. They are neither better nor worse, more interesting nor less interesting, than others of Mr. Hayward's well-known productions. It would be difficult to name a writer of more uniform merit. One finds in all Mr. Hayward's essays, whether biographical or disquisitional, the same genial spirit of appreciation for the orthodox and distinguished, the same temperate eulogising of the lights and ornaments of society, the same fluency of commonplace reflection, the same abundance of choice anecdote and happy quotation. Anecdote and quotation are the substance of the essays; the rest is framework, just strong enough to keep them together. If the reader feels disposed sometimes to yawn over Mr. Hayward's introductions and transitions—as when, for example, he devotes a page to a searching and sagacious criticism of Burns's lines:—

> "O wad some power the giftie gie us,
> To see oursels as ithers see us"

—the weariness soon disappears under the charm of a piquant anecdote. We can read very few sentences without meeting with something worth remembering.

The writer, perhaps, deserves no credit but that of having brought the good things together, laid the table, as it were, for the feast; but it would be very easy to underrate the amount of gratitude due to him for his share in the pleasant and edifying provision. Nobody reads Boswell's *Life of Johnson* for the sake of what Boswell has to say, and few people, it may reasonably be supposed, read Mr. Hayward's essays for the sake of Mr. Hayward's views of mankind. Yet Boswell was a great artist, and Mr. Hayward, who is a Boswell of more diversified and decorous tastes, devoted apparently to the worship of a more complex idol, if not as great an artist as Boswell, is hardly less successful in his accomplishment of a smaller purpose. He has at his command sayings enough of and about eminent individuals in contemporary life and in history, to have compiled a jest-book or a florilegium of wit and wisdom. But jests and choice quotations thrown together on an artificial principle of arrangement, or on no principle at all, are too overpowering, except for those who refresh themselves at these fountains as a Parliamentary orator does from his Blue-books. It is Mr. Hayward's merit to have invented a method of throwing his vast stores of anecdote into a more generally readable form. The majority of his essays are biographical. They profess to give an account of distinguished persons—in the first of these volumes, Sydney Smith, Rogers, Von Gentz, Miss Edgeworth, the Countess Hahn-Hahn, De Stendhal, Dumas. Mr. Hayward's essays profess to do this, and they do it admirably. There is no better or more pleasant way of describing people than by recording their best sayings and most characteristic actions, and there is nobody in our generation who has shown such a power as Mr. Hayward of extracting tit-bits from biographical memoirs, stringing them in a natural order and supplementing them from his own sources. With most of the subjects of his anecdotical narratives Mr. Hayward has been personally acquainted, and has gleaned authentic anecdotes of them from members of their own circle. Very learned persons are sometimes described as "walking dictionaries." The author of these essays appears as a sort of walking journal of society. In every one of them, too, there are a great many more anecdotes than those which belong strictly to the biographical subject. Whenever Mr. Hayward records a happy saying or a curious opinion, or a characteristic freak, he is generally able to "parallel a fellow to it." Most of his biographical anecdotes are felicitously capped. By this means he contrives to fill his pages as full of anecdotes almost as an avowed collection of "merrie jests," all the time carrying the reader pleasantly forward in the study of an individual life. Like all simple arts, the thing seems easy when it is done, but how many could do it so well? Even when Mr. Hayward pauses to reflect, his moralising sentences are interspersed with apt allusions and illustrations. Take, for example, his remarks upon the generosity of Samuel Rogers:—

> "When some one complained in Thomas Campbell's hearing that Rogers said spiteful things: 'Borrow 500*l.* of him,' was the comment, 'and he will never say one word against you until you want to repay him.' He told a lady (the reminiscent before quoted) that Campbell borrowed 500*l.* upon the plea that, if he had that sum, it would do him a good service. Three weeks afterwards he brought back the money, saying that he found it would not be prudent to risk it. 'At this time,' added Rogers, 'I knew that he was every day pressed for small sums.'
>
> "Here is an exemplarily kind action followed up by unexceptionably kind words. We could fill pages with other well-authenticated instances of his considerate generosity. They have come to light gradually; and it is a remarkable fact that, while he was annually giving away large sums,

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his name figured little in subscription lists. He may (as we have heard objected) have been acting all along rather from calculation than impulsiveness—from head, not heart. He may have been following Paley's counsel, who recommends us to cultivate our better feelings by almsgiving, if only with a view to our own self-complacency. Or he may have been simply more fortunate in his experimental benevolence than the nobleman who, on being advised to try doing a little good by way of a new pleasure, replied that he had tried it already and found no pleasure in it. To what does this analysis of motives *à la* Rochefoucauld amount after all? Surely to seek and find happiness in doing good is to be good. Admitting that the mere voluptuary and the general benefactor have each the same end, self—that is, 'true self-love and social are the same'—still, the difference in the means employed constitutes a sufficiently wide and marked distinction between the two.

"'Sir,' said Adams, 'my definition of charity is, a generous disposition to relieve the distressed.' 'There is something in that definition,' answered Mr. Peter Pounce, 'which I like well-enough; it is, as you say, a disposition, and does not so much consist in the act as in the disposition to do it.' There are plenty of Peter Pounces in our society. What we want are the Allworthys, or the worldly philosophers, on whose tombstones may be read without provoking a smile of irony: 'What I spent, I had; what I gave, I have; what I saved, I lost.' We commend this epitaph to the attention of the *millionaire* who has been accused of wishing to invest the accumulations of more than half a century in one big banknote and carry it out of the world with him. When Erskine heard that somebody had died worth 200,000*l.*, he observed, 'Well, that's a very pretty sum to begin the next world with.' Rogers had reserved for the *next* world just one-eighth of that sum, exclusive of the contents of his house—not enough, had his income from the Bank failed, to enable him to enjoy the comforts which age, infirmity, and confirmed habits had made necessary to him in *this*."

It would be difficult to find anywhere such unimpeachable rules of conduct and judgment so copiously illustrated and enforced. The collection of anecdotes is such as we might find in a moral scrap-book under the heading of Generosity, yet Mr. Hayward makes them fit naturally into his essay, and throw interesting light upon the character of an estimable man.

The least anecdotical of the essays here reprinted is that on "Whist and Whist-Players," a great triumph in the way of putting into a connected exposition the most necessary of a dry and complicated body of rules. This essay not only proves Mr. Hayward's mastery of "Cavendish" and other authorities—a mastery evidently based upon practice—but is a singular *tour de force* in essay-writing. His anecdotical History of the British Parliament, the longest essay in the two volumes, is so good that one regrets it has not been expanded and made in some points more exact and complete. An anecdotical History of England, which Mr. Hayward half-playfully desiderates at the beginning of the essay, would be too unwieldy a scheme; but such a point as the origin and development of the Cabinet could probably be made clearer by anecdotes than in any other way. Mr. Hayward deals with this incidentally, but he has not exhausted the materials. Perhaps complete materials do not exist. If they do exist nobody is more competent than Mr. Hayward to put them into shape. Although his essays are of anecdotes "all compact," he is much more than an anecdote-collector. He is an anecdote-verifier as well, therein showing the impress of an age in which the canons of evidence have acquired an unprecedented ascendancy. One of his essays is devoted to an examination of "The Pearls and Mock-Pearls of History," the sayings ascribed to eminent men in great historical emergencies. These Mr. Hayward scrutinises with a strict but not excessive scepticism; and in his records of contemporary anecdotes he shows the same desire to get as near as possible to the literal truth.

William Minto.

The English Lake District as interpreted in the Poems of Wordsworth. By William Knight, Professor of Moral Philosophy and Political Economy in the University of St. Andrews. (Edinburgh: David Douglas.)

Wordsworth: a Study. By George H. Calvert. (Boston: Lee and Shephard.)

The study of the English Lake District in connexion with the poems of Wordsworth has an interest of the same kind as the study in Plutarch, and Holinshed, and old English or Italian romance, of the sources of Shakspere's plays. Wordsworth's fidelity to the local genius of his Lake country is like Shakspere's fidelity to the spirit of old Roman life as seen or felt by him through the pages of Sir Thomas North. There is literal transcription now and again in Shakspere; but this is never for the sake of literal transcription: more often all has undergone a visionary change; the elements of prosaic fact have been dissolved, and have been built up again in the imagination. The natural body of historical reality dies and in the quickening anew by art is raised a spiritual body. And as all external fact, whether derived from visible nature or from the history of human society, is but material for the poet, so he himself, his character, his thoughts, his feelings are no more than material. His voice as a poet is an echo of his voice as a man—an echo solitary, clear, profound;

> "Like his ordinary cry,
> Like—but oh, how different!"

With full insight into this truth, Wordsworth has himself written of Burns: "On the basis of his human character he has reared a poetic one. . . . This poetic fabric dug out of the quarry of genuine humanity is airy and spiritual."

Prof. Knight has rightly conceived his task; he knows that if we fail to identify the place with which one of Wordsworth's poems is connected, we do not on that account cease to receive its poetic virtue; he knows that in this study of sources we must note as carefully what the poet rejected from, and what he added to, his originals as what he retained; he knows that what is most precious and peculiar in Wordsworth's poetry is to be found neither in external nature nor in the mind of man, but is brought into existence by the genial union of the two. At the same time he bears in mind the fact that Wordsworth was in the highest sense faithful to his sources, that he wrought his work out of a substantial material, that the poetry and the places belong truly to one another. Only minute and unwearied research could have ascertained all these topographical details. With the aid afforded by this volume we can repeat in our own consciousness, through some shadowy similitude, the process by which Wordsworth reared his airy and spiritual fabric out of the material dug from mountain and vale of the North of England. Mr. Knight has grouped his details in the best possible order, so as to illustrate the growth of Wordsworth's powers and the chronology of his writings. Starting from Cockermouth, the reader can follow Wordsworth to Hawkshead, where the boy occupied a bedroom in Anne Tyson's cottage, and thence to every nook and corner about his homes at Grasmere Town End, Allan Bank, and Rydal Mount. To put the book to its highest uses, it ought to be taken as companion on a tour through Westmoreland and Cumberland, and with it should be read Wordsworth's own admirable *Guide through the District of the Lakes.*

Mr. Knight took to himself trusty counsellors when he sought advice from Lady Richardson, Dr. Cradock, and the Cookson family. In one instance, however, Dr. Cradock has erred as to the place of a remarkable poem. The "little unpretending rill" brought oftener to Wordsworth's mind than the Ganges or the Nile, the rill beside which lingered

> "The immortal memory of one happy day,"

is not the beck—too large for Wordsworth's descriptive words—descending from High Skelgill, and running into the lake about a hundred yards southwards from Low Wood Hotel garden. I learn from the Rev. R. P. Graves, on the authority of either Wordsworth or Mrs. Wordsworth, that the little rill is one which comes down from Wansfell, and which may be found at the left-hand side of the approach leading to Dovenest from the road.

While in the weightier matters of the law Prof. Knight is guiltless, he does not always sufficiently regard the anise and cummin of minute verbal accuracy.

> "There is a blessing in the air
> Which seems a *source* of joy to yield"

gives one a momentary pang like that of seeing an old friend with a very ill-fitting false tooth. "The light that never was on land or sea" (p. 234) reverses the true order of the words "sea" and "land," spoiling the rhyme, and both here and on page xvi. a comma, by no means insignificant, after the verb "was," is omitted:—

> "The light that never was, on sea or land."

So, too, a slight misprint occurs in the sonnet quoted on page 28. The "Boy of Winandermere" was first printed in *Lyrical Ballads* (1800), not in *Poems of the Imagination*, a classing which appears first in 1815. Shakspere did not write "caviare to the *multitude*." Mr. Knight will remember how Wordsworth wrote a poem not on *a* daisy, but on *the* Daisy, and how he recognised Scott's inferiority of imagination when he put "sweet" for "still" in the line

> "The swan on still St. Mary's lake."

We have Wordsworth's sanction, accord-

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ingly, for standing on points, and resisting any "nice derangement of epitaphs."

Mr. Calvert, now nearly forty years ago, when visiting Europe, made a pilgrimage to Rydal, and was cordially received by Wordsworth. His little volume is written with reverent love of our great poet, and will doubtless serve its purpose of making his work more deeply valued by young students of literature in America. It is entitled a "biographic aesthetic study," and steers a middle course between narrative and criticism. Here once more, as a frontispiece, the Pickersgill portrait smiles its bland inanity. Of Haydon's portrait of Wordsworth Mrs. Browning in her sonnet exclaimed:—

"This is the poet and his poetry."

The noble head, drooped with its weight of brooding imagination, was finely engraved by Lupton. Why should not this, in a reduced form, replace henceforth the maudlin Pickersgill? It is pleasant to see in a little volume of Selections published by Mr. Garnett, of Windermere, and prefaced with a well-written memoir of Wordsworth, a photograph from Lupton's Haydon, which fairly reproduces its general effect.

Edward Dowden.

NEW NOVELS.

Within Sound of the Sea. By the Author of "Blue Roses." (C. Kegan Paul & Co.)

Cartouche. By the Author of "The Rose Garden." (Smith, Elder & Co.)

Mrs. Cardigan? By Annie Thomas. (Chapman & Hall.)

The Wish of His Life. Translated from the French of V. Cherbuliez. (R. Bentley & Son.)

Border Tales. By Chaplain Tuttle, U.S.A. (Sampson Low & Co.)

Within Sound of the Sea is a book which ought to be read as one of M. Droz's heroes requested his friends to smoke his cigars—*avec recueillement.* Its inside and outside both demand this. The latter is decorated with a pale-blue cover, having pourtrayed on it a very pleasing whinstone headland with some nice waves and a rising sun. The top is gilt, and the chapters are divided from one another by fair white fly-leaves with half-titles and mottoes. It is thus a pleasing book to look at in meditative intervals of reading. Nor is the reading of it other than pleasing in itself. There is not much story, and what there is is of a very well-known kind. But the characters are delicately drawn; the English is for the most part excellent; and the occasional descriptions, without being in the least florid, are very well done. The scene is laid on the east coast of Scotland—a district which seems of late years to have had a singular fascination for novelists. Altogether, *Within Sound of the Sea* is a book to be recommended. The heroine, Marion Ford, will take rank with some of the best-drawn heroines of recent fiction, and the story of her short sojourn in the far-off wilds of Assynt is an unusually well-done piece of story-telling of the quiet and subdued order. The author deserves commendation, too, for the way in which she manages her dialect. She has hit on just the right proportion, sufficient to give colour, and not enough to be oppressive.

In *Cartouche* we have another book of a not very different kind, and equally successful in its way. The scene here is different enough from that of *Within Sound of the Sea*, for it is laid almost wholly in Florence and in Rome. It is not the least significant proof of the author's capacity that she has made one of the most tiresome of all themes, English Italomania, interesting. Even those who have, in profane bitterness of spirit, been driven to wish that there were no such place as Italy, or that a heavy tax were laid on any English or American person who writes of it, will be surprised into genuine enjoyment of the picture of villa life which *Cartouche* contains, and of the central figure of that life, Bice Capponi. The hero and name-giver of the book is a black poodle, and a very pleasing black poodle too. There is also a villain, a lovers' quarrel, a death-bed—it is very odd how fond lady novelists are of death-beds—and several other moving incidents, besides a Tiber-flood, and a catastrophe caused thereby. As all this is contained within two very moderate-sized volumes, it cannot be said that the author of *Cartouche* is niggardly of her material. To some, however, if not to most of her readers, the pleasant fashion in which she writes will be of even more attraction than the interest of the things that she chooses to write about.

Mrs. Cardigan? is one of the books on which a reviewer would fain moralise a little. Its author is a writer who has an undoubted knack—partly natural and partly acquired by long practice—of telling a story. There are few of Mrs. Pender Cudlip's books which are not interesting in parts, though there is hardly one of them perhaps that is interesting as a whole. The explanation of this is an old one: the picture would have been better if the painter had taken more pains. The two things in which Mrs. Cudlip is most wanting are taste and care—that is to say, two different forms of patient labour. A little more study of the language and manners of English society would prevent her from excruciating us by calling an actress a "brilliant histrionic," or perpetrating such an absurdity as "*la belle* sex," or making a fascinating lady at one of her earliest interviews with her lover talk about his sister "wiring to him." A little more pains spent on the book itself would have saved her from the unexplained roughnesses, the glaring contrasts of character, the anachronisms and the hackneyed incidents which deform *Mrs. Cardigan?*. The whole interest of the book being centred in its story, we shall say nothing about that. It is told in the present tense, which is of itself a serious drawback to its enjoyment. But it has this point of individuality, that the second volume is by far the most interesting of the three.

We have so recently dealt with M. Cherbuliez's *L'Idée de Jean Têterol* in the original (Academy, October 19, 1878) that there is less need to dwell on its English representative, *The Wish of His Life.* The version is faithfully—indeed, almost too faithfully—done, and, as Mr. Carlyle once said, by the hand rather than the head. No attempt has been made to divest the text of its Gallicisms, and the result is not quite pleasant to persons who like the full flavour of their mother tongue. But for less critical folk, who read merely for the story, *The Wish of His Life* will do well enough.

Chaplain Tuttle's *Border Tales* is a book of too little pretentiousness to deserve that its literary shortcomings, which are somewhat numerous, should be severely treated. It is a miscellaneous work enough. First we have some notes of a journey West before the days of the Pacific Railway—notes written with some of the simplicity of early travellers, and much the best part of the book. Then comes a very feeble "Romance of the Forest," with two or three occasional articles on Paul Jones, Davy Crockett, &c. The oddest thing in the volume is the author's or printer's extraordinary fancy for small capitals. As thus:—

"The proprietor of the hotel had

A VERY HANDSOME SETTER

that knew as much as some men I have seen."

Why the very handsome setter should be thus typographically dignified we have not the least idea. The only solution of the problem possible seems to be Grandgousier's—that it so pleased Providence and the Rev. Mr. Tuttle.

George Saintsbury.

CURRENT LITERATURE.

The Globe Encyclopaedia of Universal Information. Edited by Dr. John M. Ross. Vol. V. Pass—Shel. (Edinburgh: Thomas C. Jack.) The successive volumes of the *Globe Encyclopaedia* continue to fulfil the promise of the editor, both in the character of their contents and their punctuality of issue. The concluding volume will appear next spring; and thus in the brief space of three years a new work of reference will have been added to our shelves of a value at least equal to that of the original "Chambers." We have tested the present volume by looking up a considerable number of minor headings, and also by reading carefully such representative articles as "Russia" and "Shakespeare." The chief characteristic of the work is accuracy of statement, spread over a wide field of knowledge. The leading facts and dates bearing upon the subject-matter are concisely recorded, and then the reader is referred to the authorities by a copious bibliography. To carry out such a design something more is wanted than the mere industry of the compiler. Even in the mechanical reproduction of the results of other men's labour, ignorance will quickly betray itself. In the case of the present work the process of intelligent condensation could only have been performed by persons themselves abreast of the current of advancing knowledge.

The Magazine of American History. (New York: A. S. Barnes and Co.) A monthly issue of eighty handsome quarto pages, with several equally pleasant illustrations. This magazine, judging from the current number before us, is of a higher order than similar publications we have been accustomed to receive from the United States. The articles are carefully written, and mostly of general as well as local interest. One or two in the present number, especially the one treating of the "Globe of Ulpius," may be profitably consulted by geographers and historians of every country. A secondary portion of every number is devoted to Notes and Queries, and forms not the least instructive and useful portion of the work. The editor, Mr. John Austin Stevens, is not unknown to literary and historical students; and his

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own article on the "Birth of the State of New York" is worthy of a careful perusal. The magazine now enters on its third year of publication, and ought to find many English purchasers.

Covert-side Sketches: or, Thoughts on Hunting suggested by many Days in many Countries, with Fox, Deer, and Hare. By J. Nevill Fitt. (Sampson Low and Co.) This is really a capital book, written by a thorough sportsman, without pretence of any kind, and one that should be heartily welcomed by all brother sportsmen. The author is well acquainted with the literature and history of his subject from Xenophon downwards, and embued with the true spirit of a practical huntsman, the love of horse and hound. Concerning the former he does not go much into particulars, but he is an enthusiast as regards the hound and every form of chase. Fox-hunting and a description of the most celebrated kennels of foxhounds form the staple of the volume, but there is an excellent account of wild-stag hunting, which should satisfy every votary of the sport on Exmoor. A description of a run with the Bex Hill Harriers is perhaps the best thing in the book, and will be read with pleasure by everyone who takes an interest in the wonderful instinct of the hound hunting by scent, the quality a display of which is the one essential required to constitute true sport.

Waterton's Wanderings in South America. Edited by the Rev. J. G. Wood. (Macmillan.) Few sketches of tropical life have greater charms than Waterton's well-known "Wanderings in South America," and few better deserve the care of a competent editor. For, with characteristic eccentricity, Waterton rejected all scientific names, and his *Marawinaroos, Karabimitis,* and *Cuanacouchis* are hopeless puzzles to most European readers. An edition of the *Wanderings* which would correctly identify the animals and plants described has long been a crying want in the literature of neotropical biology, and such an edition the Rev. J. G. Wood professes now to give us. The handsome volume which Messrs. Macmillan publish begins with a pleasantly-written sketch of Waterton's life, and of the often-described wonders of Walton Hall. Then comes the text of the *Wanderings*, followed by an "Explanatory Index." The former, Mr. Wood modestly remarks, "constitute the central brilliant of a ring, round which are arranged jewels of an inferior value, so as to set off the beauty of the original gem." Unfortunately, Mr. Wood's jewels are of very "inferior value" indeed, and the genuineness of many of them is more than doubtful. He tells us that he believes that "there is not a single living creature or tree mentioned by Waterton regarding which more or less information is not to be found in this Index." To test this we took *twenty* birds at random, each of which might be easily recognised by a naturalist familiar with neotropical ornithology: on looking them up we found that only *nine* were identified with known species. As to Mr. Wood's accuracy a very few examples will suffice. He informs us that the acouri (*Dasyprocta*) and the labba (*Coelogenys*) are "Cavies" (*Caviidae*); that the European chatterer or waxwing (*Ampelis*) is a "manakin" and belongs to the group of *Piprinae*; that the South American pelican is identical with the European *Pelecanus onocrotalus*; that the Guianan spoonbill is *Platalea leucorodea*; that the sunbird (*Helias*) is a kind of heron; and that the bat which sucks the blood of sleepers is *Vampirus spectrum*. To such "jewels" he has added long extracts from the works of Mr. Barrington Brown and the late Charles Kingsley, adorning the whole with some of the most remarkable "original sketches" of birds that we ever remember to have seen.

Dr. McDonnell's sketch of *The Ulster Civil War of* 1641 (Gill and Son) hardly claims to rank as serious history. He tells us in the beginning that he is in his eighty-third year, and we may be well content to admire the buoyancy with which he breasts the waves of Mr. Froude's eloquence, though he commits what is the unpardonable sin in the eyes of modern historians, by quoting writers of the present day alongside of contemporary authorities. As he found out when he had nearly got through his attack on Mr. Froude, he has been preceded by Mr. Lecky; and Mr. Lecky is at present so completely master of the field that Dr. McDonnell is simply thrusting at an open door. Dr. McDonnell then passes on to tell the history of the great deeds of the Irish Brigade which followed Montrose, and has done good service by disentangling its merits from those of the Highlanders, with whom alone Montrose's name is popularly connected.

An Essay on Free Trade. By Richard Hawley. (New York: G. P. Putnam's Sons.) This essay forms No. X. in the series entitled "Economic Monographs," announced as "Essays by representative writers on subjects connected with trade, finance, and political economy." The mottoes on the title-page from Patrick Henry and Macaulay denote its character. It is a strong argument for the freedom of trade, based principally on a number of authorities, both American and English, though partly also on statistical facts and a comparison of the actual fruits of protection and free trade in both the United States and Great Britain. Mr. Hawley's pages teem with quotations. The effectiveness of such an appeal to authority depends on the state of the national mind. In France an *argumentum ad verecundiam* of this kind would have small weight. A single epigram would probably do more there than a long string of quotations from authorities, however respectable. Against the form in which Mr. Hawley cites three great English authorities we venture to protest. "Lord John Russell, Sir Robert Peel, and W. E. Gladstone were," he says, "a unit in opposition to Protection." Why not say they were one, which is idiomatic, instead of "a unit," which is an innovation, and in the ordinary use of the words would not at all convey Mr. Hawley's meaning?

Die Mathematische Methode in der Nationalökonomie. Von Dr. B. Weisz. (Budapest.) We recommend the study of this excellent essay to those economists who, like Mr. Jevons, conceive that mathematical methods can be usefully applied to economic investigation.

The first number of *Lives of the Cardinals*, by Patrick Justin O'Byrne (Ladelle and Co.), deserves great praise for the goodness of the paper, printing, and portraits with which it is adorned. It contains, besides Pope Leo XIII., Cardinals Cullen and Franchi, who are both of them noteworthy men whose lives and labours deserve a record. Mr. O'Byrne writes, of course, with the extremest Ultramontane zeal, and with considerable spirit; if only he would occasionally be content to call a spade a spade, and if his heart did not warm so easily at accounts of processions, we should be able to read him with greater comfort.

NOTES AND NEWS.

Messrs. Macmillan and Co. have in preparation a work of very considerable importance in view of the late news from South Africa. This is an account by General Sir Arthur Cunynghame, who held the post of commander-in-chief and lieutenant-governor in South Africa from 1874 till 1878, of his travels through and experiences in that country. It was under his command that the Diamond Fields expedition was undertaken, and he directed the active operations in the field against the Gaikas and Galekas, until he was relieved by Lord Chelmsford. Much light will be thrown in this work upon our position in the Transvaal, upon our relations with the Zulus and other South African tribes, and upon colonial and imperial politics as bearing upon the present war. The book may be expected to appear in the course of the spring.

Messrs. C. Kegan Paul and Co. are about to publish a collected edition of the poetical works of Robert Stephen Hawker, late vicar of Morwenstow. The volume will be prefaced by a short memoir, and will comprise a selection from his various published works, together with a number of pieces which will be new to the public; and will have for its frontispiece an engraved portrait from a photograph taken in 1864.

Messrs. Griffith and Farran have in the press a volume by Mr. Francis H. Grundy, entitled, *Pictures of the Past: Memories of Men I have met and Sights I have seen.* Born with the birth of railways and articled into the school of the Stephensons, the author has followed his profession in most parts of the world. His book will contain an original account of George Stephenson's home life; of the early days of the railway system and of the railway mania; of the construction of railways in Yorkshire; and of the writer's acquaintance with the Brontë family. Mr. Grundy was an intimate friend of Patrick Brontë, and interesting letters from the latter will be found in the book, the author of which, in relating the facts of his life and death, desires to defend Mr. Brontë's memory from what he considers the too severe criticisms of Mrs. Gaskell. The work will also contain personal recollections of Leigh Hunt and his family, George Henry Lewes, George Parker Bidder, and many other celebrities; and will likewise give descriptions of very varied experiences in Australia.

We understand that the first issue of Messrs. Macmillan and Co.'s just-published translation of Dr. Busch's *Bismarck und seine Leute* was exhausted before publication; but a second edition is in the press and will appear at the beginning of next week.

Messrs. C. Kegan Paul and Co. are preparing a new edition, in one volume, of the *Poems of Rural Life in the Dorset Dialect*, by the Rev. W. Barnes. The book will contain the whole of the three series which were originally published separately, and of which two have been out of print for some time.

A new work on Greek and Roman sculpture, forming a popular introduction to the history of plastic art in ancient Rome and Greece, and designed to promote the knowledge and appreciation of the remains of ancient art, is preparing for publication from the pen of Mr. Walter Capland Perry, to form one volume, octavo, with numerous illustrations. This work is designed to facilitate the study of a very important element in the civilisation of Ancient Greece, and to promote the knowledge and appreciation of the remains of ancient art. The author has undertaken this task in close connexion with his well-known scheme for the formation of a museum of casts from the antique, which Lord Beaconsfield, in the House of Lords, promised to take into favourable consideration during the present recess. The truest and fullest illustration of the forthcoming history will lie in the future gallery, the lack of which will in the meantime be supplied in the volume by numerous woodcuts.

Mr. Anthony Trollope is to write on *Thackeray*, and Mr. Leonard H. Courtney, M.P., on *Adam Smith*, in Messrs. Macmillan and Co.'s series of "English Men of Letters," edited by Mr. John Morley.

M. Ph. Burty has received from the Ministry of the Interior the cross of a Knight of the Legion of Honour, on the ground of his numerous contributions to art criticism, and his edition of the Letters of Eugène Delacroix. M. Burty is, we believe, the first Republican critic who has received this distinction under the Republican *régime*.

The Greek Chamber of Deputies has charged Dr. Sp. Lambros with a mission to the monas-

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tries on Mount Athos, for a thorough investigation of the manuscripts and collection of bulls and charters. Dr. Sp. Lambros, who has already ransacked the more important libraries of Europe in his search for materials bearing on the mediæval Greek romances, is most happily suited for his work.

Prof. Gaston Paris intends to edit the Anglo-Norman original of an Early English romance of *Sir Bevis of Hamtone*. His paper on the different versions of the French romance of *Fierabras*—which will include those of our English *Sir Ferumbras*—will, on its completion, appear in the *Romania*.

Mr. Rowland Hill, of Bedford, editor of one of the local papers, and a well-known reader in his town, will give an evening reading from eight to ten on Wednesday, February 5, at the Grosvenor Hall, in Buckingham Palace Road. His selections will be from Praed, Dickens, Ascott Hope, Poe, Longfellow, Shakspere, &c.

A translation of Chaucer's *Knight's Tale* into Persian has been made by an English gentleman and an Afghan of Persian descent. It has involved a very great amount of literary labour, and the question now is, who is to publish it?

Messrs. Griffith and Farran are preparing for early publication a work entitled *The Churchman's Daily Remembrancer: Poetical Selections for the Christian Year, with the Calendar and Table of Lessons of the English Church, for the Use of the Clergy and Laity.*

Messrs. Marcus Ward and Co. have arranged for the following volumes of their "New Plutarch," edited by the Rev. W. J. Brodribb and Mr. W. Besant:—*Coligny and the Failure of the French Reformation*, by W. Besant; *Judas Maccabaeus and the Revival of the Jewish Nationality*, by Lieut. C. R. Conder; *Victor Emmanuel, and the Attainment of Italian Unity*, by E. Dicey; *Abraham Lincoln, and the Abolition of Slavery*, by C. G. Leland; *Joan of Arc, and the Expulsion of the English from France*, by Janet Tuckey; *Alexander the Great and his Age*, by the Rev. W. J. Brodribb; *The Caliph Haroun al Raschid, and Saracen Civilisation*, by Prof. E. H. Palmer; *Richelieu and his Court*, by W. H. Pollock; *Hannibal and Carthaginian Civilisation*, by Samuel Lee; *Harold Fair-Hair and the Scandinavians*, by Erik Magnússon; *Charlemagne and his Time*, by Prof. Beesley; *Gustavus Adolphus*, by R. Garnett; and *Richard Whittington*, by James Rice.

Mr. Morfill will probably have an article on Mickiewicz and other Polish poets in the April number of the *Westminster Review*.

Messrs. T. Kerslake and Co., of Bristol, will publish in a few days Mr. Goschen's Address on Education to the Students and Friends of Bristol University College.

A French translation of the popular *Lehrbuch der allgemeinen Schweizergeschichte* by Dr. Dändliker, of Zürich, is announced to appear in Paris. The translation is from the pen of Mdme. Jules Favre, and M. Jules Favre will contribute an Introduction. The publishers are Messrs. Germer Baillière et Cie.

Messrs. Griffith and Farran have in the press a new novel in one volume by Miss Laura M. Lane, author of *Gentleman Verschoyle*, *A Girl's Story*, &c., to be entitled *My Sister's Keeper*.

Mr. H. Baden Pritchard's new novel, *Old Charlton*, will be published in a few days by Messrs. Sampson Low and Co.

Messrs. Hardwicke and Bogue have in the press *Schools for Girls and Colleges for Women; a Handbook of Female Education, chiefly designed for the Use of Persons of the Upper Middle Class*, by Charles Eyre Pascoe.

The last publications of the Librairie des Bibliophiles include the third volume of MM. A. de Montaiglon and G. Raynaud's *Recueil des Fabliaux*. M. A. Quantin has just added to his "Collection des petits Conteurs du XVIIIe Siècle" the *Facéties du comte de Caylus*, edited by M. O. Uzanne.

A movement has arisen among our Transatlantic cousins for introducing uniformity in our use of the abbreviations which are used to indicate Christian names. The suggestion is that a letter followed by a period shall as now indicate an unknown name, but, if followed by a colon, shall be used for a previously determined name. Thus "G. H. Smith" might mean Gustavus Harold Smith, or Gregory Hardicanute Smith; but G: H: Smith would mean only George Henry Smith. A first list of these proposed abbreviations has been drawn up by Mr. C. A. Cutter, and is as follows:—A: = Augustus; B: = Benjamin; C: = Charles; D: = David; E: = Edward; F: = Frederick; G: = George; H: = Henry; I: = Isaac; J: = John; K: = Karl; L: = Louis; M: = Mark; N: = Nicholas; O: = Otto; P: = Peter; R: = Richard; S: = Samuel; T: = Thomas; W: = William. These are already used by the American *Publishers' Weekly* and the *Library Journal*, and card lists of them are issued by the American Library Association.

Messrs. Griffith and Farran have in the press new editions of *Always Happy*; *Brave Nelly* (by Mrs. Wm. Gellie, who has written many successful stories for girls under the initials M. E. B.); *A Word to the Wise: Hints on Current Improprieties in Writing and Speaking*; and *The Girl's Own Toymaker*, by A. and E. Landells.

We hear with pleasure that in the English Paper in the Matriculation Examination of the University of London—the first that has been thrown open to women—a woman is first, and every woman-candidate well up in the list. Such answers as that "Potatoes were introduced into England by Julius Caesar at the Conquest in 1066" are due to the male portion of the examinees.

Dr. J. J. Jusserand, the Vice-Consul of France in London, and the author of an excellent little book on the early drama in England, is at work on a treatise on Chaucer as the representative of literature in England in the fourteenth century. He is making his preliminary studies at first hand in the Manuscript Room of the British Museum, and at the Record Office—where Prof. Kovalefsky, of Moscow, lately gleaned many fresh and curious details about our peasant rebellion under Wat Tyler—and cannot fail to enlarge our knowledge of the period and the poet. Possibly some part of the work may be englished for the Chaucer Society.

The title of Prof. ten Brink's treatise noticed last week (p. 79, col. 3) is *Dauer und Klang*, not *Klang und Dauer*.

The New York *Nation* of the 16th ult. contains a summary of an important volume by Henry P. Johnston on *The Campaign of 1776*, just published by the Long Island Historical Society. Mr. Johnston acquits the British and Hessians of excessive cruelty at the Battle of Long Island; and the inedited documents which he has found give his work the character of a "last word" on this campaign.

The History of the Israelites and Judaeans, Philosophical and Critical, is the title of a new work which will be published in a few days by Messrs. Trübner and Co. The author has applied the recent discoveries in the East to elucidate several disputed points in ancient history and chronology.

We understand that books can be borrowed by students from Dr. Williams's Library on the presentation of a proper introduction to the Librarian. The library contains works on theology, ancient religions, Biblical criticism and history, &c., by Lassen, Spiegel, Lotze, Renan, Ewald, Reuss, and the leading English and American authors on these subjects.

The first volume of the Political Correspondence of Frederick the Great was issued on the 24th inst., the anniversary of the monarch's birthday.

Adolf Strodtmann has translated into German a volume of Danish fairy-tales collected by Svend Grundtwig. These stories, gathered from hitherto unpublished sources, are of great value to comparative mythologists.

The Munich Theatre will shortly bring out a new translation of *Macbeth*, by Prof. Messmer.

There has just appeared in Warsaw the first number of a new philological journal, entitled the *Russki Philologicheski Vyestnik*, under the editorship of M. A. Kolosof. A peculiarity of this new publication is apparent in the spelling of the title and the printed contents, the mute Russian letter "er" being constantly omitted. The editor devotes some pages to proving the redundancy of this particular alphabetic symbol, supporting his thesis by citations in the same sense from eminent linguistic authorities, including Humboldt, Grot, and Böthlingk. The contents of the number are varied. A special feature is the review department, usually defective in Russian periodical literature, but which here includes eighteen separate notices of the more important works which have lately appeared on philological subjects.

The January *Statement* of the Palestine Exploration Fund contains an interesting paper on "The Present Condition of Palestine," reprinted from the *Jewish Chronicle*, urging the utilisation of native labour in the future agricultural enterprises of European capitalists in Palestine, and pointing out the certainty of a large return for even a moderate investment of capital (compare an article on "The Haven of Carmel" in *Fraser's Magazine* for this month); and some notes on the "Clans, Warfare, Religion, and Laws of the Fellahheen of Palestine," by Mrs. Finn, which will be of value to the future compiler of "Manners and Customs of Modern Palestine." Mr. Birch proposes to identify Zoar (Segor in the LXX) with Tell esh Shâghur, situated at the point where Wady Hesbân opens into the plain. Consul Wetzstein's excursus on the site of Zoar seems to have escaped the notice of the writer (comp. Academy, September 15, 1872, p. 350).

OBITUARY.

The Very Rev. Hugh McNeile, for many years the most conspicuous leader of the Evangelical section of the Church of England, died at Bournemouth on the 28th ult., after a long illness. He was born at Ballycastle, Antrim, in 1793. He graduated at Trinity College, Dublin, in 1815; and after passing a short time in the study of the law was ordained as a clergyman of the Irish Church. Early in life he married a daughter of Dr. Magee, Archbishop of Dublin, having previously been tutor to some members of the Archbishop's family. In 1822 he was appointed by the well-known Mr. Henry Drummond to the rectory of Albury, in Surrey; but the *perfervidum ingenium* of the Evangelical rector soon caused differences to arise between him and his Irvingite patron, and in 1834 Dr. McNeile resigned the charge of the parish for an important church in Liverpool. A popular preacher, possessed of a powerful voice and extraordinary powers of declamation, he attracted large congregations both in London and Liverpool. In 1845 he was made an Honorary Canon of Chester, and in 1860 he was raised to a higher dignity, being nominated a Canon Residentiary of the same cathedral. He was appointed to the deanery of Ripon in 1868, but resigned that preferment in 1876, in consequence of ill-health. The late Dean published many volumes of lectures and sermons, and a large number of controversial pamphlets on ecclesiastical politics.

Our obituary column last week contained the

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names of an old schoolfellow of Lord Byron and of a relative of the poetic clergyman who encouraged the publication of the first cantos of *Childe Harold*. This week we have to record the death at an early age of the grandson of the young lady, Mary Chaworth, the heiress of Annesley Hall, whom Lord Byron passionately desired to make his wife. George Chaworth Musters, a retired Commander of the Royal Navy, was born in 1840, being the second son of Mr. John George Musters. A man of undaunted courage and of rare tact in dealing with Indians, his love of adventure induced him to explore the almost unknown regions of South America. When at the Falkland Islands, in April 1869, with the intention of making his way to Buenos Ayres, he suddenly resolved on executing his long-cherished plan of investigating the interior of Patagonia. His volume *At Home with the Patagonians* (1871) contains an accurate and interesting narrative of a year's adventures in that "untrodden ground." Bolivia next attracted his attention, and his travels in that country enabled him to collect materials for a volume which would have rivalled in value his account of life with the Patagonians. Quite recently he was appointed Consul at Mozambique, and was ardently looking forward to a long career of usefulness when he was suddenly cut off in London on the 25th ultimo.

We must not pass over in silence the premature death of M. l'abbé Victor Ancessi, which took place on December 12 last, at the early age of thirty-four years. Born in the diocese of Rodey, he studied Hebrew and Syriac in the seminary of St. Sulpice, under M. le Hir. He passed several years at Cairo, and while there acquired a good knowledge of Old Egyptian. The fruit of this knowledge appeared in a series of *brochures* on comparative Semitic Grammar as illustrated by the language of the hieroglyphics, the first of which (*L'S causatif et le thème N, dans les langues de Sem et de Cham*) was reviewed some years ago in the Academy. His last work, *Job et l'Egypt, le Rédempteur et la vie future dans les civilisations primitives* (1876), will be fresh in the minds of our readers. Two other works, *L'Egypte et Moïse* (1875), and an *Atlas géographique et archéologique pour l'étude de l'Ancien et du Nouveau Testament* (1876), had been published previously. M. Ancessi was endowed with a fine memory, an eager love of learning, and an indefatigable power of work. He has left two unfinished works behind him—a Commentary on the book of Job, and a Life of Christ.

François Mandrin, who was so welcome a guest at all public festivals in Lausanne on account of his wonderfully rich repertory of the old Vaudois folk-songs, died in that city on January 18, in his seventy-fourth year.

NOTES OF TRAVEL.

Herr Albert Heim, Professor of Geology at the Zürich Polytechnicum, is about to publish a series of ideal models illustrating striking physical features, and intended for the use of schools. The heights will not be exaggerated, and the models, cast in plaster of Paris, will be carefully painted with oil-colours. The models now nearly ready for publication are a glacier (scale 1 : 18,000), a volcanic island, a mountain torrent, and a littoral region with dunes.

In 1862 M. Danilevsky found *Cardium edule* and *Dreissena polymorpha* in the sands of the great Liman of the Manych, whence he concluded that the Sea of Azof formerly covered the whole of the depression known as Manych. M. Moeller has since explored the same region, and a notice of his work appears in the last number of the *Istvyestya* of the Russian Geographical Society. He found that the Caspian sedimentary formations not only extend to the Liman of the Manych (long. 43° 20′ E.), as supposed by Barbot de Marny, but much further to the west, and all doubt of the Sea of Azof having been formerly connected with the Caspian appears thus to have been removed.

M. Grigorieff's observations on the temperature of the White Sea and of that portion of the Arctic Ocean extending from the Kola peninsula to Novaya Zemlya, called "Murman Sea" by the Russians, have been published. The expedition took place in 1876, and the observations were made with trustworthy instruments. No branch of the Gulf Stream extends into the White Sea, and the high temperatures observed there by Middendorf are said to be due to local causes. A polar current penetrates the White Sea, and flows along the southern coast of the Kola peninsula. An outflowing current takes its course from the Dvina mouth along the eastern shore of the sea. At a depth of over 116 fathoms the temperature of the water never rises above freezing-point.

The German African traveller, J. M. Hildebrandt, is about to proceed to Madagascar to study the rich and hitherto little-known ornithology of that island.

Cora's *Cosmos*, in addition to a Report on Nordenskiöld's Expedition (with map), contains a long list of heights in the Venetian Alps, determined in 1877 by Signor G. Marinelli.

The November *Bulletin* of the French Geographical Society, which has just reached us, opens with an interesting account by Dr. Jules Crevaux of his journey in French Guiana in 1877, during which he ascended the River Maroni to the foot of the Tumuc Humac mountains, and after traversing them from north to south he descended the River Apauani to its junction with the Yary, one of the lower tributaries of the Amazon. As the River Yary was entirely unknown, except at its mouth, he followed it to its source before descending to the Amazon. Dr. Crevaux states that his journey lasted 142 days, of which half were spent on the Maroni, and that very nearly half the distance traversed had been previously wholly unexplored. Dr. Crevaux furnishes some interesting information respecting the different kinds of trees found in the Guianas, and he concludes with notes on the geology of the Maroni, the Tumuc Humac chain, and the Yary. His paper is illustrated with a map of French Guiana and the course of the River Yary, and a chart, on a somewhat large scale, of the courses of the Yary, Apauani, and Couruapi. The same number of the *Bulletin* contains a critical Report by M. Gabriel Gravier, on M. Paul Gaffarel's *Histoire du Brésil Français au xvie Siècle*.

Captain H. W. Howgate, U.S.A., has just issued a volume, entitled *Polar Colonisation*, in which are embodied his memorial to Congress and communications on the subject from scientific and commercial associations; and in an Appendix are given some interesting observations and hints on Arctic exploration by Lieut. Julius Payer and Dr. John Rae. The volume, in fact, contains all the papers bearing on his scheme for forming a polar colony in Discovery Bay, which has fallen through for the present owing to the refusal of Congress to vote the necessary funds; it is illustrated by a map and two photographs.

We regret to learn that Mr. Leicester Edwards, R.N., Assistant Colonial Secretary of Sierra Leone, has recently died from illness contracted during his late explorations in the interior. He was engaged for some time last autumn on the Upper Boom River, and he also extended his investigations to the Kittam and Upper Kittam Rivers. This part of his work was performed in a steam launch, and he afterwards went by land through the Gallinas and other neighbouring districts.

The new number of the Antwerp Geographical Society's *Bulletin* contains a paper of some interest by M. Léon Couturat, entitled "La Région Aralo-Caspienne."

The Russian Entomological Society proposes sending, in the course of the present year, a second expedition to the Caucasus. It will occupy itself chiefly with research in those districts which were overlooked by the expedition of 1876. The society contemplates also a revision of its rules, now become somewhat antiquated, with the view of increasing its membership, and enlarging its sphere of action.

MAGAZINES AND REVIEWS.

In the *Edinburgh* the article on "The Discoveries at Olympia" is so full of knowledge and so masterly in treatment that it may be safely attributed to the hand of our chief living archaeologist. Beginning with a short sketch of the history of the Olympian festival, and of the shrines and offerings which commemorated the victors, the writer proceeds to repeat Pausanias' description of Olympia during the second century A.D., and then, after the briefest outline of its history during succeeding centuries, he passes to modern schemes for exploring the treasures hidden beneath the earth, from the time when Winckelmann first conceived the idea to the consummation in our own day. What first led the German Government to think of undertaking the exploration was, according to this writer, the "remarkable lecture" published by Prof. Ernst Curtius in 1853. The convention between the Greek and German Governments was, however, only signed in 1875; and it is since that date that all the striking discoveries of Messrs. Hirschfeld and Bötticher and their staff have been made. It is not necessary for us to follow the outline which the article gives of these discoveries, a story which is now in the main so well known, and much of which has been told in our columns. The great merit of the paper is, indeed, a feature that cannot be reproduced in any abridgment—namely, the exceedingly minute accounts which it gives of the various statues, &c., that have been found, and the critical opinions with which these accounts are interspersed. Such are the elaborate descriptions of the groups of which fragments have been discovered near the temple of Zeus—viz. the group of Pelops and Oinomaos, and the group of the Centaurs and the Lapithae. The writer's remarks on the disappointing nature of these groups, attributed as they are by Pausanias to Paeonios and Alkamenes, are most interesting. He admits the inferiority of the work; and to account for it he adopts a theory less elaborate and less questionable than that of Prof. Brunn. That distinguished archaeologist supposes that both these sculptors worked at Olympia before they had really become great—*i.e.* before they had transformed their rugged and provincial style under the influence of Pheidias. The *Edinburgh* writer supposes, with far more reason apparently, that the groups are not by Paeonios and Alkamenes at all, but by a band of local sculptors working from their designs. Other points to be noticed in this most valuable article are the remarks made on the mutilated figure of Hermes nursing the infant Dionysos, unquestionably by Praxiteles, and, therefore, even in its imperfect state, giving us a new standard by which to judge many other extant works attributed to him or his school; and the concluding pages on the inscriptions, especially on the important one relating to that dispute between the Messenians and Lacedaemonians of which Tacitus describes the final stage. The article concludes with a vigorous appeal to the English Government to set to work at once on the systematic exploration of Cyprus, "an island which, though as yet only cursorily examined, has proved so rich in antiquities that the museum of New York has already been created out of its spoils." Another article of considerable merit is that on "Campanella and Modern Italian Thought," suggested partly by the publication of Mr. Symonds' volume of translations, and partly by a recent Italian

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work on Campanella and others by Prof. Turiello, of Rome. It is a perplexing paper, not easy to characterise: not without much learning and force, but marred, it seems to us, by a want of sympathy with the modern Italian literary movement, and by the obtrusive orthodoxy of the conclusion. But such sentences as the following are just, and have an application to other writers of the sixteenth and seventeenth centuries as well as to the Calabrian philosopher:—

"In Campanella may be said to have closed the transition period of philosophy, with its dazzling aspirations, its errors, its inconsequence, its headlong audacity. Modern science was already provided with its *vade mecum* in the *Novum Organum*, and modern thought had already assumed a consistent shape in the *Discours de la Méthode*. Descartes' momentous little treatise was printed at Leyden almost simultaneously with the appearance at Paris of the new and elaborate edition of Campanella's writings, to the preparation of which he devoted the last years of his life. It would have been difficult for him to believe that his labours, represented by so many stately folios, were annulled by the publication of one insignificant quarto. But a voluminous code may be repealed in a single sentence. And Campanella's works were well-nigh obsolete before they saw the light."

And yet, as the author easily shows, the life and opinions of this strange, unhappy, wayward man of genius, part poet, part man of science, part charlatan, who beguiled the twenty-six years of his imprisonment in the dungeons of Naples with the "sublime absurdities" of his philosophical dreams and the more real sublimities of poetry, are a subject not without interest for the modern world. The Review contains also another Italian article on "The True Tale of the Cenci," an account of Signor Bertolotti's recently published book (*Francesco Cenci e la sua famiglia*), reviewed in the ACADEMY of May 18, 1878.

Mind enters on the fourth year of its existence with no symptoms of decreased vitality. The number opens with a vigorous discussion of the question "Are we Automata?" by Dr. W. James, of Harvard, a writer whose contributions to the *Speculative* we have before now noticed for our readers. The drift of Dr. James's paper is to maintain the "efficacity" of consciousness against the attempt to reduce it to the position of a mere collateral product of our nervous processes. This he does by reference to teleological principles. Finding, in fact, the direct evidence of feeling ruled out of court, the writer appeals to "circumstantial evidence" to decide the question. The unaided brain—this briefly is his argument—is random and capricious in its action; consciousness improves this action by its *selective* and accentuating power; therefore, it is a real factor in our existence. The proof of these positions cannot be given here, but we may note, at least, the felicity with which Dr. James sets forth the manner in which consciousness selects its materials at once in sensation, experience, reasoning and action. The paper is altogether ingenious and well-reasoned, and gives a brighter picture of the state of philosophy in America than does Mr. Stanley Hall's instructive article upon the subject. With nearly 300 non-Catholic colleges in the United States, "there are," writes Mr. Hall, "less than half-a-dozen colleges or universities where metaphysical thought is entirely freed from reference to theological formulæ." American philosophy, in fact, we are given to understand, lives chiefly outside educational establishments—among the Hegelians with Mr. Harris has gathered round him at St. Louis, or the followers of Herbert Spencer in the *Popular Scientific Monthly*. Hartmann, we believe, is not without his admirers in America: but it is, as we have already mentioned, to a German-Swiss lady, Frau Olga Plumacher, that we are indebted for a lively article on "Pessimism." Frau Plumacher writes with considerable vigour; and there is a distinct pleasure in listening to "a voice out of the pessimistic camp" raised in defence of the Philosophy of the Unconscious. The pleasure, perhaps, will not extend itself to Mr. Sully, who is the chief butt of the writer; but if it lead him to probe the question of the worth of life somewhat deeper, nothing but good will be the result. After the hard hits of Frau Plumacher, it is a relief to turn to Mr. Pollock's interesting and scholarly study of Marcus Aurelius and the Stoic Philosophy. But our pleasure is disturbed when we are told that there seems to be no necessary connexion between metaphysics and morals, because, forsooth, stoicism presents a lofty morality associated with materialism and determinism. Surely Mr. Pollock would not have us hold that determinism excludes free-will, though it is true it would do so if, like him, we identified free-will with "causeless volitions." To reason, again, that ethics does not involve idealism because it can get on without it is to fall into the same fallacy as that into which Mr. Balfour, as we pointed out at the time, fell in criticising transcendentalism—about which Prof. Caird has a telling reply to Mr. Balfour in the "Notes and Discussions" of the present number. These "Notes" are not otherwise remarkable; and the "Critical Notices" only strike us as strangely behind date. Considering that some of our other quarterlies succeed in giving their readers tolerably complete reviews of contemporary works *in all departments* of literature within a month or two of publication, it might have been thought that an exclusively philosophical periodical would have before now reviewed with some detail both Rémusat's *History of Philosophy in England* and Renan's *Dialogues*.

IN the *Journal of Mental Science*, Dr. W. Ireland concludes the essay on "Thought without Words" of which previous numbers have given us successive instalments. He allows that there must be great difficulty in carrying on a train of abstract thought without symbols, but "cannot even pretend to understand" the writers who maintain that we could have no abstract ideas without words. He refers particularly to the attestations of Aphasics, that they could observe and reason while without the power of speaking, as corroborating his opinion. Dr. Ireland has certainly not completed the subject of thought and language; but he has at least collected a number of facts which will be of value to subsequent enquirers.

THE *Journal of Speculative Philosophy* for October is marked by more than its average interest and ability. Compared with *Mind*, it strikes us by the wider scope of its articles and the closer connexion into which it brings philosophy with art and literature. Thus we have a very interesting account, by Mr. Josiah Royce, of Schiller's ethical studies, and a lengthy note upon the moral purpose of Tourguéneff. Schiller, Mr. Royce points out, was throughout his life puzzled by the opposition between the postulates of ethics and the course of nature—the ideal aspiration and the material fact. From this perplexity he never wholly freed himself; but the study of the philosophy of Kant helped him materially to solve his difficulties. The Kantian ethics, in fact, "never entirely reconciled him with nature; but they caused him to come nearer to her and learn more from her. They did not make him contented with life, but they rendered his discontent a healthy and not a morbid one." Interesting, however, as is Mr. Royce's paper, the philosophical reader will be more attracted by that in which Mr. Henry continues his discussion of Christianity and the Clearing-up (a bold translation of "Aufklärung") by suggesting "Remedies for the Present." "The one need of the present," writes Mr. Henry, "is a third principle that shall be comprehensive of subject and object;" and include the positive elements of the mediaeval and the modern principle without the negative elements of either. But this reconciliation, the writer goes on to show, is not to be found in Mr. Herbert Spencer. Spencer's Absolute is, after all, as abstract being, a negative, whereas "a persistent negative is not merely a correlative, but negation of negation or a self-related:" his "concession to religion is a mockery, and his reconciliation a betrayal with a kiss." It is, in fact, in "German philosophy" that the present age will find salvation; and the essayist closes with a glowing picture of the Gospel which the Christian teacher will, with Hegel to assist him, be prepared to offer. Yet even at St. Louis doctors sometimes differ. So, at any rate, we gather from the words with which Mr. Worthington closes a well-written sketch of the philosophy of Jacobi: "Religion and Science are thus in the final analysis, when reduced to their fundamental ideas, reconciled; they both end in inscrutable mystery. Restless, unsatisfactory Skepticism, or reverential Faith, follows."

SELECTED BOOKS.

General Literature.

BLACK, William. Goldsmith. ("English Men of Letters.") Macmillan. 2*s.* 6*d.*

BURTON, R. The Land of Midian revisited. C. Kegan Paul & Co. 32*s.*

BUSCH, M. Bismarck in the Franco-German War. Authorised Translation. Macmillan. 18*s.*

BUTCHER, S. H., and A. LANG. The Odyssey of Homer done into English Prose. Macmillan. 10*s.* 6*d.*

HAUSSONVILLE, le vicomte d'. Etudes biographiques et littéraires. Paris: C. Lévy.

HUCHER, E. Le Saint-Graal, ou le Joseph d'Arimathie. Le Mans: Monnoyer. 22 fr. 50 c.

LOVENJOUL, Ch. de. Histoire des œuvres de H. de Balzac. Paris: C. Lévy. 7 fr. 50 c.

PRINSEP, Val. Imperial India. Chapman & Hall.

ROYER, A. Histoire du théâtre contemporain en France et à l'étranger, depuis 1800 jusqu'en 1875. Paris: Ollendorff.

THOMSON, J. Through Cyprus with the Camera, in the Autumn of 1878. Sampson Low & Co. 105*s.*

VIDAL, A. Les instruments à archet. Paris: Quantin.

History.

DURUY, V. Histoire des Romains depuis les temps les plus reculés jusqu'à Dioclétien. T. 6e et dernier. Paris: Hachette. 7 fr. 50 c.

EXCHEQUER ROLLS of Scotland. Vol. II., 1359–1379. Ed. G. Burnett. Longmans.

FARCY, C. La guerre sur le Danube (1877–1878). Paris: Quantin. 6 fr.

LOTH, J. La Cathédrale de Rouen, son histoire, sa description, depuis les origines jusqu'à nos jours. Rouen: Fleury.

MARGRY, P. Découvertes et établissements des Français dans l'ouest et dans le sud de l'Amérique septentrionale (1614–1698). Paris: Maisonneuve. 45 fr.

MATHIEU, D. L'ancien régime dans la province de Lorraine et Barrois. Paris: Hachette.

MAZADE, Ch. de. Le comte de Serre. Paris: Plon. 3 fr. 50 c.

PELESZ, J. Geschichte der Union der ruthenischen Kirche m. Rom von den ältesten Zeiten bis auf die Gegenwart. 1. Bd. Wien: Mayer. 8 M.

Physical Science.

DANCKELMAN, A. v. Die meteorologischen Beobachtungen der Güssfeldt'schen Loango-Expedition. Leipzig: Frohberg. 2 M.

LUDWIG, H. Morphologische Studien an Echinodermen. III. Leipzig: Engelmann. 4 M.

MITTHEILUNGEN aus der zoologischen Station zu Neapel. 1. Bd. 2. Hft. Leipzig: Engelmann. 5 M.

ROBIN, C. Anatomie et physiologie cellulaires. Paris: J. B. Baillière. 16 fr.

SEBOTH, J. Die Alpenpflanzen. 8. Hft. Prag: Tempsky. 1 M.

SKALWEIT, H. G. W. Magnetische Beobachtungen in Memel. Königsberg: Hartung. 4 M.

Philology.

ASBACH, J. Analecta historica et epigraphica latina. Bonn: Weber. 1 M.

REVILLOUT, E. Nouvelle chrestomathie démotique. Paris: Leroux.

CORRESPONDENCE.

THE PARENTAGE OF THE COUNTESS GUNDRADA.

Somerleaze, Wells, Somerset: January 20, 1879.

I had hoped to be able before this to make some remarks on the article by Mr. E. C. Waters, in your number of December 28, on the parentage of Gundrada, the wife of Earl William of Warren. I have been delayed in doing so by having to make some enquiries and take some opinions which I thought it well to have before I wrote anything.

Mr. Waters has certainly brought a weighty argument against the view of Gundrada's parentage which I learned from Mr. Stapleton; but he hardly does justice to the strength of the direct argument in favour of that view. In any controversy, when an objection is brought from a

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wholly new quarter, it is well to see how the case stands irrespective of that objection. We can then better judge of the strength of the objection itself. In this case Mr. Waters does not attempt to show any flaw in the reasoning by which Mr. Stapleton and I after him were led to a certain view. As far as I can see, he does not deny that we were right according to our lights. Only he brings a new piece of evidence to show, as I suppose, that the documents to which we trusted were wrong from the beginning. When a controversy takes this shape, it is absolutely necessary to put forth clearly what the view to be attacked and defended is, and on what grounds it rests. But this Mr. Waters does not do. He nowhere distinctly states our case. He mixes up Mr. Stapleton's view, which I follow, with the view which, as I hold, Mr. Stapleton upset. Mr. Waters wishes to upset both alike; but he does not distinguish between the two. He does not seem to take in the force of the argument on which Mr. Stapleton's view rests. Moreover, Mr Waters quotes me in inverted commas as saying (Norman Conquest, iii., p. 651, ed. 2) "Stapleton has convincingly proved his case." Those words are not mine. Mr. Stapleton made three propositions, of which I say—

"Of these propositions Mr. Stapleton has, I think, convincingly made out the first; the second and third I cannot accept."

It is true that Mr. Stapleton's second and third propositions have not much to do with Mr. Waters' argument; still the words which he puts in inverted commas are not my words.

The case stands thus:—

(1) Before Mr. Stapleton wrote, it was commonly believed that Gundrada was the daughter of William and Matilda.

(2) Mr. Stapleton, in opposition to this view, argued that Gundrada was the daughter of Matilda, but not the daughter of William. She was, according to Mr. Stapleton, the daughter of Matilda by a former marriage with Gerbod, Advocate of St. Bertin. This doctrine I accepted. Certain other propositions of Mr. Stapleton's I did not accept; but, as Mr. Waters does not discuss them, I need not enter on them here.

(3) Lastly, Mr. Waters argues that Gundrada was not the daughter nor the near kinswoman either of William or of Matilda.

Now what is the evidence for the second proposition, that which I accepted from Mr. Stapleton? It must be remembered that, when I stated the case in the passage referred to by Mr. Waters, I was not striving to prove that Gundrada was the daughter of Matilda, which nobody had then doubted, but to prove that, being the daughter of Matilda, she was the daughter, not of William but of Gerbod. Mr. Waters quotes two of the three documents on which the argument mainly turns. In the principal one Earl William, the husband of Gundrada, speaks of "dominus meus Willelmus rex . . . et domina mea Matildis regina, mater uxoris meae." This, we thought, was decisive. No man would speak in this way unless his wife was the daughter of the queen but not the daughter of the king. This charter, we thought, distinctly proved that Gundrada was Matilda's daughter, and as distinctly that she was not William's daughter. A man who had married the king's daughter would surely speak of the king as his wife's father, not merely of the queen as his wife's mother. And we held that this was not set aside by another charter in which King William calls Gundrada "filia mea." For the reading was doubtful, and we held that, if it were genuine, it was much less wonderful that King William should call his step-daughter his daughter than that Earl William should carefully leave out the fact that the king was his wife's father. We have also another document, which I quote in page 652—I should not have called it a charter, as it is a list of benefactors—which speaks of the queen as Gundrada's mother and of King Henry as her brother. We have also (p. 653) two passages of Orderic, which imply that Gundrada had a brother Gerbod, and that neither Gerbod nor Gundrada was William's child.

This was our evidence, evidence mainly negative, intended to prove the only point which was then in debate, namely that Gundrada was not William's daughter. But it proves with equal clearness that she was Matilda's daughter. That is, it proves it, unless it can be shown that Earl William's charter is spurious, or unless it can be shown that he either did not know or knowingly misstated the parentage of his own wife. Now I have never seen the genuineness of the charter called in question, nor does Mr. Waters say a word against it. To my mind it has the strongest internal signs of genuineness. A forger would surely have tried to make out Gundrada, the local heroine, to have been a daughter of the king. He would never have hit upon the formula which is actually used, a formula so natural if Gundrada's parentage was what Mr. Stapleton conceives it to have been, so utterly unnatural in any other case.

As then Mr. Waters does not attack the genuineness of the charter, I am driven to suppose that he either holds that Earl William did not know whose daughter his wife was or else that he wilfully made a false statement as to her parentage. For Earl William says that she was Matilda's daughter, and he implies that she was not King William's daughter. Mr. Waters says that she was not the daughter of either. Now then we come to weigh the force of his argument. And it undoubtedly is a strong one. Anselm writes to forbid a marriage between Gundrada's son, the second William of Warren, and a daughter of Henry I. The archbishop objects because the parties were of kin in the fourth degree (*quarta generatione*) on one side, and also in the sixth degree on the other side. I am not a master of canon law, and I thought at first that being of kin "quarta generatione" meant what we should now understand by being of kin in the fourth degree. That is, I thought that it meant the degree of first cousins, as is plainly laid down in the Institutes, lib. iii., tit. 6. A son of Gundrada and a son of Henry would, of course, be first cousins. But friends who are better skilled than I am both in genealogy and in canon law tell me that Anselm would follow the reckoning of the Decretals, according to which "quarta generatio" would mean, as Mr. Waters takes it, not first cousins, but something more distant. Mr. Waters allows that he cannot make out this kindred in the fourth degree, though he can make out the other more distant kindred in the sixth degree. But I am quite ready to take Anselm's word for the degree of kindred; so I will not insist on that point. The case then stands thus. If we can conceive that Anselm followed Justinian's reckoning, my case is not weakened but strengthened by Anselm's letter. Gundrada's son and Henry's daughter would be, on my showing, of kin in the fourth degree. But if we cannot conceive that Anselm reckoned in this way, an objection to my view occurs. If the two parties were first cousins "secunda generatione" in the ecclesiastical reckoning, Anselm would have forbidden the marriage on that ground, and not on the ground of the more distant kindred. That is, he would not have used a weaker argument when he might have used a stronger. This would certainly be very unlikely; it would also be unlikely, almost impossible, that Anselm should not know of the nearer kindred between the two parties. But we must not forget the unlikelihood the other way. Unlikely as it is that Anselm should not know of the kindred between the two cousins, it is surely not so unlikely as that Earl William should not know who was the mother of his own wife. Unlikely as it is that Anselm should use a weaker argument when he might have used a stronger, it is surely not so unlikely as that Earl William should misstate the parentage of his wife without any visible motive.

The case at this moment stands thus. If Mr. Waters can prove the Lewes charters to be spurious, my direct case comes to an end, though we may still ask what led the forger to such a singular way of describing the local heroine. If Anselm can possibly have used the reckoning of the Civil Law, Mr. Waters' case comes to an end; Anselm's letter then agrees with my view of the matter. But if the charters are genuine, and if Anselm uses the reckoning of the Decretals, then we have to choose out of the stock of improbabilities which I set forth in the last paragraph. It is one of those cases where each alternative is very strange, but where one alternative is surely stranger than the other.

The description of Gundrada in her epitaph as "stirps ducum" is not of much importance for the controversy between Mr. Waters and me. It is of great importance in the earlier controversy between Mr. Stapleton and those who made Gundrada the king's daughter. A king's daughter would surely not be called "stirps ducum." But, on Mr. Stapleton's view, Gundrada was "stirps ducum," as descended from the Marquesses or Counts of Flanders.

I do not understand Mr. Waters when he says that Gundrada was "probably quite as old as Queen Matilda," because her younger son commanded an army in 1090. According to my view, Gundrada was born before 1049. Her younger son might well be in command more than forty years later. I do not know Matilda's exact age, but she might have been born in 1031 or earlier (see Norman Conquest, iii., 658).

On the whole then I fully agree with Mr. Waters that Gundrada's "royal birth, as far as England is concerned, must henceforth be reckoned among the exploded fables of genealogy." Only why "henceforth"? Mr. Stapleton exploded the fable long ago. But I cannot admit that Mr. Waters has "sufficiently proved" that Gundrada was "not the daughter of Queen Matilda," by an earlier marriage.

Edward A. Freeman.

THE PELASGIANS.

Florence: January 16, 1879.

In the Academy of January 11 Prof. Sayce (noticing Dennis's *Etruria*) says:—"A writer who still believes in the Pelasgians must either be very courageous or else unacquainted with what has been done of late years towards clearing up the philological and ethnological relations of the nations of Southern Europe." Will the Professor, in kindness to those—maybe very few—who do not accept Niebuhr's narrow and biassed dictum as to the *word* Pelasgi as sufficient disproof of the existence of a *race* so called, tell us what he means by "believing in the Pelasgians." If he means a belief in the existence of the race which went by that name among the Greeks, and who are known as Pelasgi to all the ancient traditions, I should say that the courage which should deny that existence is greater than that which affirms it, because it must defy all classical Greek authority from Homer and Hesiod to Plato and Plutarch. The existence of the Etruscans as a distinct race has not so much classical confirmation as that of the Pelasgi.

If he means the belief in any kind of ethnic relation between the Etruscans and the Pelasgi it is quite another matter, for any such relation is at present not matter of science but conjectural and not to be asserted—equally not to be denied—simply because we know absolutely nothing of the Etruscans as a race, though recent philological and ethnical studies (*e.g.*, Hahn, Bopp, Fallmerayer, Camarda and many others, German and Italian) make it at least highly probable that the Pelasgi were the progenitors, among others, of the modern Albanians, at one of whose capital centres—Janina—is the site of the most ancient of Pelasgian shrines, that of Zeus at Dodona.

At any rate, while so respectable scientific

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authorities can be ranged on the side of the Neo-Pelasgi, it cannot be said that it requires great courage or ignorance of the results of the latest study on the philology and ethnology of the natives of Southern Europe to accept the high probability of the actual ancient existence of the Pelasgi, and even of their ethnic identity with the Albanians, and at any rate to modify the dicta pronounced when both philology and ethnology were comparatively in the dark on these matters.

But Prof. Sayce knows far too much on all that relates to the Etruscans and Levantine ethnology and philology to allow us to rest content with a vague statement on this question from him: and the sentence I have quoted is unquestionably of that description, and in justice ought to be qualified.

W. J. Stillman.

Queen's College, Oxford: January 25, 1879.

I can assure Mr. Stillman that I do not intend to dispute the existence of tribes called by the Greeks Pelasgians. But to turn these into a particular race or people, or to bring them into Italy, is quite a different matter. It is true that Greek writers from Homer and Hesiod downward mention Pelasgians, but if we examine their statements we find that the term is used in two (or perhaps three) senses: firstly, as denoting a certain Greek tribe which inhabited Thessaly during the heroic age; and, secondly, as equivalent to our own term "prehistoric." In the first sense it is used twice in the *Iliad*, ii., 681, and xvi., 233. In two other Homeric passages of later date (*Il.* x., 429; *Od.* xix., 177), the name has passed into the region of mythology, and a way has accordingly been prepared for the use of it by later writers to denote those populations of Greece and its neighbourhood which we should now call prehistoric, or whose origin and relationship were unknown. (For this employment of the word, see Herodotus, i., 146; i., 56; ii., 56; viii., 44; vii., 94; ii., 51; v., 26; vi., 138.) The name is more especially applied to the natives of Thrace, who seem to have belonged to the Illyrian stock (see Herodotus, i., 56, Thucydides, iv., 109). It is probable, therefore, that there were tribes on the coastland of Thrace who were known as Pelasgians; and since the same name is also found in Mysia (*Il.* ii., 840–3), it is probable that it was a word of general meaning, like so many of the names of early Greek ethnology, and accordingly applied to tribes of different origin and race. Hence Pischel's etymology, which makes Πελασγός a compound of the roots we have in πέρα and εἶμι (ηα), and so meaning "the further-goers" or "emigrants," becomes very probable.

We now know enough of the languages of Italy, Greece, Albania, and Asia Minor to be able to lay down that, although all probably belonging to the Indo-European stock, they are as distinct from one another as Latin and Greek. Indeed, it is still doubted by some philologists whether Albanian should be classed as an Aryan language at all. However this may be, I am quite willing to allow that it is very probably a descendant of the ancient Illyrian or Thracian, and I will not quarrel with anyone who wishes to call the latter Pelasgian. But it must be remembered that we know nothing about the Pelasgian language or languages, and that if the ancient Thraco-Illyrian is to be called Pelasgian, the latter term must be closely defined. In any case, however, the advocates of a Pelasgian settlement in Italy will gain no advantage, since Thraco-Illyrian was never spoken in Italy—at least, so far as we know. And the drawbacks to such a use of the word *Pelasgian* are great. In the oldest passages of Homer where it occurs it is applied to Akhaean Greeks, not to barbarous Thracians; in later Greek literature, it is merely synonymous with "prehistoric;" while in modern times it has served as the watchword of all kinds of obsolete theories and pre-scientific fancies. Hence I still think myself fully justified in saying that anyone who believes in the Pelasgians in connexion with Etruria must be either very courageous or else behindhand in his knowledge of the ancient philology and ethnology of the Levant. He must either be prepared to exchange a precise term like Thraco-Illyrian for the vague Pelasgian, and prove that a Thraco-Illyrian dialect was once spoken in Italy, or he must be still clinging to the antiquated theories of a past generation.

A. H. Sayce.

MR. J. A. CROWE AND THE NATIONAL GALLERY CATALOGUE.

London: Jan. 24, 1879.

Had the precaution been taken to state in the prefatory notes to the present edition of the National Gallery Catalogue the causes of its appearing with some possibly uncorrected errors of minor detail in its older portion, the space I now ask for in your pages might have been spared. But, on the other hand, the world might have less early reaped the benefit of the lectures on biographical chronology with which Mr. J. A. Crowe has lately been enriching your columns.

The current edition of the catalogue was prepared under some peculiar difficulties. The long indisposition which preceded Mr. Wornum's short and fatal illness incapacitated him from attending to any but the merest routine duties of his office. And he died without leaving materials for such corrections as from time to time became necessary in the catalogue until then in his hands. About the period of his death, in the November of 1877, the catalogue fell out of print. At the same juncture the addition of a number of pictures to the Gallery was in prospect, which would involve the insertion of a considerable quantity of new matter in the future catalogue. Moreover, a rearrangement of the contents of the volume on a system more consonant with the demands of our time was felt to be desirable. The labour thus incurred would be increased and prolonged by the indispensable effort to restrict the growing bulk of the book, and to keep down its price. Under these conditions, unless publication were delayed for an uncertain period, the only choice left was to bestow the chief part of the time at disposal upon the correct editing of the newer matter (which, it may be remarked *en passant*, has had the good fortune to escape Mr. Crowe's polite attentions), and to use, for the moment, such materials as were at hand for a partial revision of the rest. Were Mr. Wornum now alive I have no doubt he would know how to acknowledge his obligations for the pains Mr. Crowe has been at to set him right even in the smallest particulars. Yet, notwithstanding Mr. Crowe's censures, the catalogue as it stands, though not perfect—for no catalogue ever can be quite perfect—may, in the amount of trustworthy and really pertinent information it contains, favourably compare with any work of the kind extant.

The above explanation given, let us investigate the real worth of Mr. Crowe's indictments. Such of them as are valid chiefly relate to certain dates which have not been corrected up to the very latest results of research, and to a few misprints, such as Mr. Crowe might have had the best reason to know may creep in swarms (with other less excusable errors) into even more pretentious works on the *History of Painting* than a gallery catalogue can lay claim to be. As to dates, I am far from undervaluing their great significance in certain cases. It is also conceded that when given at all they should be given with all the correctness possible. But they have their degrees of importance. And it can scarcely have misled a confiding public into any fatal heresy to have represented the birth of Albertinelli as having occurred on October 14 instead of October 13, or that of another painter on May 15 instead of May 13. We are little engaged nowadays in calculating horoscopes. Yet the greater number of the instances in Mr. Crowe's long list of chronological *errata*, even where the inaccuracy is far greater, no more vitally affect the cause of art or the history of the individual artist than those just cited.

But Mr. Crowe might have been content with ransacking the 400 pages of the catalogue for such oversights, without resorting to charges involving a distortion of fact. It does not, for example, *affirm* that Bonvicino was born in 1490, or that Carpaccio was a native of the *city* of Venice, but only gives these statements as probabilities. Yet Mr. Crowe may be congratulated upon his elucidation of the use of the epithet "Venetus" in connexion with a signature. For discoveries of a like originality there is a familiar term in English.

The reviewer is of opinion that several petty details in the lives of some painters whom he names should have been introduced in the short biographical memoirs in the catalogue. Here I disagree with him. The catalogue has in point of fact always tended to err on the side of copiousness: a fault easily incurred while the collection was yet young, and the danger of the volume becoming unwieldy seemed remote. In the present edition, therefore, several irrelevant and anecdotic details have been left out. Such particulars, and many of those suggested by Mr. Crowe, might be in their place in comprehensive biographical works, or in monographs. But unless they illustrate some turning-point in an artist's career, or have a distinct bearing upon idiosyncrasies which may have influenced his genius or his style, they are worse than useless in a hand-catalogue.

Mr. Crowe might have saved himself the inexpensive trouble of borrowing (without acknowledgment) several of his chief emendations respecting early Italian painters from notes in the first two volumes of Milanesi's *Opere di Giorgio Vasari*. Those volumes, which appeared only in the second quarter of last year, are now available to everyone, but were not yet in hand when the catalogue was finally committed to the printer.

But Mr. Crowe is perfectly justified in pointing out errors in any work he undertakes to review; and perhaps no one is more competent than he to deal with chronological and biographical facts. Not so when he touches other ground. The faculties exercised in the praiseworthy and useful pursuit of documentary research are very different from those required in forming judgments upon Art purely as such: and these two orders of faculties do not *necessarily* co-exist in the same mind. When Mr. Crowe from sharp censure of the catalogue on the documentary side, proceeds to pronounce *ex cathedra* upon the attribution of pictures in the collection, he takes up a position his claim to which he will not find universally acknowledged. It is here that it behoves him to exhibit a little of that modesty which he so strenuously recommends to others in less vital matters. Every man has a right to his opinions; and may justly expect them to obtain a deferential hearing. But it is not by the utterance of them in the form of dogma that he will succeed in imposing them upon others. Those who love and have most deeply studied Art for her own sake best appreciate the difficulty of coming to conclusions in disputable questions of authorship; and they it is precisely who are most cautious and modest in doing so. There are, doubtless, some few pictures in the national collection the traditional attributions of which will have to be altered in process of time, though, happily, in most cases without derogation to their rank. And this will be done in due course upon sufficient testimony, irrespective of any mere *ipse dixit*. I must, however, thank Mr. Crowe for having called my attention to two oversights in the revision of the catalogue, although nobody does suppose the *Death of St. Peter Martyr* (No. 41) to be by Giorgione, or the small copy of the so-called *Night Watch* to be Rembrandt's. A correction of these old errors was intended, but was overlooked in the pressure of more immediately important work.

Mr. Crowe maintains an ingenuous silence upon

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the many corrections and improvements made in the current edition of the catalogue. Two only of these does he allow himself to notice: and in one case for the purpose of claiming the merit of it. I can assure Mr. Crowe that the ascription of the picture No. 246 to Del Pacchia instead of as heretofore to Pacchiarotti, although it agrees with a suggestion in his and Mr. Cavalcaselle's work, rests upon independent observation; and when he remarks that "it would have been proper to name the author [meaning himself] who made this change possible," I reply that that has been done in a note; and beg leave to remind him that the unravelling of the confused web in which Vasari had involved the individualities of those two painters is due to the labours of the indefatigable Gaetano Milanesi alone. I may here remark that where the catalogue is indebted to the published works of Messrs. Crowe and Cavalcaselle, it has not failed to acknowledge—though now, I think, for the first time—its obligations. No thanks are due for a simple act of justice; nor is courtesy looked for. But fairness might be expected even in a criticism so singularly marked by a querulous hostility as that of Mr. Crowe.

Finally, I am, and shall continue to be, thankful to Mr. Crowe and to all others for such trustworthy information as may have escaped my notice or knowledge, and may contribute to prevent the occurrence of even trivial oversights in the National Gallery Catalogue. If Mr. Crowe should still like to indulge in the use of hard language and peculiar adjectives and adverbs, as that is a question of taste I shall not protest against it: being less careful to deprecate the use of such weapons by others than to avoid employing them myself. Fred. W. Burton.

London: January, 1879.

As all that concerns John van Eyck's biography is of great importance, I must crave a little space in order to re-establish and set at rest, I hope for ever, all doubts as to the exact date of that master's death. With reference to this, Mr. Crowe says:—"The date of July 9, 1440, assigned to his death, is obtained by a calculation of probabilities which does honour to the ingenuity of Mr. Weale, though it is not of a kind to be completely convincing." Most old writers state correctly that Van Eyck died in 1440; and Peter Ledoulx, a Bruges painter, writing in 1795, affirms that he died in the month of July. In 1847 the late Mr. Carton professed to have discovered documents which proved the illustrious master to have died in July 1441; "all doubt on the matter," exclaims this most uncritical author, "is removed by the inscription on the picture in the Museum of the Academy at Bruges, representing the head of the Saviour, which is signed and dated January 30, 1441." But—and in this Messrs. Crowe and Cavalcaselle agree with me—this picture is a mere superficial imitation.

My confidence in the accuracy of Belgian authors in general is very slight. I like to see the original documents and examine them for myself. Now, the accounts of the wardens of the church of St. Donatian at Bruges run from the feast of the Nativity of St. John Baptist, and in the account for the year beginning June 24, 1440 and ending June 23, 1441, we find the following entries: first, in the chapter of receipts of burial fees: *Item, pro sepultura magistri Iohannis Eyck, pictoris, xij lib. Parisiensium*; and secondly, in that of receipts for tolling the funeral bell: *Item, ex campana magistri Iohannis Eyck, pictoris, xxiiij sol. Parisis.* In a calendar of obits of the same church, of the first half of the fifteenth century the following entry occurs on July 9: *Obitus Johannis Eyck, pictoris, qui dedit xlviij ib. Parisis, inde ad pitantias xl sol. quos solvit obedientia*; and, accordingly, a mass for the repose of his soul was said every year on that day until 1619, when Bishop Triest, taking into consideration the diminution of the value of the revenues, permitted the obligation of saying this and the anniversary masses of three other persons that had up to that time been said on July 10, 12, 16, to be discharged by the celebration of one mass for the four on the twelfth, which mass was regularly said until the French Revolution in 1793 swept away all pious foundations. I should here add that the obituary contains a large number of obits, all of which are entered on the day on which the persons to be prayed for departed this life. If Van Eyck died in July 1441, perhaps Mr. Crowe will inform us how he can account for the entry of his burial fee among the receipts of an account that was closed on June 23, 1441, and delivered by the receiver into the hands of the capitular secretary on the following day, when auditors were appointed by the chapter to examine it. All the credit I lay claim to is that of having patiently sorted, classed, and waded through a long series of accounts and documents. There was no need of ingenuity to re-establish the real date; but I venture to say that very much will be required to upset any statement that I have put forward as a fact relating to Van Eyck or any other Netherlandish artist; and I think that if Mr. Crowe had carefully read my *Notes sur Jean van Eyck*, published in August 1861, he would hardly have raised the doubt which I trust is now disposed of. W. H. James Weale.

THE ETRUSCAN SARCOPHAGUS FROM CERVETRI IN THE BRITISH MUSEUM.

London: January 29, 1879.

In the third part of Dr. Deecke's *Etruskische Forschungen* (p. 257 and p. 411), which has just reached me, the question of the genuineness of the inscription on the terra-cotta sarcophagus from Cervetri, published by Mr. Murray in the Academy, May 1, 1873, and by Corssen (*Die Sprache der Etrusker*, i., p. 784, and ii., p. 639), is again discussed, and Dr. Deecke declares himself convinced by the arguments of Fabretti (*Terzo Supplemento*, pp. 36–42) and of Mr. Taylor (*Athenaeum*, July 13, 1878), and also by a personal inspection of the sarcophagus itself, that this inscription is false. Corssen, unfortunately, is no longer among us to defend the genuineness of this inscription which he published, being well aware at the time of the objections which had been raised against it by Fabretti (see his work, ii., p. 639). I shall therefore endeavour, though but very slightly acquainted with the methods of interpretation which have been applied to the unsolved problem of the Etruscan language, to examine the arguments which Dr. Deecke endorses.

The main objections raised by Fabretti to this inscription may be thus stated:—

1. It is suspiciously like the inscription on the celebrated Etruscan gold fibula from Chiusi, now in the Louvre.

2. The second line presents an impossible combination of proper names.

3. The inscription begins with the word MI, which, though not unfrequent on Etruscan monuments, is never the initial word in the inscriptions on Etruscan sarcophagi.

I will take these objections *seriatim*. The amount of resemblance between the inscription on the sarcophagus and that of the fibula may be seen at a glance by placing the two inscriptions one under the other. The fibula as originally read by Secchi stands thus (*Bullet. Arch. Inst. Rom.*, 1846, p. 15):—

"Mi Arathia vela vesnas zamathima fu
rkem zeven petursikipia."

The second line, of which many letters are uncertain, is read by Fabretti:—

"rkem . . . . . e. t. ursifipa"

The inscription on the sarcophagus reads:—

"*Mi vela vesnas* me *vepe tursi kipa*
Thania Velai Matinai Unata."

It will be seen that the two inscriptions contain ten syllables which are identical, or nearly so. Is this identity sufficient ground for suspicion? The fibula begins with Mi Arathia vela vesnas. Whether we translate mi = εἰμί or = *me*, there seems to be no doubt that the two words which follow are proper names, of which Vela Vesnas are of so frequent occurrence elsewhere that there is nothing strange in finding them here. I need hardly remark that the initial *mi* constantly occurs in Etruscan inscriptions. There remains the series of letters which Secchi read *petursikipia*, and which Fabretti reads *petursifipa*. So far as I know, no archaeologist has attempted to explain what *petursifipa* or *kipa* on the fibula means, or indeed, what is the purport of this inscription at all. I presume that the translation proposed by Secchi, "I am (the fibula) of Arathia Vela Vesnas made of six rods and having four heads," would hardly be accepted now. It is obvious that until we know the meaning of *petursikipa* or *fipa* in the fibula we cannot affirm that the recurrence of a nearly identical group of letters on the sarcophagus is *prima facie* a ground of suspicion. But, argues Fabretti, the forger of the inscription on the sarcophagus adopted Secchi's misreading *kipa* through ignorance that the true reading was *fipa*, and he then appeals to the facsimile of the inscription, published by Clément (*Bijoux du Musée Napoléon III.*, pl. 2). But surely the natural place for a forger to refer to would have been Fabretti's own work where this very facsimile is published (pl. xxxii., No. 806), and Secchi's reading corrected. Further, Secchi did not read *kipa* but *kipia*. Lastly, though I am willing to admit that the facsimile represents the exact form of the letter in question as it stands on the fibula, which I have recently examined, I do not feel at all sure that the letter is F. There are remains apparently of one of the oblique strokes, but the other may be described as a number of grains arranged in a pyramidal form, the sides of which are convergent oblique lines. Can we be sure that the maker of the fibula did not blunder over this letter, which is quite unlike the form of F in the first line of the same inscription, and, so far as I know, cannot be found among the varieties of type which the letter presents in Etruscan palaeography?

I come now to Fabretti's second objection, that the second line presents an impossible combination of proper names. This line reads

"Thania Velai Matinai Unata,"

which Corssen interprets "Tannia Velaia Matinaia, daughter of Unata." He remarks that, though double family names are not uncommon, there is no other example of two family names terminating in *ai*. The second of these names he considers to be the family name formed from Matina. Velai he derives from the masculine name Velo. This leads him to conclude that the father of Tannia was Velus Matinas, and that Velai Matinai is added in the inscription to distinguish the father from other branches of the Matinas *gens*. The word Unata he considers the ablative sing. fem. of the name of the mother of Tannia, the same family name which occurs as Unata, Unia, Unatasa elsewhere. It may, no doubt, be objected to this that in three of four instances where Unata occurs in Fabretti's Lexicon it is a man's name, and in the fourth Unata may also be of the same gender. There is, however, an alternative proposition to that of Corssen. Beyond the Unata on the sarcophagus is just room for two letters, and though I would not positively affirm that there have been two here, there are lines which appear like the remains of a Σ. If the inscription was originally Unatasa all difficulty would be removed, as Tannia would thus be described as the wife of Unata. It is, I presume, in consequence of these peculiarities that Fabretti and Dr. Deecke denounce the entire second line as impossible. It would be fairer to say that it presents an anomaly not in accordance with a rule deduced from the study of Etruscan inscriptions up to the present date. But can any such rule be regarded as so absolute as to preclude the possibility of future modifications of it? Is it not

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matter of notoriety that among the extant Etruscan inscriptions recognised as true are not a few which present phenomena not to be reconciled with the rules and precedents obtained by induction from the very limited number of texts which we possess? How can it be otherwise? Under the head "Etruscan" are comprised inscriptions from various districts of Central and Northern Italy. The greater part of these are probably not earlier than B.C. 300, and many certainly are of the time when Etruria had become subject to Roman influence. Some few, on the other hand—as, for instance, the one now under discussion—may have a date earlier than B.C. 500. It is obvious that, before we can dogmatise as to what is or is not impossible in Etruscan inscriptions, we must make our inductions from a much wider range of examples, classified both chronologically and locally; otherwise we are in the position of a student of Greek epigraphy who, testing all newly-discovered inscriptions by the grammars and lexicons which have been constructed mainly out of literary texts, rejects as false all novelties and anomalies for which no previous authority can be cited.

As an instance of the fallacy of insisting so strongly on negative evidence, I have only to point to Fabretti's third objection to the inscription, that it begins with the word MI, which, as he alleges, occurs on no other Etruscan sarcophagus as the initial word; but, as Corssen justly remarked, these other sarcophagi are unquestionably of a much later time. I am not aware that any of them can be referred to a date earlier than B.C. 300, while the inscription on the Cervetri sarcophagus is clearly of the archaic period. Whether, with Grotefend, Corssen, and other authorities, we interpret MI as = *me* or = *εἰμί*, it is clear that this monosyllable indicates that the inscription speaks to the reader in the first person. This ancient form is of constant recurrence in archaic Greek inscriptions, but is very rare in the later period. It is evident that it gradually fell into disuse among the Greeks, and there is good reason for thinking that the same change happened in Etruria. Moreover, though MI may not have been found on sarcophagi of a particular period, it occurs on other sepulchral monuments, such as cippi: and in the third *Supplemento* to Fabretti (p. 112, Nos. 293–305) we find thirteen inscriptions beginning with MI written over tombs at Orvieto, and in his first *Supplemento* (p. 37, No. 234) Fabretti gives another instance from a cinerary vase of clay, "vaso cinerario di bucchero," the inscription on which he considers from the form of the letters to be archaic.

I now come to Mr. Taylor's letter, which is chiefly a recapitulation of Fabretti's argument, but contains in addition the following singular assertions. The inscription on the Chiusi fibula, according to Mr. Taylor, is shown by the forms of the letters to belong to the very latest period of Etruscan art! All who have studied palaeography as well as the history of ancient jewellery will read this assertion with amazement, for the inscription on the fibula is generally acknowledged to be one of the few examples of archaic Etruscan which have come down to us. It is, therefore, not so necessary as Mr. Taylor thinks to explain how "a mortuary inscription from Cervetri should be so nearly identical with the inscription on a fibula which was fabricated many centuries afterwards." The letter K, Mr. Taylor informs us, is of extreme rarity on genuine Etruscan monuments, and never occurs in the peculiar form in which we have it on the sarcophagus. If Mr. Taylor had turned to the table of alphabets either in Corssen or in Deecke, he would have seen that the letter K is given in exactly the same form as on the sarcophagus. No doubt the K is rare in Etruscan inscriptions, but all authorities are agreed that its use is characteristic of the archaic period, after which it was supplanted by the C.

Unata, according to Mr. Taylor, occurs only once in Etruscan. Fabretti gives Unata, Unatasa, Unats, from four separate inscriptions, in each case treating the name as the probable equivalent of Unatius.

Mr. Taylor quotes Prof. Helbig's words so as to convey the impression that he saw the sarcophagus in an unfinished state, and that it was afterwards conveyed to the studio of Pennelli, where its restoration was completed; and Fabretti seems to share this belief. So far from this being the case, it was lying in many fragments in Pennelli's studio when Prof. Helbig saw it, and at that time very little progress had been made in uniting them. Immediately after this the fragments were carefully packed and sent to the British Museum, where the putting them together by Mr. Ready and the workmen employed in my department was accomplished under my constant supervision.

Dr. Deecke's remarks on the inscription (p. 257 of his *Etruskische Forschungen*, pt. iii.), being only a summary of the objections already raised by Fabretti, call for no notice here; but in a note at the end of the volume he states that, having seen the sarcophagus, he is convinced not only that the inscription is false, but also the figures on the cover. The letters, he says, "*scheinen mehrfach auf der Erde zu sitzen die sich im Grabe an der Sarkophag angesetzt hatte.*" If I have not misunderstood this sentence it means that the letters have been painted on the terra-cotta surface over the earth which had adhered to it when buried in the ground. The exact contrary is the case. An incrustation which has formed on the terra-cotta while buried in the soil has in places invaded the letters, breaking the continuity of some of the strokes. This is an additional proof of the genuineness of the inscription. With regard to Dr. Deecke's assertion that the figures are false, I have only to remark that the sarcophagus has been publicly exhibited for upwards of five years, that it has been published twice, and has been seen by many distinguished archaeologists. I am not aware that anyone qualified to express an opinion on such matters has ever questioned the genuineness of this monument after seeing it, and I should be glad to know what are the grounds on which Dr. Deecke arrives at this conclusion.

C. T. Newton.

APPOINTMENTS FOR NEXT WEEK.

Monday, Feb. 3.—5 P.M. Royal Institution: General Monthly Meeting.
5 P.M. London Institution: "The Birth, Life, and Death of a Storm," by R. H. Scott.
8 P.M. Society of Arts: "Some further Researches in putrefactive Changes," I., by Dr. B. W. Richardson.
8 P.M. Victoria Institute: "The Torquay Caves," by J. E. Howard.

Tuesday, Feb. 4.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Society of Arts: "The Opening of the District to the North of Lake Nyassa," by H. B. Cotterell.
8 P.M. Civil Engineers: "The Geelong Water Supply," by E. Dobson; "The Sandhurst Water Supply," by J. Brady.
8.30 P.M. Zoological: "Notes on Points in the Anatomy of the Hoatzin (*Opisthocomus cristatus*)," by Prof. A. H. Garrod; "On the Breeding of the Argus Pheasant and other Phasianidae in the Society's Gardens," by P. L. Sclater; "On a New Genus and Species of Salticides," by the Rev. O. P. Cambridge.
8.30 P.M. Biblical Archaeology: "Memoir of Joseph Bonomi," by W. Simpson; The Will of the Monk Paham, translated from the Coptic by E. Revillout.

Wednesday, Feb. 5.—7 P.M. Entomological.
8 P.M. Geological: "On the Occurrence of Pebbles with Upper-Ludlow Fossils in the Lower Carboniferous Conglomerates of North Wales," by A. Strahan and A. O. Walker; "On the Metamorphic Series between Caernarvon and Port Dinorwic," by Prof. T. G. Bonney and F. T. S. Houghton; "On the Quartz-felsite and Associated Rocks at the Base of the Cambrian Series in North-Western Caernarvonshire," by Prof. T. G. Bonney; "On a new Group of Pre-Cambrian Rocks (the Arvonian) in Pembrokeshire," by Dr. H. Hicks; "On the Pre-Cambrian (Dimetian, Arvonian, and Pebidian) Rocks of Caernarvonshire and Anglesey," by Dr. H. Hicks.
8 P.M. Society of Arts: "The best Methods for Improving the Condition of the Blind," by Dr. T. R. Armitage.
8 P.M. British Archaeological: "Myddleton Towers," by Sir Lewis Jarvis; "Prehistoric Remains at Morecambe," by Dr. Hawker; "Roman Villa at Itchen Abbas," by the Rev. C. Collier.

Thursday, Feb. 6.—3 P.M. Royal Institution: "Electric Induction," by J. H. Gordon.
4 P.M. Archaeological Institute.
7 P.M. London Institution: "Britain in the later Stone-Age," by Prof. W. Boyd Dawkins.
8 P.M. Linnean: "Anatomy of Ants," and "Habits of Ants, Bees, and Wasps," by Sir John Lubbock, Bart.; "Bulls-thorn Acacia (*A. sphaerocephala*)," by R. Irwin Lynch; "Position of the Genus *Sequenzia* among the Gastropoda," by Dr. J. Gwyn Jeffreys; "Note on the Genus *Oudneya*, Brown," by Dr. H. Trimen.
8 P.M. Chemical.
8.30 P.M. Royal: "On certain dimensional Properties of Matter in a Gaseous State," by Prof. Osborne Reynolds.
8.30 P.M. Antiquaries.

Friday, Feb. 7.—7.30 P.M. Geologists' Association: Anniversary.
8 P.M. Philological: Special General Meeting, for the Discussion and Approval of the Contract with the Delegates of the Clarendon Press, Oxford, for the Completion and Publication of the Society's English Dictionary.
9 P.M. Royal Institution: "Bells," by the Rev. H. R. Haweis.

Saturday, Feb. 8.—3 P.M. Physical: Anniversary.
3 P.M. Royal Institution: "Lessing," by R. W. Macan.
3.45 P.M. Botanic.

SCIENCE.

On the Structure of the Stylasteridae, a Family of the Hydroid Stony Corals. By H. N. Moseley, F.R.S. (From the *Philosophical Transactions.*)

The members of the Council of the Royal Society were so satisfied with the originality and merits of this essay that they made it the subject of the Croonian Lecture for the present year. This complimentary fact almost renders criticism unnecessary; but the admirable description given by Mr. Moseley of a comparatively unknown group of forms is almost unique, from its exhaustive anatomy and beauty of illustration. Moreover, the title of the essay does not attract the attention of other naturalists than those who study the elaborate morphology of the day. The essay really relates to much more than the structures of a series of very curious and beautiful corals, for it contains just that amount of collateral research, regarding the zoology and palaeontology of the forms, which is required by the advanced biologist. The essay has other claims to notice, for it is the outcome of the *Challenger* Expedition, and is written by its distinguished naturalist. It is a model production, and renders the author's previous work, on the Alcyonarian Heliopora and the Hydroid Millepora, all the more valuable.

The Stylasters, first classified in a family of their own by the late Dr. Gray, had been known for a hundred years before; and since the days of Seba, in 1758, many genera have been described. The *Stylaster roseus* of Pallas, taken as the type by Gray, has a bush-shaped coral, flattened more or less. The characteristic structures are numerous cups or calices, with a central hollow, surrounded by several divisions with spaces between them, and also swellings or ampullae on the surface of the coral, which are hollow spaces covered with a layer of the dense structure of the stem and branches. The radiate arrangement of the cups somewhat resembles that of the calices of ordinary or true stony corals, but these important structures differ in every respect when carefully examined. The central hollow is occupied, during life, by a short and broad polype-looking thing, with a single whorl of eight short tentacles surrounding a dome-shaped centre, in which is the mouth.

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This polype, or gastrozooid, rests on a short, brushy style, and its outer base edge is continuous with a system of canals, which, bifurcating and inosculating, form the bulk of the decalcified animal. It is surrounded by other polypes, or dactylozooids, one of which is contained in each of the spaces which surround, in a circle, the central hole. These zooids are cylindrical bodies with rounded blunt free extremities, and have no cavities; but they rest on small styles, and have the canal system continuous with their bases. They are the fingers which catch food for the central zooid, which does all the eating and digesting; and hence the prefixed terms. The ampullae contain either the male element or probably large planulae or young. This arrangement, in cyclo-systems, of two kinds of zooids is not seen in all of the family. Thus *Pliobothrus*, as anatomised by Moseley, has two kinds of pores: the larger, which contain a gastrozooid devoid of tentacles, and the smaller, which are placed without any definite arrangement, and hold a dactylozooid. The ampullae are deeply seated, and the young is in the form of a large planula. The resemblance of this form of Stylasterid to some fossil polyzoa is great, and it has none to any corals. One of the most remarkable of the successful manipulations was the discovery of the minute structures of the well-known *Cryptohelia pudica*, a coral (now a hydroid) with a flap of hard tissue in front of every calice, and of much interest to those palaeontologists who concern themselves about some ancient Rugosa, which had covers to them. Its hard parts are crowded with the reticulate canal-system, and the calices have a central zooid with a mouth without tentacles; and it is surrounded by a circle of long mouthless dactylozooids. The lid has the canal-system within, and is foreshadowed in other genera. It evidently protects the calice from violence. The ampullae are close to the calices, and the planula is large, and escapes probably by rupture. In this form, as in all the others, the generative apparatus is distinct from the digestive. Hence they differ from the Madreporaria, and are true Hydrozoa, which can secrete a salt of lime on and between their canal-systems. Mr. Moseley describes the new genera Sporadopora, Lobiopora, Spinipora, and Astylus; and after noticing the literature of the species of the family, deals with the affinities and phylum of the great group Hydrocorallinae, which includes Millepora and the Stylasterids. After noticing the great geographical and bathymetrical distribution of the species of some Stylasterids, Mr. Moseley remarks upon the palaeontology of the group, and states his belief that, although none are known from older deposits than the Tertiary, some will probably be shown to have lived in the Cretaceous age. The illustrations are in Mr. Moseley's best style, and combine reality and diagram in a very effective manner. This work is very welcome as the third of a series which could only have resulted from such an expedition as that to which Mr. Moseley was naturalist.

P. M. Duncan.

Essays on the Sacred Language, Writings, and Religion of the Parsis. By M. Haug. Second Edition. Edited by E. W. West. (Trübner.)

This new edition of Dr. Haug's *Essays* meets an old desideratum and opens an "Oriental Series" very fitly. It is mentioned in the Editor's Preface that Dr. Haug began to contemplate an enlarged and revised edition of the *Essays* soon after his return from India. That he often expressed a design of doing so very soon after he had been appointed Professor of Sanskrit in the University of Munich in the year 1868 can be testified by the present reviewer, who was one of the earliest Munich pupils of the late Dr. Haug. His Pahlavi studies, his scientific controversies, and, finally, his untimely death having prevented him from carrying out his design himself, the task of preparing a posthumous edition could not have been placed in better hands than those of Dr. West, the well-known Pahlavi scholar, and for many years Dr. Haug's confidential friend and the associate of his labours. Owing to the rapid progress which has been made of late years in the field of Zoroastrian studies, the additions which had to be made are very considerable. It is to this feature of this new edition that we will confine our remarks, as the contents of the original work are too well known to the friends of Zoroastrian literature to require a detailed analysis here.

Dr. Haug's sketch of Zend grammar has been justly omitted in the present edition, as "being better adapted for students than for the general reader." Besides, being the first attempt of its kind, it was naturally imperfect, and has been entirely superseded by the subsequent works of other authors. In spite of this omission, the present edition far exceeds in bulk Dr. Haug's original work. The additions, to which this is due, may be classed under three heads—viz., additions made (1) from Dr. Haug's own later works; (2) from his posthumous papers; (3) from materials collected by the editor. The additions of the first and second classes consist in the main of translations of Zend and Pahlavi texts, which fill altogether more than a fifth of the whole work. Of Dr. Haug's copious notes upon his version of the XVIII. Fargard Dr. West has only given a judicious selection. The translations which he has brought together in the Appendix are specially valuable, as none of them had been published before. All these translations were probably destined to form part of Dr. Haug's intended version of the whole Zendavesta; but, relating as they do to some of the most interesting sections of the Zendavesta, they have been deservedly inserted in a work treating pre-eminently of "the sacred language and writings of the Parsis." Dr. Haug's descriptions of some Parsi ceremonies not yet described by Anquetil, which are also contained in the Appendix, are of great importance to the student of Iranian antiquities.

Useful as all these amplifications are, they are equalled in significance, if not in extent, by those contributions which Dr. West has furnished from his own resources. The most conspicuous among this class of additions is his sketch of the Pahlavi literature extant. He has succeeded in bringing together in a very narrow compass the most trustworthy information that is to be had, not only with regard to the titles and contents of all the Pahlavi works extant, but also with regard to the probable age of each MS., the place where it is preserved, and its precise length. It results from Dr. West's calculations that the now accessible works in the Pahlavi language contain upwards of 517,000 words, and that, measured by another standard—viz., by the size of the Pahlavi work most generally known—their total amounts to forty times the extent of the *Bundahish*. That the bulk of this extensive literature is ancient, and belongs to the time of the Sassanides, can hardly be called into doubt. A fresh proof of its antiquity has been furnished quite recently by Dr. West's successful decipherment, in the pages of the Academy, of some Pahlavi fragments contained in a papyrus MS., the language and contents of which agree closely with those of the Pahlavi MSS. of India.

It is true that all the additions which the present edition contains, however valuable they are, have not been quite sufficient to bring the whole of Dr. Haug's *Essays* up to the present mark of Zend studies. Alterations as well as additions would have been necessary in order to reach that aim. Thus, a considerable part of the translations contained in the third essay, and even of those contained in the Appendix, requires to be modified here and there according to the results more recently obtained by other scholars. The theory of a religious schism, which was supposed by Dr. Haug to have brought about the separation of the Iranians from their Indian neighbours, has been entirely disposed of by M. Darmesteter's researches, and the revolution theory been replaced by an evolution theory. Metrics, phonetics, and palaeography have proved important helps for restoring the text, and for ascertaining the meaning of obscure words and passages. It is obviously a matter of regret that Dr. Haug was not spared to utilise these and other methods, so successfully applied by other scholars, for his *Essays*. But it is equally obvious that in other hands alterations like those hinted at would not have been justifiable. Nor can the fact that they are wanting detract much from the intrinsic value of the *Essays* to the general reader, as the main features of Dr. Haug's work would by no means be affected by them. In its original shape it was generally recognised to contain by far the best account, in the English language, of the Zoroastrian religion and literature; and the way in which Dr. West has acquitted himself of his difficult editorial task has enhanced its value very considerably.

Julius Jolly.

SCIENCE NOTES.

GEOLOGY.

A New Carnivorous Reptile from South Africa.—In examining a large collection of South-African fossils, obtained by Mr. T. Bain, and forwarded by him to the British Museum, Prof. Owen has recently found a few water-worn fragments of bone which indicate, he believes, a huge Theriodont Reptile new to science. For this creature he proposes the name *Titanosaurus ferox*, a name sug-

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-tive at once of its great size and of its ferocity. These characteristics are inferred from the nature of the teeth. Thus the canine tooth in this new carnivorous reptile has six times the length of that in the allied form *Lycosaurus*; and it is inferred that the creature must have been of a more carnassial type than any of the carnivorous mammals, not excepting even the dreadful sabre-toothed *Machairodus*. Possibly it found its prey in such creatures as the Pariesauri, the Oudenodonts, and the Tapinocephalans, which existed at the same geological period and in the same area. It should be mentioned that the new genus is founded on the merest fragments of bone, especially on a maxillary bone which displayed, on section, the remains of several teeth, and, fortunately, included those of a large canine. The study of these, and other African fossils of reptilian type, suggests a relationship between the Reptiles and the Carnivorous Mammalia.

A New Group of Coal-Measure Plants.—Some silicified stems found in the coal-measures of Autun, in France, have been studied by M. B. Renault, who has been led to erect them into a new group, for which he suggests the name *Porostyleae*, in allusion to the nature of their woody tissue. These stems present characters which bring them into relation, on the one hand, with the sigillarian group, and, on the other hand, with *Cordaites*. The centre of the stem is occupied by a large medullary axis, composed of cells in form of polygonal prisms disposed in vertical rows. This is surrounded by a zone of vascular bundles, in contact with the ligneous cylinder, which is itself separated into wedges by largely-developed medullary rays. The fibres which compose the outer ligneous zone are large, and present on their faces, in contact with the medullary rays, six or seven rows of punctations arranged quincuncially. The bark is made up of a parenchymatous layer of loose tissue, surrounded by the hypoderm. The description of this group is to be found in a recent number of the *Comptes Rendus* of the French Academy of Sciences.

The Origin of Chert.—It is well known that calcareous rocks frequently contain siliceous matter in the form either of nodules or of beds, such as the flints of the Chalk and the chert of the Carboniferous Limestone. In Ireland the widely-spread Carboniferous Limestone is rich in chert, more particularly in its upper portion. Prof. Hull and Mr. E. T. Hardman, of the Geological Survey of Ireland, having set themselves to enquire into the nature and origin of this siliceous matter, have recently published the results of their investigations in the *Transactions* of the Royal Dublin Society. Mr. Hardman has made analyses of twelve selected specimens of chert, while Prof. Hull has applied himself to the study of their microscopic structure. The authors conclude that the chert is essentially a pseudomorphous rock, having been formed of gelatinous silica, which replaced carbonate of calcium in the form of foraminiferal, crinoidal, coralline, and other organic structures. The substitution appears to have been effected beneath the waters of the sea, while the surrounding limestone was yet in a more or less plastic condition. The waters in which this substitution of silica for calcareous matter went on must have been charged with a comparatively high proportion of silica, and the action was probably facilitated by a higher temperature than that which now obtains in our seas. Towards the close of the carboniferous-limestone period, when the sea was shallowing, the action appears to have been especially energetic. From the analyses here published it is evident that considerable variation obtains in the various siliceous substances which are included under the name of chert: thus the proportion of silica present varies from 65·15 to 95·5 per cent.

Geology in Victoria.—From the Annual Report of Mr. Couchman, the Secretary for Mines in Victoria, we learn that the geological survey of this colony continues to make steady progress. The Report, which has recently been issued, forms a volume of more than two hundred pages, and contains a number of contributions, more or less valuable, by the several surveyors and other officers of the Department of Mines. It is needless, however, to follow any of the details respecting the local geology, since their interest is mainly confined to the colony. We may turn, therefore, to the report of Mr. Cosmo Newberry, the chemist to the Department, which contains some facts of general scientific interest. One of the most notable of these facts is the recent discovery of gold in true granite at Sandy Creek. It is true that it had often previously been reported that gold was found in granite; but when the case came to be narrowly examined, it always turned out to be a dioritic and not a granitic rock. The Sandy Creek rock, however, is a veritable granite. Mr. Newberry's researches on the conditions under which gold is deposited in nature are still being carried on, but are not yet sufficiently advanced to admit of any results being published.

Geology in New South Wales.—We have just received the eleventh volume of the *Journal* of the Royal Society of this colony. This bulky volume has been ably edited by Prof. Liversidge, of Sydney, and contains several valuable papers on colonial geology. The Rev. J. E. Tenison-Woods, a well-known worker in this department, contributes two papers on the Tertiary deposits of Australia. The one is a general review of the present state of our knowledge of this subject; while the other is a critical analysis of the palaeontological evidence as to the position which these deposits occupy in the Tertiary series. After careful study he concludes that the Tertiary formations of Australia probably range through all the various Miocene periods represented elsewhere. It appears certain that the central part of South Australia, the north of Tasmania, and the isles of Bass' Strait, were submerged in Miocene times, and perhaps earlier. With few exceptions, the Miocene fossils are only such as are at present found in much warmer seas, though the fauna is not tropical or even subtropical. A collection of corals from Tertiary clays in Western Victoria is also described by Mr. Tenison-Woods, who has found among them several new species. Prof. Liversidge describes a calcareous rock from the Islands of New Britain and New Ireland, where it is carved into grotesque figures by the natives. This appears to be a true chalk, though such a rock has not hitherto been found in the Pacific Isles. To the same volume Mr. Etheridge, jun., contributes a synopsis of the known species of Australian Tertiary Polyzoa, while Mr. Barkas has several papers on fossil fish.

Geology of the Yellowstone Park.—A preliminary Report just issued by the U.S. Survey of the Territories gives an outline of the work which has been accomplished by Dr. Hayden and his staff during the season of 1878. By far the most interesting part of this work has been carried on in the Yellowstone National Park. This interesting district contains no less than 3,500 square miles, and is, indeed, the most extensive unoccupied area in the West. Notwithstanding its size, it has been so minutely examined within the last few months that materials are in hand for a detailed map on a scale of one inch to the mile, and for maps on a yet larger scale of the principal localities for geysers and hot springs. Several groups of these springs, not hitherto known, have been discovered in the course of the Survey. No mineral deposits are known within the area, but the Park, for the most part, is covered with a dense growth of magnificent pine-timber. The geological details promise to be of much interest; for, while the greater part of the district is covered with volcanic rocks, a small belt has been discovered in which so great a diversity of formations is displayed that it really presents a complete epitome of the geology of the Rocky Mountain region. As last season was unusually short, and as field-work was interrupted by hostile Indians, it is surprising that so large an area should have been minutely surveyed.

METEOROLOGY.

The Report of the Meteorological Office.—Under the new arrangements the Report of the Meteorological Council is made to the Royal Society, and by them sent to the Treasury, a lengthy process, so that the Report for the year ending April 1878 has only just appeared. It differs very slightly from its predecessors, excepting that all the details of management have been transferred to the appendices. There is, however, one important addition of new matter in the shape of a Report by Prof. Everett on the observations on atmospheric electricity which have been made at Kew.

The Journal of the Scottish Meteorological Society.—This journal appears very irregularly nowadays, and is much behindhand, one double part having just appeared, with the tables for the first half of 1877. The principal paper in this part is a discussion of the climate and death-rate of New York as compared with London, by Mr. Buchan and Dr. Mitchell, whose paper on the London results appeared a few years ago. The conclusions are interesting as showing the different effects of continental and insular climates on public health, the mean temperature of the two localities being nearly identical. Another paper presents some interest at present, being the results of the observations taken at the society's station at Larnaca, in Cyprus, during the years 1866–70.

Prof. Loomis's Contributions to Meteorology.—The tenth of these papers has now appeared in *Silliman's Journal* for January, and treats of two very interesting subjects—the storms of the Atlantic, and the contrasts between the observations taken respectively on mountain-tops and on the plains. In prosecuting the former enquiry he has discussed Hoffmeyer's charts for the twenty-one months, March 1874 to November 1875 inclusive. He finds during this period seventy-seven areas of low pressure off the American coast, of which he could trace thirty-six with considerable confidence across the Atlantic. He tests the velocity of the wind on this side by the wind reports at the English stations only, disregarding Scotland and Ireland also, so that his resulting figures fall apparently somewhat too low. The conclusions he arrives at are that, on the average of the two years, about eighteen storms a year cross the Atlantic; that in only four out of the whole thirty-six instances did the centre cross England, and in only six cases did the force of the wind in England rise to a gale. Hence he shows that the probability of a predicted storm-centre striking England is only one in nine, of a gale occurring, one in six, but of a strong breeze being felt it is one in two. The most remarkable fact as to the storms is their retardation while passing over the sea, so that predictions of rate of progress of a storm based on its motion across the United States are seldom fulfilled. About half of the storms originated near the Rocky Mountains, and four of them can be traced to the Pacific coast. Of six West India hurricanes during the period only two were traceable to Europe, and of these one became merged in another depression. All of them lost much of their violence in high latitudes. As regards the contrast between observations taken on mountain-tops and below, Prof. Loomis draws the conclusion that both the maxima and the minima of pressure generally occur earliest at the lower levels, and the retardation is about an hour for every 100 feet of elevation. The observations at Mount Washington (6,000 feet) show that the winds circulate round centres of low pressure as they do at sea level, but frequently the position of the upper centre differs sensibly from that of the lower. At Pike's Peak (14,000 feet) there seems to be little correspondence between the wind movements on top and the fluctuations of the

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barometer below. In both instances depressions in the lower strata frequently do not affect the instruments above, and the proportion of such low-level cyclones is naturally greater at Pike's Peak than at Mount Washington. These results appear to confirm Mr. Clement Ley's idea that the axis of cyclones inclines backwards.

The Climate of South Africa. — Baron von Danckelmann has published in the *Austrian Journal* an account of the climate of the Herero land, near Whalefish Bay. No observations are available for the region, so that the only information to be had is that given by missionaries. Among the remarkable features of the climate are the great prevalence of fogs in the spring and summer (September to January), which rarely extend more than about sixty miles inland. The rain is very irregularly distributed. The heaviest falls come with thunderstorms, and are often preceded by dust-whirls, called by the natives "rain-beggars"! Rain comes with east winds only, and the west winds dissipate any clouds which may be present; consequently the western part of the country is the driest, and this gives rise to an apparent paradox which calls for observations to explain it. The west winds come straight from the sea, and yet are dry; while the east winds, which have already passed over high land and lost much of their moisture, are the only ones which bring rain.

Reports for the Congress at Rome.—We have already noticed some of these Reports, and more have now been distributed, as the time of the meeting, April 1879, is drawing near. Prof. Wild deals with the comparison of the instruments at the different observatories of Europe, and, as might be expected, suggests that his own barometer and thermometer at St. Petersburg might be taken as the ultimate standards of reference. He proposes that a physicist should be sent on a tour of comparison to thirty-seven chief observatories. The duration of the tour is estimated at a year, and the cost, at 15*l.* per station visited, is to be defrayed by contributions from the several observatories.

Prof. Buys Ballot has published three Reports: the first on synchronous observations, an idea which he has systematically advocated since 1849! His final recommendation is that the endeavours of meteorologists should be directed to obtain really synchronous charts, not charts for local time like those of Capt. Hoffmeyer; and he suggests that to this end all meteorological organisations should establish relations with the chief signal office at Washington, each country contributing 4*l.* per million inhabitants towards the cost of the undertaking. He also asks for the publication of deviations from normal values (*afwijkingen*). His second Report is on the determination of true daily means, and he points out that homonymous hours, like 9 and 9, give no indication of range. He recommends for ordinary purposes the average of three observations at eight-hourly intervals: by preference the usual European combination of 6, 2 and 10. For accurate work, however, he demands hourly, or at least two-hourly, observations. He points out *en passant* that any results derived from the combination of a few hours in the day are seriously affected by the clearness or the contrary of the sky, owing to its well-known influence on diurnal range. In his third Report, on Arctic observations, Prof. Buys Ballot strongly recommends support to Weyprecht's plan of a ring of observing stations round the pole, and demands the maintenance of these establishments for a number of years.

MEETINGS OF SOCIETIES.

Entomological Society.—(*Anniversary Meeting, Wednesday, January* 15.)

H. W. Bates, Esq., F.L.S., F.Z.S., President, in the Chair. The following were elected members of the Council for the ensuing year—viz., H. W. Bates, F.L.S., F.Z.S., W. L. Distant, the Rev. A. E. Eaton, M.A., E. A. Fitch, Fer. Grut, F.L.S., R. Meldola, F.C.S., Edwd. Saunders, F.L.S., Fredk. Smith, J. Jenner Weir, F.L.S., J. W. Dunning, M.A., F.L.S., Sir Jno. Lubbock, Bart., V.-P.R.S., Saml. Stevens, J. Wood Mason, F.G.S. The following officers were elected:—President: Sir Jno. Lubbock, Bart., V.-P.R.S., &c.; treasurer: J. Jenner Weir; librarian: F. Grut; secretaries: R. Meldola and W. L. Distant. The retiring president delivered an address, which was immediately ordered to be printed.

Royal Society of Literature.—(*Wednesday, January* 22.)

W. Knighton, Esq., LL.D., in the Chair. Capt. R. F. Burton read a paper "On the Ogham Inscriptions and the Mushajjar Characters," in which he discussed at great length the various views which have been held on these subjects, and maintained the probable, if not the necessary, connexion between these Eastern and Western writings.

Royal Society.—(*Thursday, January* 23.)

William Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"Researches on Chemical Equivalence; Part I.: Sodic and Potassic Sulphates," by Dr. Mills and T. W. Walton; "Part II.: Hydric Chloride and Sulphate," by Dr. Mills and J. Hogarth; "Researches on Lactin," by Dr. Mills and J. Hogarth; "On the Microrheometer," by J. B. Hannay; "Limestone as an Index of Geological Time," by T. M. Reade; "Preliminary Note on the Substances which produce Chromospheric Lines," by J. N. Lockyer.

Society of Antiquaries.—(*Thursday, January* 23.)

Dr. Wm. Smith, V.-P., in the Chair. The Rev. J. Baron exhibited a drawing of a stone found at Warminster, and low in the Athenæum there, which probably once formed the side of a tomb, or was perhaps placed over a gateway. It measures six feet by two feet, and is divided into five compartments. Of these the two ends contain helmets, one with a lion statant guardant for a crest, and the other with a leopard's face. The other compartments have three shields, of which the first bears three lions, two and one, passant guardant to the sinister, party per pale; the second, on a chevron between three leopards' faces, three mullets; and the third a cross between four lions rampant. The second coat, being the central one, is doubtless that of the deceased, if the stone is from a tomb, and is similar to the coat borne by Pormort of Lincolnshire, Pearle of Herefordshire, and Davers of Suffolk. The other two are uncertain, but four lions is given as the traditional coat of St. Oswald. Four lions were borne by Philippa of Hainault, but the field was not divided.—Mr. Westropp read a paper in which he endeavoured to show the Northern origin of the remains found by Dr. Schliemann at Mycenae. His arguments were chiefly based upon the similarity of ornament to that of Northern tribes, as seen in Irish, Anglo-Saxon, and Scandinavian objects; the method of interment; the absence of greaves; the position of the belt over the hips; and the great length of the sword. The art shown on the rings he conceived to be of a degraded, not a primitive, type, and suggested that the bodies found in the tombs were those of Northern chiefs who had been killed during their incursions into Greece. Mr. Franks and Mr. Watkiss Lloyd both expressed their disagreement with Mr. Westropp's views, the latter remarking that as the Goths had for some time served in Roman armies, their weapons would most probably be of a Roman type, and certainly not of bronze.—The Rev. J. T. Fowler exhibited a cast of a carving on the tympanum of an early Romanesque doorway in the church of South Ferriby, Yorkshire, of which the remainder is of the fourteenth century. The carving represents a bishop holding a pastoral staff in the left hand, with the right in the attitude of benediction. At his side is a circle with an inscribed cross, similar to one which occurs in the painting of a bishop at the east end of Kempley Church, Gloucestershire, and is probably a dedication cross.

Physical Society.—(*Saturday, January* 25.)

Prof. G. C. Foster, V.-P., in the Chair. Dr. Erck exhibited a constant bichromate of potash battery. The ordinary bichromate battery soon loses power when in use, and in order to secure a powerful constant battery to drive a small astronomical clock Dr. Erck devised the modified form shown. It consists of a narrow lead trough twelve inches long by three inches wide and one inch deep, lined along both sides with the carbon plates. The zinc plate, ten inches long, is immersed in the solution to the depth of an inch midway between the two carbons. A continual circulation of the bichromate solution is kept up by allowing fresh solution to drop into the cell at one end, and the exhausted solution to drop away by a tap at the other end. As the space between the two carbons is only about half an inch wide, there is merely a thin layer of solution between the positive and negative poles. The internal resistance of the cell is therefore very low: when short-circuited only about ¼ ohm. To obtain the maximum current about eight ounces of solution per hour should be supplied. Dr. Erck also showed a battery formed of zinc and carbon circular plates mounted on an axle which is rotated by wheelwork, thus mechanically stirring the bichromate solution.—Dr. Guthrie, F.R.S., described some of the results he had obtained from experiments on the vibration of metal rods or lathes fixed in a vice at one end and free to vibrate at the other. The experiments were carried on by dusting sand on the rod, and observing the nodal lines formed by it when the rod was vibrated so as to give out notes determined by a monochord. Dr. Guthrie's results show that the two final segments at the free end are together equal in length to the inner segment at the fixed end. It appears from these experiments that if a free lathe vibrating with a node in the middle, but having an even number of segments, be clamped at where there is a node, we alter its conditions of vibration. When the lathe is half free the end segment breaks up into two parts together equal to the segment at the fixed end. In the case of torsional vibration of the lathe the position of the longitudinal nodal lines depended to some extent on the clamping of the lathe in the vice. Prof. Foster pointed out that in a natural node the direction of the tangent is varying, whereas in an artificial node it is always horizontal. Prof. Unwin explained that the sand accumulated at nodes because the particles when thrown off the lathe make certain horizontal excursions which tend to move them nearer the points of repose of the lathe.—Messrs. Elliot Brothers exhibited sundry electric commutators and resistance boxes.

Royal Geographical Society.—(*Monday, January* 27.)

Sir Rutherford Alcock, K.C.B., V.-P., in the Chair. Sir Henry Rawlinson read a paper on "The Road to Merv," chiefly with reference to the practicability of approaching it from Russian territory. Sir Henry pointed out that the Russians had secured important strategical positions in Chat, at the junction of the Atrek and Sumbar rivers, and Kizyl Arvat, on the road from Krasnovodsk to Sarakhs. He also gave an account of Gen. Lomakin's recent operations, by means of which that officer, after having advanced in two columns from Krasnovodsk and Chikishliar, had been enabled to establish his authority over the whole of the Yomuds and also over a large section of the Akhal Tekkes. Sir Henry then proceeded to consider the difficulties in the way of a further advance on the part of the Russians to Merv. These principally consisted in the deficiency of the supplies procurable in the region and the opposition of the Turcomans. The former obstacle would be one of a serious nature, unless Persia heartily co-operated with Russia, but in that case supplies for a considerable force could be procured from Kushan, Bujnurd, and Deregez. With regard to the Turkomans, their want of proper arms—matchlocks being their best weapons—is a great drawback to any possible effect which their bravery and the excellence of their horses might have. It might be confidently asserted that with Persia inimical, an advance of Russian troops on Merv, even if reinforced by an auxiliary column from the Oxus, would be impracticable. Capt. W. J. Gill, who travelled in that region in 1873, expressed his concurrence in these views.

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FINE ART.

The Life of J. M. W. Turner, R.A. By Philip Gilbert Hamerton. (Seeley, Jackson & Halliday.)

The writer of the *Life of Turner* now before us—the latest of many contributions to the popular knowledge of the greatest of English artists—has not avoided many of the habitual difficulties and drawbacks of biography, and has imported into his self-set task certain drawbacks not quite necessarily belonging to it. In writing the life of an illustrious person who has not been dead very long—some of whose kindred are probably alive, with feelings and prejudices which may not unjustly be respected—it is hard to be entirely frank and plain-spoken when the biographer possesses the fullest knowledge. The absence of the fullest knowledge does not diminish the difficulty. Now, Mr. Hamerton, we think, has tried to be very frank and very full. But the fullness tends too much towards a fullness of words. And though with regard to Turner's domestic relations he has not observed the trifling etiquette which generally holds good among biographers of men who have died within the lifetime of many now living, and has not, like some of his brethren, thought it necessary to use the word "housekeeper" when the word he meant was "mistress," yet his desire to be plain is (alas! for our curiosity) unaccompanied by exceptional knowledge. What Turner really thought and felt towards this woman and that—whether he had really any potent attachment which substantially influenced his life—Mr. Hamerton has not told us. But it will be one of the businesses of a complete biography of Turner to tell us this—this and very much more which has not yet been written, apparently for lack of information.

On the artistic as opposed to the domestic side, Mr. Hamerton's book is stronger, but here again its strength is not all that could be wished for. The writer has been enabled to take this and that characteristic of Turner's work, and to use it for the conveyance of his own theories on art—the theories are generally thoughtful, and no doubt they are often sound—but he has not been enabled to add very materially to our positive knowledge. He has not so much brought fresh facts as given new form to facts which were already in the world and already in literature. In fact, an independent critic, who appears to be an exceedingly ready writer, has furnished us with a readable volume. Let us turn, however, to his own opinion of it:—

"I owe much to my predecessor, Mr. Thornbury, whose Life of Turner, though hastily written, is full of interesting material. I have not thought it right to take all the plums out of Mr. Thornbury's book, which will still be consulted by those who are interested in Turner, but I thought there was room for another biography executed more at leisure. I have taken my time about this, and brought it gradually to its present form, believing that it omits nothing of essential importance."

There are here—it seems to us—two or three indications that Mr. Hamerton has not quite exactly appreciated either what has been done already or what remains to be done. That Mr. Thornbury's book, however faulty, is "full of interesting material" is exceedingly obvious, when we remember that, with all its deficiency, it is the original literary source of such facts as are known about the personal life of Turner. Mr. Ruskin, too, afforded help to Mr. Thornbury, and from far and near Mr. Thornbury sought information. Then, what are the "plums in Mr. Thornbury's book" which the new biographer has "not thought it right to take out"? If they are merely idle fancies, they are well left alone, but if—as "plums" must seem to imply—they are facts, then they were required, one and all of them, for the complete Life of Turner which was to omit nothing of "essential importance." Again, that there was "room for another biography"—nay, not room, but crying need for it—is just as obvious as that Mr. Thornbury's book was full of interesting material; and a first condition of the success of another biography was that it should be "executed at leisure." But leisure, unfortunately, was but one of the conditions. The leisure required to be utilised in the accumulation of facts. Mr. Hamerton has utilised it in producing no inconsiderable amount of readable matter—in style tending to diffuseness rather than nervous force, but still seldom trivial and seldom dull—and the "time he has taken about it" has not ended in the gathering, from this source or that, of facts which Mr. Thornbury had not been able to gather.

It does not seem to have occurred to the author of this agreeable volume that there are still living several men—some of them artists, some of them collectors, one or two of them engravers after Turner's works—all of whose experiences, could they but be induced to communicate them, would throw light on Turner's character and, still more, on Turner's career. We are far, indeed, from wishing to blame Mr. Hamerton for not having gained that which it was impossible to gain. Old John Pye, the engraver, who knew Turner well—a man of individual thought, a distinct personality in art—died not long ago, and, somewhere or other, though shut away, it may be, from immediate access, there exist, it is believed, papers of his which will some day reveal much and interest us much. But of other engravers—men brought greatly into connexion with the painter—one died only the other day at Brighton, and one is still living, an aged man, at Edinburgh. Then, as we said before, there are the artists and the collectors: probably but few of them remaining who could give us much—a company Death has thinned and is frequently busy with. But it has not yet altogether disappeared. We cannot help regretting that the author of any fresh Life of Turner should have let slip one single opportunity of amassing facts, when the opportunities of amassing facts are daily getting scantier. So precious a chance should not be allowed to pass away. The complete Life of Turner has yet to be written. Day by day it will be getting more difficult to write it.

But the fact that Mr. Hamerton has not written it need not deter us from acknowledging that many of his criticisms may be read with interest, and that, if he has not assembled many new particulars of the life of the painter, he has gone over leisurely in his own mind the various stages in Turner's career. His book betrays no want of interest in the subject on the part of the writer, but simply, as we conceive it, some misapprehension as to the needs of the public. His view of the painter is perhaps not enthusiastic, but it strives to be appreciative and at the same time impartial. Mr. Hamerton has very strongly insisted upon Turner's departure in his riper time from anything that can be construed into a leaning towards pre-Raphaelite practice, so far as pre-Raphaelite practice consists in the literal imitation of Nature. Turner, he urges, and we are far from denying it, acted, in his mature periods, upon some such a belief as was expressed by Joubert, who expressed at least one side of a truth when he said what Turner's last biographer quotes:—"The poet's subject should present to his genius a region of fantasy which he can expand or contract at pleasure. *Places that are too real* and persons that are too historical imprison his mind and confine his movements." Mr. Hamerton's chapter on Kilchurn Castle, in the Highlands, which Turner is supposed to have painted after his maturer fashion and which the writer of this book happens to know extremely well, is but a very lengthy amplification of the idea set forth by Joubert. We must be suffered to think it a longer amplification than was necessary, unless for the exigencies of a magazine. And most of the present volume appeared in the *Portfolio*. Moreover, Mr. Hamerton presses too far his theory of Turner's carelessness to the local truth of the subject before him. Kilchurn, in this respect, is not quite so typical as he appears to think. To the essentials of a subject—to those things most memorable and impressive in any given scene—it is hardly too much to say that Turner was generally faithful.

Time and room are wanting to enable us to pursue further this readable book. It may be said, however, that the writer bestows considerable space on many of the engraved works of Turner—such as the illustrations to Rogers, the delicious mezzotints by Lupton, called the *Ports of England*, and, of course, on the great *Liber Studiorum*. We must, however, point out to Mr. Hamerton that the dates which mark the beginning and end of *Liber Studiorum* are 1807 and 1819. He imagines that *Liber Studiorum* was arrested—it was never completed—three years earlier than was actually the case. An easy reference would have corrected him in the matter. And we hope Mr. Hamerton has already pointed out to his printer that on certain occasions Hakewill (everyone has heard of the Hakewill drawings) figures in this book as "Harewill," Mr. Fawkes, Turner's famous friend and patron, as "Mr. Hawkes," and the charming Loire-side town of Amboise as "Ambrose." In a book destined probably a good deal for the young, these things are misfortunes.

Frederick Wedmore.

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THE WINTER EXHIBITION OF THE GROSVENOR GALLERY.

(*Fourth Notice.*)

To do full justice within the limits of a short review to the drawings by Italian masters at the Grosvenor Gallery, we must not, for the sake of mere chronological propriety, begin by devoting our attention to the less interesting ones of the fourteenth century, but pass at once to those of a later and more important period.

A close examination of the chief works of the various Italian schools of the fifteenth century will not fail to strengthen our conviction that the artists of this period, however able to stand alone and to rely solely on their own powers, were very much under the influence of antique art. The discovery of the frescoes in the Thermae of Titus produced, as we know, a great sensation among the artists in Rome. Even Raphael engaged his pupil Giovanni da Udine to copy them, and his paintings in the Loggie del Vaticano are enough to prove that he himself took antique art as a direct model, at any rate for the decorative work. Some specimens of these graceful compositions, by the hand of Giovanni da Udine, are to be seen in two drawings (Nos. 541 and 542) lent by the Earl of Warwick. The arabesque paintings in the Thermae of Titus are, however, only the work of artisans, and are not much superior to the decorative compositions on the walls of Pompeii, of which we find some very characteristic examples on a table in the West Gallery (No. 784), lent by Mr. Alfred Seymour. The largest of these is the *Feast of Bacchus*. The god is represented here, not as the corpulent, aged drunkard of the Roman mythology, but as the Greek Dionysos, an enthusiastic youth with noble ideas of life and its enjoyments. He is standing near an altar, leaning on a youth, a cup in his hand, and surrounded by dancing bacchantes and a satyr. In another fresco a schoolmaster is addressing himself to two boys. In a third a humorous turn is given to the favourite representation of Aphrodite and Eros. Aphrodite is seated on a throne holding Eros' bow in her right hand, while he stands on her right with a large spear in his left hand, instead of the arrow. On the other side are two pigeons, standing on clouds, with red ribbons around their neck, attached probably to the goddess's carriage — which is, however, wanting, the picture being a fragment. On the ground below can still be seen the head of an enormous pig. The fourth picture is a specimen of ancient Greek landscape-painting: a view on a coast, with many colonnades. As in the case of many of the pictures at Pompeii, the coast is seen from the sea—just the reverse of what has obtained in modern representations of the same subject, ever since Claude Lorrain, by his pictorial treatment of a far-off transparent atmosphere, first succeeded in giving expression to our feeling of longing after distant shores, and to the poetry which this feeling inspires. These antique paintings are not frescoes in the modern sense of the word; they were painted on a wet wall with ground colours only, and distemper was used afterwards for the finish. The painters worked from pattern-books; but very often they arranged the various compositions according to their own fancy. Though only clever artisans, and not artists, the way in which they worked made their sketchlike productions very well suited for juxtaposition with the drawings of the later great Italian artists.

During the Renaissance the study of the antique was nowhere so highly appreciated as at Padua, in the school of Squarcione and Mantegna. There could scarcely be a better opportunity of closely investigating what its conception of antique art was than is afforded by the present exhibition at the Grosvenor Gallery, where so many valuable studies by Mantegna and his pupils have been brought together, especially as among them are some direct copies from antique monuments. When we read of the great veneration felt by artists during the fifteenth century for antique art, it is natural to suppose that the copies from it would have held the most prominent place in their compositions. But we find, on the contrary, that such copies were only introduced in the accessory parts, as ornaments and inscriptions. We may therefore conclude that their enthusiasm for antique art was chiefly an abstract one, which they shared in common with all the *literati* after Petrarch; for it must not be forgotten that most of the antique monuments accessible to Mantegna were inferior even to the average works of his pupils. Taking all this into consideration, we might almost call the enthusiasm of these men "simplicity;" but at the same time it does more credit to their personal modesty than the less honest conduct of later artists, who, instead of displaying any original ideas of their own, simply copied or varied antique compositions.

With what originality and freedom of style Paduan artists copied antique monuments is best shown in the classical composition No. 33, lent by Christ Church, which also contains evidence of their minute accuracy in archaeological matters. We have here an altar with an inscription worthy of insertion in the *Corpus inscriptionum*, even if the drawing were not signed: DE STVCHO . SOTO . TERRA . ENTRO . VNA . VOLTA . DEL . PALACO . DE . ANTONIANO . A ROMA ("of plaster, under the earth, in a vault of the Antonine palace at Rome"). It should be stated in explanation of this inscription that the Emperor's palaces on the Palatine were quite inaccessible at that time, and that the Thermae Antoninianae, now known as the Thermae of Caracalla, were then called Palatium Antoninianum.

The delicate but severe manner of Mantegna can best be recognised in the exquisite drawing for his print of the *Entombment* (No. 28), lent by Christ Church. This drawing corresponds in several respects with the engraved composition, and is executed in the same style. In the drawing of *Hercules slaying the Lion* (No. 14), also lent by Christ Church, with the inscription "Divo Herculi invicto," while the design is no less accurate, there is at the same time a freedom in the movements and a flexibility in the outlines certainly uncommon in the works of Mantegna, but quite characteristic of the earliest works of Giambellini, as in his picture of Christ's agony in the garden, at the National Gallery. The difference of style that exists between this picture and the very similar composition by Mantegna in the Earl of Northbrook's collection is enough to justify us in ascribing this drawing and other similar ones to Mantegna's greatest pupil, Giambellini, whose early works are as yet so little known. An interesting copy of the above-mentioned picture by Mantegna is No. 4*, an illuminated design lent by the Earl of Northbrook. That a drawing so full of disproportions and rigidity as the composition No. 65, lent by Christ Church, should be ascribed to Giambellini seems to us altogether inconceivable.

Though the authorship of the figures of prophets and sibyls (Nos. 16-23) lent by Mr. Malcolm may be questioned, they are certainly none the less attractive. Perhaps the work of three different masters may be discerned in them. The noble figure of the Sibylla Cumea holding a closed book in both hands (No. 18) can only have been done by a very able artist. There is, however, no great master of the Renaissance in Northern Italy who may not have learned from Mantegna, and it is this which constitutes the chief interest of all the drawings of the Paduan school.

Giorgione's name has been given to five drawings that harmonise but little with each other. It seems to be the misfortune of this great master to be made a real martyr of by most collectors, who do not hesitate to attribute to him all sorts of pictures and drawings, with a view perhaps of supplying the want of genuine works, of which so few have come down to us. Those who have admired Giorgione's wonderful drawings in the Uffizi at Florence will be able to find nothing here in the style of the master, except the drawing No. 140, lent by Christ Church, of a cavalier and a lady seated in the foreground, with a group of farm-buildings in the distance. It has been inscribed "Giorgion," by probably some contemporaneous admirer of this poetical composition. The *Presentation of the Infant Christ* (No. 132), lent by Mr. R. P. Roupell, and also attributed to Giorgione, is more probably an early work of Lorenzo Lotto. Among the landscapes by Titian, the first place is due to the sepia-drawing on brown paper, a study for the picture of the *Peter Martyr* (No. 133), also lent by Mr. R. P. Roupell.

The collection of drawings by Correggio is perhaps the most important which has ever been brought together, and it is not surpassed even by that in the Louvre. Genuine drawings by this master are very rare, and forgeries also are not wanting here. Most of the twenty-one drawings attributed to him are studies for pictures, although the catalogue gives the required information in only three instances. The drawing No. 105, lent by Mr. Russell, is described, following a note to that effect on the paper, as a study for a part of a composition at Mantua. This statement, however, is very questionable, as it is quite certain that Correggio was never at Mantua, nor has the drawing the least resemblance to the well-known pictures painted by him for the Gonzaga family. The highly-finished drawing of the *Virgin and Child* (No. 109), lent by Mr. R. S. Holford, is very different in execution from all the others. It reproduces, even in the smallest details, Correggio's picture of the *Madonna del Coniglio*, also called *La Zingarella* from the Virgin's headdress, and is of exactly the same size as the original, now in the Museum at Naples. The study in water-colour No. 109, lent by Mr. R. P. Roupell, is of special interest as representing a part of Correggio's fresco-paintings in the Cupola of the Church of San Giovanni at Parma, painted between the years 1521 and 1524. The drawing No. 112, lent by Mr. F. W. Burton, is certainly one of the most important of those which bear the name of Correggio. It is described in the catalogue as "three studies in red chalk, for a draped figure of a man." We prefer, however, to see in it the figure of Christ seated on clouds, the left hand extended and holding a crown, and to consider it as a preliminary study for the large fresco executed by Correggio in the year 1524, in the apse of the Church of San Giovanni, representing Christ crowning the Virgin. Of the original only three fragments have come down to us, of which one is preserved in the library at Parma, and two others are in London, at Dudley House. In the drawing No. 111, lent by Christ Church, and described as "the Virgin and Child, St. Catherine and an Angel," we recognise a very exact copy of Correggio's finest picture in the Pinacoteca at Parma, called *Il Giorno*, painted in 1523. The female saint adoring the Infant Christ is St. Magdalen and not St. Catherine. The head of an old man (No. 116) is most probably a sketch for the figure of St. Jerome standing to the left in the same picture. The drawing of three Amorini (No. 120), lent by Mr. R. S. Holford, possesses a peculiar charm on account of the delicacy of its execution in different chalks. They are studies for the frescoes in San Giovanni; while Nos. 117 and 118, lent by the Earl of Warwick and by Mr. J. Knowles, refer to the frescoes in the cathedral of Parma, as rightly stated in the catalogue.

The collection of drawings by Florentine masters is distinguished by its great variety. The most important are those done between the years 1450 and 1510. The earlier ones are not so satisfactory, and we can hardly be satisfied with the attributions assigned to them. For instance, the full-length figure of Christ (No. 12), and the study of a man and horse (No. 304), both lent by Christ Church, attributed to Cimabue, the master of Giotto, are certainly not by him; the childish

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design of all the extremities being in too great a contrast with the skill and care which this artist bestowed on these points, and in which he even surpassed Giotto. Again, on the other hand, the drawing No. 25, lent by Christ Church, representing three draped figures, is in far too developed a style to be the work of so clumsy an artist as Margaritone d'Arezzo, whose real capabilities are well shown in his signed picture (quite different from this drawing) at the National Gallery. Fra Angelico's pen-drawing of the prophet David, lent by Mr. J. Malcolm (No. 416), would certainly give us no small idea of the great artistic skill of the older Florentine masters. The drawings attributed to Masaccio (died 1429) have, on the whole, too modern a look. One of them, a draped figure holding an open book (No. 39), lent by Christ Church, is signed Pietro (perhaps the painter's name), and inscribed with the dates 1426 and 1494, a circumstance in itself enough to exclude any idea of Masaccio's authorship. Botticelli's drawing of a single draped figure, lent by Christ Church, and inscribed 'Αλεσσανδρῶ Βοττικελλη, appears to come from the collection of a humanist. The head of a youth (No. 81), lent by Mr. W. Mitchell, is certainly the best specimen here exhibited by Botticelli's hand. Filippino Lippi's sketch (No. 44) called a *Legend of the Saints*, lent by Mr. William Russell, is a preparatory study for his picture in the Badia at Florence, representing *The Inspiration of St. Bernard*, painted in 1480. In the drawing the saint is seen sitting near a desk, engaged in writing his homily; the Virgin advances towards him surounded by angels; on the right kneels the donor. We find this artist still more under the influence of his master Botticelli in the two sketches No. 69, a group of standing figures, and No. 70, *The Adoration of the Magi*, both lent by Mr. W. Russell. Not less interesting is the youthful figure of David with the head of Goliath (No. 72), lent by Christ Church, in which Filippino (*b.* 1460) has copied the bronze statuette executed by Andrea del Verrocchio in the year 1476, and preserved in the Bargello at Florence. Filippino's drawing confirms Ugolino Verino's assertion:—

"Nec tibi, Lysippe, est Tuscus Verrochius impar,
A quo quicquid habent pictores fonte biberunt."

It may here be mentioned, that two copies in terra-cotta of this statuette from the studio of Della Robbia are now in the South Kensington Museum. Verrocchio's influence on Lionardo is to be recognised in the study of drapery (No. 90) lent by Christ Church. Examples of the latter's skill in giving a high and noble expression to figures, although hastily sketched, are seen in the two sheets of studies (Nos. 396 and 397) lent by Mr. J. Malcolm. Among the drawings attributed to Lionardo of which the authorship is somewhat questionable is a study of a head, seen in front (No. 92), lent by Christ Church, which very much resembles Luini's *Vanity* now in the Sciarra Palace at Rome. It has the inscription L HORTVS. (The Garden). This composition of Luini's has been copied with numberless variations by the Milanese school—as, for instance, in Mr. Graham's picture now at the Royal Academy, in which we see the same female figure, surrounded by foliage, and the meaning of which may become intelligible by comparing it with the drawing before us.

Of the drawings by Michelangelo the large cartoon for a symbolic representation of Charity (No. 490, lent by Mr. Malcolm) is certainly the most important, and has evidently been executed at the artist's latest period. It comes from the Casa Buonarroti at Florence, as stated in the catalogue of the Malcolm collection (p. 33), but its history can be traced still further back, by a reference to the inventory found in 1875 in the Roman Archivio di Stato of the effects of Michelangelo, taken after his death by the Roman judges. It is headed "Property and money of the late Messer Michelangelo Bonarroti. In the name of God, Amen. Saturday 19th February 1564." All the works of art registered in this document were thought until now to be lost, but the description of one of them—"A second large cartoon, on which are drawn and executed three large figures and *putti*"—corresponds exactly with the cartoon before us, and we may, therefore, consider it as the earliest record we possess of this most important work of art. There is no doubt about its having been brought to Florence to the Casa Buonarroti, as we are further informed that Lionardo Buonarroti, Michelangelo's nephew, succeeded in bringing his inheritance safely to Florence, although with great difficulty. The name of Michelangelo is given to another drawing, representing a part of the ceiling of the Sistine Chapel (No. 493), lent by Mr. W. Russell. As the subject is the prophet Jonas, we should expect to find in the two lunettes on each side sketches for those compositions with which Michelangelo had originally decorated the ceiling of the Sistine Chapel, but which he thirty years afterwards destroyed, in order to replace them by his fresco of the *Last Judgment*. But, to our surprise, we find instead in one of the lunettes the drawing of a group of angels bearing the cross, which is a part of this later composition; a striking anachronism which makes it clear that this drawing, although very cleverly done, cannot be genuine. The *Holy Family* (No. 496) lent by Mr. R. P. Roupell, and also attributed to Michelangelo, corresponds very nearly with Marcello Venusti's picture at Lansdowne House.

Perugino, the master of Raphael, is represented by several good drawings. There is also one, *The Baptism of Christ* (No. 410), lent by Christ Church, and vaguely attributed to the "Umbrian school," which is the work of the Umbrian artist Timoteo della Vite. This artist deserves special notice because it was under his influence that Raphael painted one of his earliest works, *The Dream of the Knight*, in the National Gallery, a picture which has certainly nothing in common with Perugino.

Some of the drawings by Raphael merit attention on account of the delicacy of their execution. For instance, the study for a portion of a design for one of Pinturicchio's frescoes in the Libreria of the Cathedral of Siena (No. 535), lent by Mr. J. C. Robinson; and the two sketches of the *Madonna and Child with St. John* (No. 534), lent by Christ Church, which ought to be compared with the replica now at the Royal Academy.

The drawing representing *Orpheus* (No. 526), lent by Mrs. Childe, and attributed to the school of Raphael, has some importance from an archaeological point of view, as it reproduces the Septizonium Severi, a classical monument at Rome long since destroyed. Another drawing of it is to be found in Giuliano da San Gallo's sketch-book in the library of the Barberini Palace at Rome; and in the Print Room of the British Museum there is a third, which is, perhaps, the latest reminiscence of that noble building, signed by Jan Brueghel, and dated November, 1594.

The most remarkable specimens of drawings by later Italian masters are the *Bacchus* (No. 544), and a half-length figure of a woman in armour (No. 624), both lent by Mr. J. Knowles. The latter is an early work, recalling St. George in Correggio's *Madonna di San Giorgio*. The *Bacchanalian Scene* (No. 545), lent by Mr. J. Malcolm, and attributed to Baldassare Peruzzi, is a study for Garofalo's large picture of the *Wedding of Bacchus and Ariadne* in the Dresden Gallery.

J. Paul Richter.

THE GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

The meeting of January 10 was addressed by Dr. von Duhn, who exhibited to the audience a coin of Pandosia, and announced the discovery of a numismatic treasure in the course of the execution of the works for the Calabrian Railway. It appears that this treasure has not been preserved in its integrity, since many coins belonging to it have been sold to the antiquaries of Naples and Rome. It consisted of silver coins of Sybaris, Crotona, and other cities of Magna Graecia.

Dr. von Duhn took this opportunity to express his opinion upon two fragments of a bas-relief, of workmanship posterior to the time of Hadrian, which is preserved in the Palazzo Rondanini. It has already been described by Guattani and others, but the speaker did not consider the explanations hitherto given of it correct. It represents on one part a figure with a long beard surrounded by reeds, in which it is not difficult to recognise the personification of a river. The figure holds a cup in which is received the water that falls copiously from an urn placed on the summit of a rock, from a cleft in which issues a large serpent. The ruins of some buildings are visible above. On the other fragment is the figure of a woman in a boat. Guattani believed that in these fragments we may trace the traditions of the destruction of Amyclae, near the Sinus Amyclanus, not far from Terracina, in Latium, which city was destroyed by serpents. This explanation, however, is based principally upon the ruined buildings seen above the rock, and this part of the marble is not ancient, but has been added by a modern restoration. Von Duhn thinks, on the contrary, that the explanation of this marble is furnished by the Antonine medals. He showed the recently published volume of Fröhner which contains an illustration of the medal representing the arrival of the sacred serpent at the shrine of Aesculapius, in the Insula Tiberina, and concluded that the marble must have belonged to a place in close proximity to the temple, if not to the temple itself, which appears to have been restored under the Antonines. But the fountain represented on the bas-relief not only reminded him of the belief in the miraculous water of the temple, but led him to seek for its site in the well which is still to be seen at the church of St. Bartholomew in the Insula Tiberina. This well, which is said to contain the relics of many martyrs, belongs undoubtedly to the time of Otho III. Von Duhn also quoted the opinion of Nissen — namely, that the church of St. Bartholomew was founded on December 31: that is to say, on the eve of the feast of Aesculapius; and hence he drew the inference that the modern edifice occupies the exact site of the remains of the ancient Pagan temple. Commendatore de' Rossi, however, believed that some further study was necessary before accepting this conclusion, because too long a time had passed between the moment when the temple of Aesculapius was closed and that at which Von Duhn resumed the consideration of the subject. He showed that the legend visible upon the well is the repetition of a well-known verse attributed to St. Jerome, a verse which he might indeed have read on a *Xenodochium* discovered at Porto by Prince Torlonia. He spoke of the close connexion existing between the Insula Tiberina and the bishops of Porto, who, when obliged to abandon that place, transported the relics of the saints into the island; and he thought it not improbable that, in times anterior to this migration, a public or private Christian *Ospizio*, under the patronage of the bishops, existed in the same island. Admitting the existence of this *Ospizio*—the memoranda on which he would have recorded with precision had he known that this subject would have come under discussion—there was still wanting that continuity in the consecration of the place by which Von Duhn was led to see the transformation of the fountain of Aesculapius into the miraculous Christian well. In other respects, the observations of this young German archaeologist, who has already gained high opinions by his diligent scientific researches, met with great commendation.

Commendatore de' Rossi afterwards entered into a discussion of the monumental remains of the Abbey of Ferentillo, in Umbria. Two

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years ago he exhibited a stone which he had observed in that place, and which furnished him with material for a discussion of the sacred treasures of churches. He now wished to call attention to the other stones to be seen there, which in part may be looked upon as originally belonging to the site, and in part must have been transported thither at the building of the abbey. He then spoke of the care exercised by the illustrious Baron di Ancaiani—who was present at the meeting—in the preservation of this ancient building and in the discovery of the Italo-Byzantine paintings with which its walls are decorated; and concluded by expressing the opinion that the Abbey of Ferentillo should be placed under the charge of that branch of the administration presiding over antiquities, and should be declared a national monument containing memorials important to history and art.

In conclusion, Prof. Helbig brought forward a bronze mirror, on which was a relief identical with the composition on the cup of the Regulini-Galassi tomb. He stated that it was bought from a peasant, who was ingenuous enough to say that it came from Gubbio. In fact, it was not difficult to recognise it as one of those falsifications which are daily produced by a manufactory of forgeries at Gubbio. He spoke a few words on the injury caused by this disgraceful trade; and, the hour being late, put off till the next meeting the discussion of some other modern falsifications.

NOTES ON ART AND ARCHAEOLOGY.

We hear that Messrs. Agnew propose to publish before long an important etching by Mr. Seymour Haden.

We have little doubt that the best portrait ever painted of Stanley, the explorer—the secular missionary of enterprising journalism—is that accomplished by Mr. G. P. Healy, to whom the public owes already so many records of famous men. Considering Mr. Healy's *Stanley* as one of the most successful and vivid of all his portraits, we are pleased to know that its reproduction—its popularisation, so to say—by the means of engraving has been entrusted to so ready and versatile and accurate an artist as M. T. de Mare, whose really brilliant and solid rendering of M. Schenck's *L'Agonie*—justly the sensational success of the Paris Salon—we some time ago had occasion to comment upon. This reproduction of the striking picture of Henry Stanley will be issued by the British and Foreign Artists' Association, and were its merits as work in black-and-white much less than we expect them to prove, the popularity of the production would yet be secure.

A week or two since we drew attention to the perfection of the prints by photogravure lately issued by Messrs. Goupil and Co., especially A. de Neuville's *Le Bourget*, an incident of the war, and M. Courant's fishermen running their boats ashore before the gale, called *Avant le Grain*. We would now direct attention to a further development of the art. Nearly a century ago great efforts were made to print in colours the little finished plates by Bartolozzi and others, as well as mezzotint portraits of a larger size. This printing in colours was never quite successful, the nature of the chalk style or of the mezzotint style of engraving preventing the success afterwards attained by chromolithography. Photogravure, however, as exhibited by new prints to be seen at Bedford Street, has proved itself capable of carrying colour-printing, by a single impression from the plate, to a perfection that distances the finest chromolithograph. The printer, instead of having only the usual one ink, is provided with a palette of all the colours and tints required, and he applies these to the plate by small pencils and stumps, and the impression, being then taken at once, produces a purity and brightness of colour with which the chromolithograph passed through the press ten times perhaps cannot compete.

We hear that Blanchard Jerrold's *Life of George Cruikshank*, which has been expected for some time by those interested in that artist's career, is likely to make its first appearance in a court of law, instead of in the ordinary manner. The author finished his biography last spring, the printing, drawings, &c., have all been executed, and the work is, we are informed, quite ready for publication.

Dogs of Assize is the title of six rather clever drawings by W. J. Allen, reproduced in large size by photography. They represent dogs of various breeds and expressions, which are supposed to resemble in their types the different characters met with in a court of justice. Thus we have the judge, the juryman, the policeman, the prisoner, &c., all dressed in so much of costume as to give them a human aspect and heighten the likeness to the persons caricatured. Messrs. Sampson Low and Co. are the publishers.

We have received the fourth part of Woltmann's *Geschichte der Malerei*. This completes the History of Painting in the Middle Ages, and finishes the first volume of the work, which is progressing much more rapidly than is usual with these exhaustive German publications.

In the last number of the *Kunst-Chronik* a comparison is made between the art-budgets of France and England for the present year, and it is shown that although the French Government grants aid to a much larger number of art-institutions, museums, public buildings, manufactures, &c., the total sum voted for the present year was less by about three million francs than that allowed by England, which only supports the South Kensington Museum, the British Museum, National Gallery, Portrait Gallery, and the Museums of Edinburgh and Dublin. This is noteworthy, for we are apt to think that the State aid granted to art in France is much larger than in England, and so it is, but it certainly, according to these budgets, does not cost so much. The *Kunst-Chronik* proposes to compare also the budgets of other countries, especially Germany and Austria. This will be instructive.

Since the close of the Paris Exhibition a number of projects have been put forth for the utilisation of the grand Pavillon erected by the City of Paris in the enclosure of the Champ-de-Mars. It has been suggested to transpose this building bodily to a position near at hand, but this, which would seem the best arrangement in some respects, is impracticable in others. Another proposition is to reconstruct it on the site of the Tuileries, pulling down the old ruins and setting up the new Pavillon in their place, so that it might be utilised as a museum or in some similar way. So diverse, indeed, have been the plans suggested that a commission has been appointed by the municipality to examine them and to report which seems most desirable. Meanwhile, the Pavillon remains in its place.

A movement is being made by the artists of Belgium at the present time, with M. Arthur Stevens at their head, for the purpose of creating what may be called a National Academy, with the same powers and functions as our Royal Academy, but aided by the State. M. C. Lemonnier, writing on the subject in the *Chronique des Arts*, says: "The society would be founded with the view of supplementing the action of the State, which cannot be so personal and thorough as the collective action of a society chiefly composed of artists." The society would leave to the State the conduct of all large public works, but desires that a part of the budget should be placed at its disposal, and permission granted it to organise exhibitions and competitions; to give prizes; to buy for the museums; and in all cases to act as the intermediary between the artist and the public. By this arrangement it hopes to develop a greater artistic activity among artists of talent, and at the same time to eliminate that conventional mediocrity which official exhibitions tend so much to foster. The project is, of course, only in embryo. There is but little chance of carrying it out in the present state of commercial depression, but when trade revives it is believed that a number of influential business men will lend the scheme their support. A great many, indeed, have already promised it; and then, if the Government be favourable, there seems good reason to suppose that a Belgian Academy will be founded.

The first instalment of a work devoted to the interests of Finland art is about to appear; its title is *Fennia Illustrata: Finsk Ornamentik*, and its editor is the architect J. Ahrenberg.

M. Gambetta seems a favourite subject of sculpture just now. M. Préault, the sculptor whose death we recorded a week or two ago, had just finished a medallion of him, and the *Figaro* states that both M. Mercié and M. Aimé Millet are engaged upon busts for the next Salon.

Under the superintendence of the Direzione Generale dei Musei e degli Scavi, under the presidency of Signor Fiorelli, the first volume of the *Documenti inediti per servire alla storia dei musei d' Italia* has been published. It contains the inventory of the antiquities in the possession of Cardinal Pietro Barbo, at the Palazzo di S. Marco, in 1457, before he became Pontiff and took the name of Paul II. This is followed by the inventory of the monuments belonging to Cardinal Alessandro Farnese, dated January 1, 1568. Then comes the catalogue of the marbles in the gallery of the Duke of Savoy in 1608, and that of the cabinet of Jacopo Francesco Arpino, physician to the Prince of Carignano, who died in 1684. Afterwards follow the catalogue of the Museo Mastrilli, existing in Naples in 1753; the general inventory of the antiquities of Naples in 1796 (excepting the Museums of Portici and of Capo di Monte); the catalogue of the museum of Cardinal Stefano Borgia di Velletri, the greater part of which was transferred to the Museum of Naples in 1814; and, finally, the inventory of the museum of the University of Turin. This most important work will be continued by other documents bearing on the history of discoveries and on the study of ancient topography.

The painter Karl von Piloty is far advanced with his great work, the decoration of the Guildhall of Munich, and it is expected that Easter will see the labour completed. The frescoes represent the entire history of Munich, and contain portraits of all the eminent men and women who have contributed towards the city's greatness and fame.

On the 18th of this month the well-known painter Edward Meyerheim died at Berlin in his seventy-first year. Meyerheim was born at Danzig in 1808, where his father was a decorative painter. In 1830 he came to Berlin, and entered the Academy. The first of his works that attracted notice was a series of views of the old towns of Brandenburg, but his greatest success was in 1836, with a *Village Festival* which now belongs to the City of Berlin and hangs in the National Gallery. From this time forward he was a favourite *genre*-painter, who treated domestic idylls in a German semi-sentimental, semi-realistic spirit. His pictures are widely known by photographs and engravings, and enjoy a wide popularity.

It is proposed to erect a monument to the revolutionary poet Hoffmann von Fallersleben in his native town of Fallersleben.

MUSIC.

MR. CARL ROSA'S OPERA.—WAGNER'S "RIENZI."

Last Monday Mr. Carl Rosa commenced his fourth London season of English opera, at Her Majesty's Theatre. It will be remembered that

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hitherto Mr. Rosa has given his performances at smaller theatres; he first took the Princess's, then the Lyceum, and last year the Adelphi. His taking so much larger a field of operations now shows a confidence in his public which we trust may be fully justified by the result; for never certainly of late years has English opera (or, to speak more accurately, opera in English) been presented with such regard to the requirements of art, and with such attention to detail, and especially to *ensemble*, as under Mr. Rosa's management.

It was a bold step to open the season with a work which had never yet been heard in this country, especially with such a work as Wagner's first published opera; yet the appearance of the house on the opening night seemed to prove that no error of judgment had been committed. How far the crowded audience was attracted by a desire to hear the unfamiliar music, and how far by general sympathy with and confidence in Mr. Rosa, it would perhaps be difficult to decide. Whatever the cause, the house was filled to the roof by an appreciative, and often enthusiastic, audience.

It is hardly needful to remind our readers that *Rienzi* can in no sense be considered a representative work of its composer. It was written between the years 1839 and 1841, and first produced on October 19, 1842, at Dresden, the principal parts being sung by Mdme. Schroeder-Devrient and Herr Tischatschek. Wagner himself has informed us that the work was conceived and executed under the influence of Spontini and the Paris Grand Opéra as represented by Auber, Meyerbeer, and Halévy; and that his desire in writing his libretto was to present a brilliant *mise-en-scène* and to afford all possible opportunity for display in concerted pieces, grand finales, &c. It is not surprising, therefore, that with his present views on dramatic music the composer should look upon *Rienzi* as one of the sins of his youth, of which he possibly feels ashamed rather than proud.

The libretto of *Rienzi*, founded upon Bulwer's novel, while from a poetical point of view far inferior to those of Wagner's later works, is yet very interesting as showing how early the writer's dramatic instinct had developed. The situations are excellently conceived, and their treatment shows a thorough knowledge of stage effect. The opera is in five acts, though played in four under Mr. Rosa. The English translation has been extremely well done by Mr. John P. Jackson, whose version of the *Flying Dutchman* is familiar to our public through Mr. Rosa's performances. We learn from the translator's preface to the libretto that the work was originally intended to fill two evenings in performance. This being the case, it is self-evident that very large cuts were needed to bring the opera within reasonable length. These were made mostly either by the authority of the composer himself, or in accordance with the traditions of the principal German theatres. Before entering into any criticism of either the music or its rendering, it will be advisable to give a brief outline of the libretto.

The first act passes in the Piazza of San Giovanni di Laterano, on one side of which is Rienzi's house. Orsini, a Roman noble, attempts the abduction of Irene, Rienzi's sister, but is interrupted by the appearance of Colonna, another nobleman, between whom and Orsini a deadly feud exists. Adriano, the son of old Colonna, is in love with Irene, and rescues her from Orsini. A fight ensues between the retainers of the two nobles, which the Papal legate Raimondo, who now comes on the stage, in vain endeavours to quell. Rienzi appears, and his influence temporarily ends the dispute. He upbraids the nobles for their lawlessness and tyranny, and resolves to give the signal for a rising of the populace against their oppressors. Raimondo promises him the support of the Church; the signal is given; Rienzi is hailed by the people as their Tribune and leader; and they go forth to the battle.

The scene of the second act is a Hall in the Capitol. Messengers of peace enter, announcing that peace reigns over the whole Roman empire. The event is celebrated by a grand festival, in the course of which an unsuccessful attempt is made by nobles to assassinate Rienzi. The conspirators, Orsini and Colonna, are seized and condemned to die; but, on the intercession of Adriano and Irene, Rienzi consents to pardon them, and induces the populace to spare their lives.

In the third act the consequences of Rienzi's ill-judged clemency are seen. The people are suspicious of his motives, and think him in league with the nobles, who are making another attempt to regain their power. A battle ensues without the walls, in which Orsini and Colonna are both slain. Adriano has now become the bitter enemy of Rienzi, whom he looks upon as the murderer of his father. He uses the powerful influence of his family to turn the Church against the Tribune, and when in the fourth act Rienzi once more returns from battle victorious, and is about to enter the church of St. John Lateran, he is met on the steps by Raimondo, who forbids him to enter, and formally excommunicates him and all who adhere to him. He is deserted by all excepting his sister Irene, who still remains faithful. The fifth act shows us the catastrophe. Rienzi has taken refuge in the Capitol, which is attacked by an infuriated mob, and set on fire; the Tribune and his sister perish in the conflagration.

It will be seen from the above brief and imperfect outline that the libretto of *Rienzi* furnishes ample opportunities not only to composer, but to scene-painter and stage-manager. It is, in fact, a grand spectacular opera, after the manner of those of Meyerbeer, or the *Masaniello* of Auber. The whole of the second and third acts and the final scene afford gorgeous opportunities for theatrical display; and the interest of the work depends quite as much upon the dramatic nature of the poem and upon the stage accessories as upon the music. Herein we see a foreshadowing of Wagner's late method of procedure.

The music itself is of most unequal merit. Side by side with movements of exquisite beauty and passages of great dramatic power, we find page after page of commonplace, and even in parts of vulgarity. Thus, for instance, in the second finale, one of the most elaborate and, on the whole, one of the finest portions of the work, the whole scene of the impending execution of the nobles, with the appeal for mercy by Adriano and Irene, is admirably treated; the *adagio* in which Rienzi intercedes with the populace, commencing "Oh once again let mercy sweet," is worthy of the composer of *Tannhäuser* and *Lohengrin*; but the concluding movement, "Rienzi, thine the praise," the theme of which is used in the overture, does not rise above the level of second-rate French opera; and many similar examples might be instanced from other parts of the work. Among the most interesting portions of the opera from a merely musical point of view are the very dramatic opening scene of the abduction, the chorus with solo of the Messengers of Peace in the second act, and the finale of the same act, above mentioned, Adriano's grand *scena* in the third act, and Rienzi's prayer which opens the fifth act. In many passages of these numbers a distinct foreshadowing of Wagner's later melodic style may be observed, while other pieces, such as the duet in the first act between Adriano and Irene, sound like extracts from some Italian opera. Thus the music has a peculiar patch-work character which we miss altogether in the composer's subsequent works. The instrumentation, in spite of an occasional tendency to excessive noise, shows a master-hand, being rich, varied, and sonorous.

The performance on Monday night by no means fell short of the excellence which Mr. Rosa has accustomed us to expect under his direction. Its strong point was its uniformly good *ensemble*. The very difficult and trying part of Rienzi was admirably sung and acted by Mr. Joseph Maas. The music requires in parts a more powerful voice than this gentleman possesses; but there are very few tenors possessed of the requisite physique to do full justice to Wagner's demands, and, with very rare exceptions, Mr. Maas satisfied all requirements; it is, indeed, difficult to name any member of Mr. Rosa's company who would have been equally fitted for the part. As Adriano Mdme. Vanzini made a great success. It certainly seems an artistic mistake to write the music of the gallant son of Colonna for a soprano voice, as Wagner has done in this work; but the lady gave an excellent rendering of the music, her grand *scena* in the third act being especially successful. Mdme. Hélène Crosmond was a thoroughly satisfactory representative of Irene; while the smaller parts of Stefano Colonna (Mr. George Olmi), Orsini (Mr. Walter Bolton), Raimondo (Mr. Henry Pope), Baroncelli (Mr. Cadwalader), Cecco del Vecchio (Mr. Snazelle), and Herald (Mr. Muller), were all efficiently filled. We have left for separate mention the Messenger of Peace of Miss Georgina Burns, a young lady whom we heard in small parts with much pleasure last season, and who by her charming singing of her solo in the second act produced a most favourable impression. The chorus, which had been trained by Mr. Smythson, was of unusual excellence: its share of the music is both important and difficult; and it is seldom indeed that one hears operatic choruses so well sung as they were on Monday night. The orchestra also was admirable, while the *mise-en-scène* alone was worth a visit to the theatre to see. The grand spectacle of the Festival with the ballet in the second act, and the final scene of the burning of the Capitol were magnificent, and reflect the greatest credit on the stage-manager, Mr. Gilbert H. Betjemann, and the scene-painter, Mr. Hann.

On Tuesday the *Lily of Killarney* was given, and on Wednesday Guiraud's *Piccolino* was produced for the first time in England. Notice of this must be deferred till next week.

Ebenezer Prout.

Mr. Waddel's choir at Edinburgh are to perform Bruch's *Odysseus* on the 3rd inst., at their first subscription concert for the present season.

A circumstantial account has lately been published of the alleged finding, by Robert Franz, of a large number of manuscript compositions by Sebastian Bach at the Schloss Witzthum, in Saxony. Robert Franz, having been applied to for information, replies that there is not a word of truth in the report, and that the whole matter is pure invention.

We have received from Messrs. Rudall, Carte and Co. the *Musical Directory* for 1879. In addition to the names and addresses of London and country professors and music-dealers, the volume gives a record of the chief musical performances, both metropolitan and provincial, of the past year; an obituary, accompanied in most cases by a short biographical notice; and a considerable amount of miscellaneous information. Among matters likely to be especially useful may be named a summary of recent legal decisions on matters connected with the profession, and a list of new patents applied for and granted for musical instruments.

The oldest and one of the best of American musical papers, *Dwight's Journal of Music*, has just passed into new hands, being now published by Messrs. Houghton, Osgood and Co., of Boston. Mr. John S. Dwight continues to hold the post of editor. The first number of the new issue has been forwarded to us; and, after a careful examination of its contents, we are able to give it warm commendation, whether from a literary or artistic point of view. It is evident that the well-earned reputation of the journal is likely to be worthily maintained.

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No. 353, *New Series.*

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LITERATURE.

Bismarck in the Franco-German War. From the German of Dr. Moritz Busch. (Macmillan & Co.)

THERE are one or two points in Dr. Busch's most diverting and instructive book, *Bismarck in the Franco-German War*, which will prove distasteful to English people. First, Dr. Busch is an official journalist. The Germans give that pretty popular name, the "Reptile Fund," to the treasures which are lavished on a press of easy virtue. Now, Dr. Busch is Prince Bismarck's favourite Reptile, his pet snake. The Doctor accompanied the Prince through the whole of the war. It was his business to write the leading articles which the Chancellor wished to have written, and to send them to journals, where they appeared as the spontaneous thoughts of able editors. In England (where a Ministerial press is unknown, and where there is no journalistic traffic in information and support between officials and newspaper proprietors) Dr. Busch's duties seem a little undignified. It is not very agreeable to learn that his articles were sometimes sent to England, and, again, that articles which gave great personal delight to the Emperor appeared in some of our newspapers. A foreigner would draw conclusions from these two facts which we, in England, know to be erroneous and even absurd. There is another trait in Dr. Busch which may not give equal pleasure to all. He is a greedy *Büschlein*, as Prince Bismarck endearingly calls him. He drinks too much, on occasion (p. 2), he smokes too much, and he talks too much about sausages, smoked bacon, truffled pheasants, toasted cheese, and other gross delights (i., pp. 11, 12, 24, 38, 99, 174, 180, 183; ii., 31, and *passim*). Through all the dangers and discomforts of the campaign good Busch lacked no wine, and Baron Rothschild's house-steward was threatened with a flogging because he was not ready enough with his master's claret and champagne.

These are the defects of this Teutonic hero-worshipper, but they may easily be forgiven, and they have their humorous side. Dr. Busch has drawn a portrait of Prince Bismarck as if he were painting the sign for a beer-house called "The Chancellor's Arms." He depicts Prince Bismarck as well-disposed Germans would like to see their master—hard-working, not hard-hearted, but with a shell of assumed cynicism, jovial, a huge eater and drinker, a sportsman, an orthodox Protestant, a convinced believer, a humourist—in the German style.

In noticing a book so full of matter, we are obliged to adopt a certain system and order to arrange Prince Bismarck's revelations categorically. Perhaps there is nothing more fundamental in a man's character than his religion. Prince Bismarck has been as frank about his opinions as Dr. Johnson was when his friends asked him why he dreaded death:—

"How, without faith in a revealed religion, in a God who wills what is good, in a Supreme Judge, and a future life, men can live together harmoniously—each doing his duty, and letting everyone else do his—I do not understand. If I were no longer a Christian, I would not remain for an hour at my post. . . . If I did not believe in a divine order—order which has destined this German nation for something great and good—I would at once give up the business of a diplomatist, or I would never have undertaken it. Orders and titles have no charms for me."

As to a theory of devotion to duty, to the State, and to the king,

"it is only the survival of the faith of our fathers and grandfathers transformed — indistinct, and yet active; faith, and yet faith no longer. . . . Take me from my relation to God, and I am the man who will pack up to-morrow and be off to Varzin to grow my oats."

Though Prince Bismarck holds these opinions with perfect sincerity, it is not forbidden to suppose that he is a diplomatist and a leader of men because he likes it. The religious conduct of his private life is revealed by his habit of reading devotional books, and he is not free from superstition. He prophesied the date of his own death, "a mystic number;" and he thinks that nothing goes right on a Friday.

Much has been said about Prince Bismarck's hardness of heart. Dr. Busch rather lays stress on everything that shows him to be unsentimental. It is rather odd to find that Germans despise an article like sentiment, which they manufacture in profuse quantities, though in deplorably flabby quality. In this quarrel of Germany and France English observers find themselves in a just balance of opinion. We cannot possibly like the pleasure which the conquerors sometimes seemed to take in their own roughness of demeanour. We cannot possibly admire the tears and exclamations in which M. Jules Favre is said to have indulged. But as to Prince Bismarck, he really appears to have been moved by M. Favre's demeanour, till it occurred to him that the exhibition was a piece of acting, and then he hardened his heart (vol. i., p. 186). He himself again and again denounces the callousness of generals who threw away the lives of their soldiers, and he says: "The military men can be harder than we." He never forgets a personal injury, and never forgave Louis Napoleon for having said that he was not *un homme sérieux*. On the other hand, we do not know that he ever made a petty and spiteful use of his power to avenge personal wrongs or affronts, unless, perhaps, it was his personal vanity that Count Arnim wounded. He seems hardest when he asserts, again and again, that no quarter should be given to *francs-tireurs*. "All villages where treachery is practised should be at once burned down, and all the male inhabitants hanged" (i., p. 235). Bazeilles did not satisfy his great resentment. He even grumbled when prisoners were taken during the siege of Paris. "The Chief complained bitterly that they would go on taking prisoners instead of shooting them down at once." As to the Geneva Convention, "the Chief remarked that we must tolerate the thing, but that it was nonsense, and that war could not be carried on that way." He then bitterly complained that the French did not respect the Convention, and he has since shown some displeasure when the Turks have not carried on war with consistent and delicate humanity.

The saddest pages, and the most useful to us, in these volumes, are those which reveal the intense stupidity of hatred, when hatred exists between two nations. Prince Bismarck seems to have believed all that was said about French treachery and cruelty, while he easily saw the humorous side of the French stories about German greed and brutality. The Germans were possessed by the extraordinary delusion that they were all virtue, righteousness, morality, while Paris was "Babel," and the French the "wicked." That interesting document, the Moabite Stone, shows us that the Moabites did not yield to the Israelites in believing themselves to be the favourites of Heaven. The Germans and French, during the war, got into a passionate, a dull, an almost prehistoric state of belief in themselves, and moral detestation of their enemies. Thus the wife of "the Chief" wrote to him:—"I am afraid that there may be no Bibles in France, so I shall send thee the Psalm-Book by the first opportunity, so that thou mayest read the *prophecy in it against the French*, 'I say unto thee that the wicked shall be rooted out.'" And then Dr. Busch positively complains that the French believe stories against the Germans. The virulent virtue of Berlin and Paris is a miserable sight. Unfortunately mere rumours of war make us in England just as credulous of evil, just as savagely self-righteous, and excellent ladies are filled with the spirit of Jael, the wife of Heber the Kenite. Prince Bismarck declared that the Turcos were "a robber-gang who ought to be shot down. They tortured our soldiers to death in the shamefullest way." Here, perhaps, it is more easy to side with the German feeling. One remembers, with an unceasing disgust, the shameless threats about the lustful triumphs which these Turcos were to enjoy in Germany, threats which a popular French paper thought to please its readers by printing. Algerian journals boasted of the brutality of their "Gums;" and it does not appear that the use of Oriental mercenaries adds to the amenity of European war. While Prince Bismarck declared that German soldiers had been tortured to death, a wretched French print averred that "thirty-six heads of families at Mutzig, near Strassburg, have been put to death, their ears and noses cut off, and their corpses fastened on to the church walls." Possibly war turns civilised peoples into fiends, certainly it makes them capable of believing each other to be devils. These endless recriminations become very tedious, and are chiefly relieved by remarks about eating and drinking.

Prince Bismarck enjoyed unbroken health till he was past the age of thirty-eight. "Everything agreed with him." He would

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drink a bottle of wine at one swig, and ask for another. He once devoured eleven cold hard-boiled eggs. Now he breakfasts simply, and tastes nothing till dinner-time, when he eats as much as he can, "like a boa constrictor." He prefers trout, not much above half-a-pound, and so far the Court is quite with him. He competes with Dr. Johnson (who never had enough) in his love of wall-fruit. He likes caviare, and game-pasty, and toasted cheese, and he prefers corn-brandy to beer. He thinks beer encourages Radical opinions, whereas in England (so much do men differ about the most ordinary affairs) we find that beer is Tory. When with Moltke the Chancellor sips "a new sort of punch, made with champagne, hot tea, and sherry." To us this seems a horrible waste of sherry, hot tea, and champagne; but "the nation which mixes its liquors widens its boundaries." He is "ashamed to say what he has done in the matter of plovers' eggs"! Unfortunately, the Prince cannot sleep well after a dinner of the boa constrictor sort. He lies in an uncomfortable state till dawn, "thinking and speculating going on in his head." We are all human, and so far the boa constrictor has an unfair advantage over the Chancellor. People who think him unkind must remember that he revelled in seeing Jules Favre eat a hearty meal. Though he is harsh in his comments about men—for example, about Humboldt—yet he treated that philosopher and gigantic bore with respect, when everyone beside yawned in his cosmical face.

In leaving Prince Bismarck, his jokes, his cigars, his piety, it may be noticed that he does not like the Jews. "When I think of a Jew as the representative of the consecrated majesty of the king, I must confess that I feel myself deeply humiliated and distressed." He is not sure, however, that a Christian is not well advised who marries a wealthy daughter of Israel.

People will say—nay, they have said—that Prince Bismarck is not a man of much delicacy of feeling. Probably he has quite as much as his very rough business in this life requires or permits. Beside Dr. Busch he seems a Hyperion of refinement. Perhaps the most severe thing that can be said of the Chancellor, on the evidence of these volumes, is that he tolerated Dr. Busch. The anonymous translator must be heartily thanked for the rapid, easy, and spirited performance of a long, perhaps too long a task. One leaves the book with an increased sense of the littleness of men, and, by comparison, of the greatness of the Chancellor.

A. Lang.

Gaur: its Ruins and Inscriptions. By the late J. H. Ravenshaw, B.C.S. Edited by his Widow. (C. Kegan Paul & Co.)

Those who are acquainted with Mr. Fergusson's *Indian Architecture* will not be at a loss to understand the value of this work. In more than forty photographic plates the late Mr. Ravenshaw has presented us with an almost faultless picture of one of the most interesting relics of the golden time of the Mohammadan rule in India. The ruins of the ancient capital of the kings and governors of Bengal during the age of the Pathan Sultans of Dehli offer many exquisite specimens of Arab art in its Indian development; and at the same time here and there a remnant of Hindu architecture or carved ornamentation has survived the iconoclastic zeal of the Muslims, and gives a glimpse of the greatness of the city during the misty ages that preceded the Mohammadan conquest: for though the mosques and tombs described in the work were built by Muslim kings, they were forced to make use of Hindu materials, and hence we sometimes find a strangely mixed effect. The greater part, however, of the design is clearly Muslim, and though (to my mind) it is inferior in grace of outline and in beauty of detail to the simpler art of mediaeval Egypt, the ruins of Gaur present much that is perfect. The small golden mosque and the Tántipára mosque at Gaur, and the magnificent Adínah mosque at the neighbouring Panḍuah, show in their prayer-niches, in the carved work of their arches, and the exquisite delicacy of their inscriptional decoration, a perfection of arabesque ornament such as even Cairo can scarcely surpass.

We owe a deep debt of gratitude to the late Mr. Ravenshaw for his energy and perseverance in placing these beautiful links in the history of Saracenic art beyond the reach of destruction. The ruins are buried in jungle and hidden by thick foliage, and it must have been a work of no little toil and danger to photograph them. But now the work is done, no one can doubt how well worth doing it was. The Woodbury process has achieved a signal success in reproducing these photographs. The clearness of the plates is proved by the fact that the smallest inscriptions on the niches and gateways can be read with ease without the help of a microscope. So far as the photographs are concerned the book is almost incapable of improvement; all one wishes for is a fuller representation of the details of ornament—the embossed bricks, the arabesque tracery, and the encaustic tiles, which ought to be reproduced in colours.

The letterpress is, unfortunately, scarcely so satisfactory. It is like most of the writing that explains its illustration on the opposite page: it is unconnected, incomplete, and uninteresting: it fails to leave a clear impression on the mind. The photographs give an admirable picture of the monuments, but with a limited number of plates one needs the help of letterpress to explain the relations of the different parts photographed, and to fill up the gaps which no plates illustrate: and this is not accomplished by the descriptions of Gaur.

The letterpress is crowded with transcripts and translations of the Arabic inscriptions, which might well have been reserved for the chapter specially devoted to a description of the twenty-five photozincographic plates of inscriptions. These transcripts and translations are a serious flaw in the work. The plates themselves are beautifully executed from rubbings, and present some of the most exquisite specimens of Arabic inscriptional calligraphy I have ever seen. But the transcripts are frequently inaccurate and abound in misprints; and the translations are thoroughly bad. In saying this, I refer as much to the translations given of inscriptions recorded by Major Francklin as to those of inscriptions photozincographed in the book. Who is responsible for both or either I do not know. Mr. Arthur Grote, who supplies most of the notes, quotes from Major Francklin's MS. "Journal" in the India Office, and has not apparently corrected the mistakes in the "Journal;" and Mr. Blochmann is referred to as having assisted in the revision of the texts, but from what is known of Mr. Blochmann's experience I should doubt his having seen the proofs of the sheets. Whosever fault it is, the inscriptions are transcribed and translated with an appalling absence of ordinary Arabic scholarship, and with an inexcusable carelessness in the simplest details. They were written in bad enough Arabic to start with, and there was no necessity to aggravate their faults in transcribing them. A few examples, taken by hazard, will show the carelessness of the transcripts.

Page 10. ابو المظفر omitted from text; found in plate and translation.

Page 22. شمس الدنيا والدين ابو المظفر يوسف شاه omitted from text, right in translation; and other mistakes.

Page 23. The first line of text does not include half the words translated.

Page 30. The text this time contains more than the translation in the first line; but in the second the translation has the advantage.

Page 38. يعمد for يعمر; printed rightly on page 64, but translated as يعمد.

يوم آلآض misprinted for يوم آلآخر.

ان omitted before يكونوا (يعمر and ان can be clearly read even in the minute scale of the photograph of the door).

Page 56. Texts contain more than translations. خلا for خلد.

As specimens of translation I would refer to the expression on page 28: خليفة الرحمن, which is rendered, "*the most merciful vicegerent of God*" (!); to the Koran phrases, which are generally wrongly translated—*e.g.*, Kor. lxi., 13, and xii., 64, which are hopelessly misconstrued on page 8. The translator omits one word (بشر), which seems to have puzzled him; transfers المومنين, which belongs to بشر, to the next sentence, which comes from a different part of the Koran; proceeds to translate the phrase, thus mixed up (المومنين فالله خير حافظا), "*And God is the guardian and protector of the faithful*;" and finally renders و هو ارحم الراحمين "*and He is the most merciful, the most compassionate*;" thus converting an oblique plural case of an active participial noun into the rect case singular of a noun of comparison: of course the true rendering is—"and He is the most compassionate of those that show mercy." A very common sentence from the Koran is that about the builder of a mosque, for whom God shall build a house in Paradise, which is translated in many different ways in this work, none of

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which are strictly accurate, but the most peculiar one is on page 15 (where the text also is suspicious—تعالى, omitted in translation, being apparently formed out of بنى الله, or else these words precede it), in which we have the last four words, له بيتا في الجنة (wanting the beginning, بنى الله) rendered "*deserves Paradise.*" On page 22 the translation begins, "The Prophet, &c., &c. [as before]," when it is not as before, for in this case Providence is going to build the pious founder *seventy* palaces (not castles) in Paradise. I have referred to the mistakes and omission in the text on page 38: the translation gives "*Surely, he will build,*" for "He only shall visit;" and on page 64, though يعمر is rightly printed in the text, "*build*" is repeated in the rendering (page 65), and "*to* God" is put for "*of* God." On page 56 المعظم does not mean "most esteemed."

These are only a few examples of the extraordinary character of the translations. I do not think I have found a single text with translation in which there is not some omission or redundancy, some misprint or some misrendering, without reckoning the careless inconsistency of the translations of identical phrases, and similar minor faults. It may be said that after all it does not matter about the texts and renderings, for the photographs are all people will look at; but the book makes a special claim to importance on account of its inscription-plates, which are, indeed, admirable, and it is a pity they should be travestied in the letterpress. A scholar acquainted with the mere rudiments of Arabic might have set the texts and translations right in one day; but, as it is, it would have been better to leave the plates of inscriptions undescribed. I must add that the texts and translations in the special chapter on inscriptions, which was contributed by Mr. Blochmann, are much more carefully done, though even here a little revision would have been a benefit.

But, in spite of these drawbacks, everyone who cares for Arab architecture in its Indian form, or who delights in the mazy designs to which the Arabic character lends itself as no other writing does, will rejoice at the publication of this beautiful series of photographs—the first really valuable contribution to the records of Arab art which has been given for many years.

Stanley Lane Poole.

The Life and Letters of Frances Baroness Bunsen. By Augustus J. C. Hare. In Two Volumes. (Daldy, Isbister & Co.)

For many years before her death in 1876 the Baroness Bunsen in her widowed life at Carlsruhe had been an honoured name in many English families, of which the elder members perhaps had known her and her husband during the twelve years of his life in London as Prussian Minister, while the younger members were full of a vague sympathy and respect for persons who had made such a deep impression upon their parents, but of whose lives and *Wesen* they practically knew very little. To this younger generation, anxious to understand *why* the Bunsens made such a mark on their time, the Memoir of Bunsen, published in 1868 by his widow, and now her own letters and journals, collected and edited by Mr. Augustus Hare, have a special value, independent perhaps of the literary merit of either biography. To speak paradoxically, Baroness Bunsen would have written her husband's Memoirs better at thirty than she did at seventy, with greater ease and effectiveness and a less Germanised idiom; while not all Mr. Hare's enthusiasm for his subject and his endeavour to keep the editor as much in the background as possible can quite reconcile us to the style of such portions of his book as fell inevitably to the editor's share. Both books again fail where so many biographies fail. Both are too long, and might have been made more effective by compression. The world is learning by degrees, and will soon have finally determined, that in the vast majority of cases a biography in one volume is at least twice as effective as a biography in two. Busy people want main outlines, characteristic things, and a certain touch of genius in the biographer, if a biography is to impress them; and a personality lives by its hold upon the workers and not upon the idlers of the world. But in spite of these external drawbacks of presentment the honourable fact remains that the Memoirs of Baron Bunsen and the *Life and Letters* of his wife were, and are, a great boon to English reading society. It would, perhaps, be admitted by those who knew him best that Bunsen's thought, fertile and brilliant as much of it was, is not now, at any rate, among the forces that rule opinion. In speculation, as in research, he occupied one of those middle places for which the present generation has less and less sympathy. But this only makes it the more important that personalities such as his and his wife's, natures so full and widely human, should be brought into clearness, and should have their due effect upon contemporary sympathy, before the stress of things has finally swept away some at least of the intellectual landmarks to which they clung. Such lives are not common, and no society can afford easily to forget them.

The first thing that strikes one in Mr. Hare's volumes is that in some ways there is more to be learnt about Bunsen in his wife's biography than in his own Memoirs. For the great fact to be remembered about him was the immense personal impression he made upon those who came in contact with him; and the force and nature of this impression is best understood as we trace the outlines of the lives nearest to and most affected by his. Very few readers, however unfamiliar with Bunsen, could make their way through these two volumes from the love-story at Rome, so creditable to all concerned, and the early married life at the Palazzo Cafarelli, down to the brilliant years in London, the after-time of literary activity at Heidelberg, and the pathetic close at Bonn, without catching something of the wife's enthusiasm and the wife's grief. This is one of the chief results of Mr. Hare's book, and we can well believe how the Baroness Bunsen would have rejoiced to know it. But in saying this we do not mean to imply any disparagement of her own claims to remembrance. Baroness Bunsen was an unusually able woman, endowed by nature with a rare amount of physical and mental vitality as well as with warm and sensitive feelings. She was an admirable wife and mother; she understood, what so few women understand, the art of friendship with men as well as with women; and she had a touch of artistic power which gave her life poetry and dignity in its most hurried and commonplace aspects. Her youth has something of the freedom and the charm of the Italy in which it was spent, and her old age was dignified by sorrow well endured as well as by the singularly large share of human respect and affection by which it was encircled. In materials like these there is ample justification for a biography, and we imagine that the *Life and Letters* of Baroness Bunsen will win her friends among those who never knew her personally. A shorter casting of them would have reached a wider circle, and we could have wished for her a biographer with a more Carlyle-like feeling of the variety and complexity of the human being as such, and a less pronounced phraseology than Mr. Hare. But Mr. Hare's qualities, good and bad, are by this time so evident and so firmly fixed that criticism would be a waste of time. He writes, at any rate, with knowledge and sympathy, and in the obvious points of arrangement and connexion has shown the skill which comes from long practice in the art of biographical framework.

Baroness Bunsen's connexion with Mrs. Delany, and the sketch of her mother's childhood as the ward and plaything of the popular old lady whom George III. and his Queen delighted to honour will be new to many, and make a marked opening to the book. Her mother's figure, indeed, throughout, plays an important part. Mrs. Waddington (*née* Georgina Port), who befriended Mdme. D'Arblay and disregarded illness to go and hear Mdme. de Staël talk, was evidently a woman of uncommon force of mind and character, and in their quiet home life at Llanover to which her marriage with a Welsh squire condemned her made a deep impression on her intelligent and receptive daughter Frances. To the last day of Mrs. Waddington's life the tie between her and Mdme. Bunsen remained one of peculiar closeness and intensity, and the reasons for it are not far to seek. Perhaps the incident which most clearly brings out the mother's independence and simplicity of mind is her reception of Bunsen's proposal for Frances Waddington at Rome in 1817. All that she knew of Bunsen was that he was a penniless German student who for six months had been their invaluable guide and companion in Roman sight-seeing. But this was enough for her, and her influence made it enough for her husband. Questions were asked of Niebuhr only, and with his answer—"The talents, abilities, and character of Bunsen are a capital more safely to be reckoned upon than any other, however securely invested; and had I a daughter myself, to such a man I would gladly consign her"—the parents were content; and a month after Bunsen's proposal

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the marriage took place, in July 1817. It is not surprising that Bunsen should have proudly reminded his mother-in-law of circumstances so creditable to them both in the triumphant letter announcing his appointment as Prussian Minister to England (*Memoirs of Bunsen*, vol. i., p. 633).

The account here given in Mdme. Bunsen's journals and letters of her early married life at Rome will seem to many people the most attractive part of the book. Her growing friendship for Niebuhr, whom at first she disliked extremely; the figures of Brandis and Plattner, of Neukomm, of the artists Thorwaldsen, Overbeck, and Cornelius; and the occasional sketches of men like Thirlwall or Stein, or of women like Mdme. Récamier and Stein's beautiful daughter Thérèse—these give variety to the story; while intertwined with them are cheerful home-pictures of the fast-coming children, of the summer life at Frascati, and of that ceaseless delight in and memory for "the things of the mind" which marked the Bunsen household from first to last. The account of Thirlwall as a young man fresh from Cambridge is interesting, and may be compared with the notice of him in Mr. Mill's Autobiography:—

"My mother," says Mdme. Bunsen, "has sometimes suspected that a man's abilities are to be judged of in an inverse ratio to his Cambridge honours; but I believe that rule is really not without exception, for Mr. Thirlwall is certainly no dunce, although, as I have been informed, he attained high honours at Cambridge at an earlier age than anybody, except, I believe, Porson."

"There are a great many reasons for our being *very much* pleased with Mr. Thirlwall," she goes on, after describing his assiduity in attending her Tuesday evenings for the purpose of improving his German; but she finds fault with his "coldness" and "dryness." The criticism itself is better than the reason of it, which was none other than "his fondness for the poems of Wordsworth." It will be noted as curious that Mr. Mill's admiration for Thirlwall dates from the period just before his own "awakening" under the influence of Wordsworth's poetry, which he certainly found neither cold nor dry.

Chateaubriand is thus disposed of:—

"I have just [Nov. 1828] had curiosity gratified, and nothing more, in the sight of Chateaubriand, who is a vain creature: thinks himself handsome, and really speaks French so that it is a treat to hear him. The sentiments he utters are as yet a sort of mask; perhaps the time will come when he will utter opinions, supposing he has any."

But perhaps the most interesting personal sketch to be found in the book is that of Neukomm, the musician, a person endowed with "a few more senses and powers of perception than anybody else":—

"No cat walking and winding between wine-glasses without touching or causing to vibrate, ever exceeded him in the talent of going his own way among all sorts of clashing characters without dislodging anyone, or discomposing the frame of society. He is a person whom when once you know it is impossible only to like: you are compelled to have an *affection* towards him. . . . He is a deeply unhappy person; the keen susceptibility of his feelings is misery to him, for no wound that his heart receives can ever heal—the arrows of death, the deaths of his friends, are ever rankling there, and reminding him of that termination of his own existence of which he will not think. I should be interested inexpressibly to know his history."

In no part of the book does Mdme. Bunsen appear to greater advantage than in the chapters which describe the last year in Italy: the dignity with which she met the disfavour shown to her husband by his Government and the Prussian Court, and her noble conduct during the cholera-time at Rome, reveal her at her best. When we come to the second volume, and the pages that deal with the life at the Prussian Legation in London, we are upon ground which has been fully worked in the Bunsen Memoirs, and which therefore is perhaps less interesting than other parts of the book. Socially, indeed, the Bunsens' English life was a triumph; there was nobody of any distinction in London whom they did not know; but perhaps on account of this very thing, of the crowd and hurry that London life in such circles is and was, we are less attracted to the picture. The sympathetic scholar and his home-loving and book-loving wife interest us more in the neighbourhood of "the idolised Capitol," or in the literary tranquillity of the after-years at Heidelberg. It is of the life in the charming villa on the Rhine that many of Bunsen's still surviving English friends will retain their most pleasant recollections; and it is from the letters written during the period which it covers that we get what is perhaps the most complete impression of Baroness Bunsen. She talks of "the consciousness of unutterable relief" with which she reads in *Galignani* accounts of the balls and drawing-rooms at Buckingham Palace, and feels that now at least she need not dress and appear at them. Retirement meant leisure for family life and for reading; and, accordingly, we have throughout the letters from Heidelberg constant references to the new histories, the new books of controversy, even the best new novels. Macaulay she cannot criticise; already in 1849 her one feeling towards him has been gratitude, "obligation to him for giving me ten reasons where I had one before for holding opinions I have long held;" and her note on his death in 1860 is truly appreciative both of the historian and the man. She "longs to read Froude;" she is "deep in Gervinus;" Carlyle's *Frederick* "occupies her thoughts as ever"—and all this, and much more (for Schleiermacher's mysticism and Protestant controversy and Renan's *Vie de Jésus* exercise her as powerfully as the historians do), all this as her seventieth year is fast approaching. In 1860, at Bonn, came the death of Bunsen — with what accompaniment of shock and grief to his widow may best be seen from the letters to her son Theodor and her daughter Emilia. The Bunsen Memoirs, called by Bunsen himself "the history of our common life," were "the labour and the comfort of the next few years." She lived on till 1876 at Carlsruhe (going there in 1862 "to take care of a set of motherless babes," the five children of her daughter Theodora, who died in that year), and passing her last summers at Herrenalb, a summer-house in the beautiful Albthal, in the Black Forest, surrounded, it need not be said, by the loving care of her children and grandchildren, and the centre of a circle of friends that extended almost over Europe.

Mary A. Ward.

Correspondence of the Family of Hatton, being chiefly Letters addressed to Christopher, first Viscount Hatton, A.D. 1601–1704. Edited by Edward Maunde Thompson. In Two Volumes. (Printed for the Camden Society.)

The Hatton Manuscripts in the British Museum, from which this collection of letters has been obtained, have already supplied Mr. Maunde Thompson with one interesting volume for the Camden Society, published nearly three years ago, and duly noticed in these columns (see Academy, April 22, 1876). In the correspondence of Humphrey Prideaux with John Ellis, which formed the contents of this first volume, the interest was almost solely centred in Oxford and its life in the seventeenth century; but the picture presented to us was an entertaining one, and its value as a contribution to social and personal history very great. The two volumes now before us claim notice on somewhat different grounds: their relation with general history is more marked, for much of the correspondence printed in them was written by men prominent in the public events they narrate.

The reign of Charles II. is not an attractive one to the patriotic historian, and it is not to be wondered at that no complete history of it has been attempted in modern times; thanks, however, to the numerous readable diaries, collections of news-letters, general correspondence, &c., no period is better known to the ordinary reader. These Hatton Papers may be regarded as one more contribution to the mass, for, though the letters printed cover the whole seventeenth century, the large majority of them are dated between 1660 and 1685. Before we notice the letters themselves, a few words on the writers and receivers of them will not be out of place. Sir Christopher Hatton, of Kirby, cousin of Elizabeth's Chancellor, and inheritor of his estates on the death of Sir William Newport-Hatton in 1597, contributes the first, a love-letter, addressed to his future wife, Alice Fanshaw. His son, also called Christopher, was raised to the peerage in 1643, and made Governor of Guernsey at the Restoration. Lord Hatton was married three times; his first wife, Elizabeth Montagu, of Boughton, being killed in the explosion of the powder-magazine at Cornet Castle, Guernsey, struck by lightning in December 1672. To him nearly all the letters printed in these volumes were addressed. His chief and most entertaining correspondents were his brother Charles and Sir Charles Lyttelton. The memory of the latter is worth preserving were it only for his letters to his friend Lord Hatton, which fill three thick volumes in the British Museum, and reach from 1654 into the reign of Anne; but his public life presents also some claims to notice. A descendant of the famous Judge Lyttelton, he was born at Hagley about 1630, and as a boy bore arms within Colchester during the

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siege. Until the Restoration he lived in France and Holland; in 1661 he succeeded Lord Windsor as Governor of Jamaica. His own fortunes were not improved by his office, but his activity did much towards the settlement of the island, and the town of Port Royal was built in his time. On his return to England many public appointments were granted to him; these were all resigned after the Revolution, when he refused the oaths of allegiance, and retired to a country life at Hagley. His long career did not end till 1716. The Grammont Memoirs call him *sérieux*, and Evelyn writes of him as an honest gentleman and soldier.

Many of these letters are of course simply news-letters, but, as their editor justly remarks, they are of value as showing the impression that passing events made upon the minds of the writers, and, though little new historical matter can be gathered, the reader follows with interest the record of occurrences from day to day. Being printed exactly as they stand in the original in the matter of spelling and contractions, some letters, not otherwise noteworthy, afford much amusement as illustrations of the state of education at the period; those written by highly-born ladies, especially, fully bear out Macaulay's estimate of the low state of culture of the female mind in the seventeenth century. In marking passages for extract we have chosen those illustrating personal or local history and manners rather than references to great events, which, indeed, have little new light thrown upon them. Thus we have Mistress Elizabeth Bodvile writing of her matrimonial chances in the following terms:—

"I am to bee marrid to my Lord Lichfield, and Mrs. Shruly is to have my Lord of Worwike, hee might bee a widdo within a very short time, for hee had like to have made a sivilel retreat the other night, but that God spares him still for a better intent, which is, to have mee, for all I am to be marrid. But I shall saive the parson a labor and have nobody, which is best; without I can have him, that I may not bee troubeled long with him."

In a second letter, the same lady writes:—

"Heare is nuwes that a yong lady in Chambridgshier has drounded her selfe for love, they say; but more fool shee, for that is but cold love, my thinks. Shee thru her selfe into a well and the water was not deepe enufe, and they say shee was starvd to death. . . . Pray doe not you be desparat and dround your selfe in a well to, for you know as long as there is life thers hopes."

Many curious ideas and twisted forms of expressions used by Lord Hatton's female correspondents might be culled to illustrate Swift's *Art of Polite Conversation*, and testify to the truth of that well-known picture of the succeeding generation. Charles Hatton, writing under date July 13, 1671, describes the irruption of a mad cow into Westminster, which, having tossed several persons in King Street, and—

"Coming into ye Palace Yard towards ye Hall gate, several personns drew their swords; others endeavoured to seise upon ye officers staves at ye doore, to defend themselves wth. Those in ye hall, who saw ye bustle and swords drawn, were afrighted, and some cryed out ye fifth-monarchy men were up and come to cut ye throats of ye lawyers who were ye great plague of ye land. Some flung away their swords, y^t they might not seeme to make any defence; others their periwiggs, y^t that they might appear to be ye meaner persons; ye lawyers their gowns; and y^r friend, Serjeant Scroggs, who of late hath had a fit of ye gout, wase perfectly cured, stript himself of his gowne and coife, and with great activity vaulted over ye bar, and was presently followed by ye rest of his brethren."

The Sergeant here named became a few years later the dissolute Chief Justice Scroggs; and the writer of the letter married his widowed daughter, Elizabeth Gilby. It is probable that very few of Scroggs's own epistolary efforts are extant, so that it is the more notable to find three specimens of them among the Hatton papers; these, written from Weald Hall in 1673, are chiefly concerned with wine and the drinking of it, but his treatment of the theme shows such kindly humour that, with the editor, we would gladly have more of them.

The successful action in 1676 of Lord Shaftesbury against Lord Digby for libel, by which he recovered 1,000*l.*, led, it seems, to many similar actions, though on much more trivial grounds.

"Y^e Marq^s of Dorchester sues a man for saying, to one y^t s^d ye Marq^s was a great physitian, y^t all men of ye Marques his yeares were either fooles or physitians. And my Ld Mohun hath an action against one for saying y^t he wase good for nothing but to sit in ladyes chambers and thred their needles; and my Ld Peters hath brought a double action against one, ye first for saying he wase a pimpeing L^d and no gentleman, ye other for saying, if he wou'd leave out ye latter words, he would prove ye former."

As of interest in the history of art, we gather from these volumes that Sir Charles Lyttelton, when breaking up his London house, writes to Lord Hatton in January 1692 that he has a good many pictures by Sir Peter Lely, which he is told will not yield anything like what they cost, and he doubts "those of more esteeme will not be very ready money, unlesse mitily undersold" at a time when there were so many auctions of the best collections, that of the Duke of Norfolk (then busy with his divorce case) among them. Two months later Lyttelton writes that he has a very good copy of "Ch: ye 1st upon ye white hors. Y^e originall is Vandike and ye copy Remee," for which fifty pounds will be the lowest price. In April he writes that he had but a poor market at the auction, and had not sold above five or six pictures. On other portraits by Vandyck we have some interesting remarks of an earlier date than the above. In 1676 Charles Hatton writes to his brother that the pictures by that artist of the Queen, Prince Rupert, and Lord Dorset, which have apparently been undergoing some process of restoration, are nearly ready, adding:—

"I dare not hazard them in my little house, least ye sea coale smoke this winter shou'd spoyle them. Had ye Queen's picture hung a little longer at Thanet House, it wou'd have been quite spoyled, for ye cloth wase primed wth tobacco pipe clay, and it wou'd have pilled all of. As soon as the durt was wash'd of, ye cracks appeared. But Mr. Baptist engages he hath secured it for ever. He highly admires my Ld Dorset's picture, sath it is every stroake of Van Dyke and of his best painting; and ye priming of ye cloath is very good. Van Dyke was very neglectfull in ye priming of ye cloths he painted on. Some were primed wth water colours, as ye fine crucifix at Mr. Lillyes [Lely], some wth tobacco pipe clay, as ye famous picture of ye late King and Queen, at Whitehall, wch is now almost pilled of, and ye Queen's picture; but y^t is now secured."

The growth of the metropolis since these letters were written is well illustrated by a paragraph in one by Charles Hatton, dated from a house in Stratton Street, Piccadilly, from whence, he says, they have so great a prospect into the country out of the parlour window that they can plainly see the hounds as they hunt in the adjacent fields, and hear the sound of the horns and the cry of the dogs. We have other matter in abundance pertaining to London topography, including a record of two disastrous fires in the Temple: one on the Sunday night preceding January 28, 1679, when Pump Court was "all burnt downe, and all behind the Divell Tavern, they say 200 houses." Sir Francis Winnington's writings were lost, as well as Elias Ashmole's fine collections of medals; and Lord Feversham, of later fame as the incapable general of James II., nearly killed by the fall of a piece of timber on his head. The second fire is described in a letter of William Longueville dated August 7, 1683; two staircases were "most suddainly burnt," and no deeds, money, clothes, or anything but lives, could be saved.

"Sr Thomas Robinson, our treasurer, leaping out of his window one paire of stayers, was bruised, being grosse; so y^t wth in an houre hee dyed, and was just now buryed. Hee had an iron chest now found, and ye gold and silver in it melted thought neere 10000*l.*, and his office Ld Pemberton hath 6000*l.* to take for it. . . . This was below the King's Bench buildings."

On January 14, 1680, the roof of the Tennis Court in the Haymarket fell down; Sir Charles Sedley had his skull broken, and Sir George Etherege and others were dangerously hurt. The retort of Sedley's daughter on Queen Mary, for her indifference to the fate of her father, King James, is thus told by Hatton:—

"The Countess of Dorchester lately went to visit a certain lady, who received her very cooly; upon wch ye Countess told her she wase much surpris'd: 'For,' said she, 'if I have broke one commandement, you have another; and what I did wase more naturall.'"

The price of provisions in April 1692 was very high. A loaf of bread had risen in cost from 9*d.* to 1*s.*, beef was 3*d.* a pound, and mutton 5*d.* The account given of the weavers' riots in August 1675 is remarkable as showing the trades-unionism of the time. The ordinary London weavers first fell upon the French weavers, pulled down their houses and burnt their looms, and then attacked each other, those who worked looms without engines taking part against those who had looms with engines,

"pretending y^t one man with an engine loome can doe more worke in one day than 10 men wth loomes without engines, and y^t therfore ther wase thousands of weavers y^t, for w^t of employment, were ready to starve, and y^t they had rather venter hanging than starving."

Few of the letters printed are better worth reading than those of Sir Edmund King, the physician. In one he describes the last days of Robert Boyle; in another the "frightfull earthquake" in London one Thursday in September 1692, when the Exchange in Cornhill was heard to crack, the people ran out of their houses in great distraction, and in many places "ye corner

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houses in ye streets were seperated from ye adjacent houses;" while the effects of it were felt as far as Canterbury and Cambridge. More damage, however, was done to London by a terrible storm in February 1699, from which few houses escaped; many persons were killed, and "very many great trees in St. James's Park, Moorfields, and Gray's Inn Walkes" were torn up by the roots.

Mr. Thompson's annotations and comments give the volumes a value which is quite independent of the text. The pains taken to identify many persons referred to must have been very great, and the information gained by much research is conveyed in the most concise terms. Anyone going over original papers of the same period will often find himself saved much trouble by a glance at these notes. J. J. Cartwright.

A Memoir of the Rev. John Russell, and his Out-of-door Life. By the Author of "Dartmoor Days," &c. (R. Bentley & Son.)

Among the living worthies of Devon few are more widely known, none more affectionately regarded, than the subject of this biography. All who are fond of out-door sport throughout the kingdom, and certainly every visitor to the West of England, must have heard a hundred stories of "Jack Russell," as he is familiarly called, everyone of which (however apocryphal some of these good things are) redounds to his credit. He must be a genuine man and greatly loved by his fellow-men round whose name so many good-natured anecdotes and unowned traits of humour are wont to crystallise. Malice, envy, and petty spite, at all events, will not be disturbing elements in his composition. He will be blessed with troops of friends both high and low, and by the attractive kindliness of his disposition will not only conciliate the goodwill of those not included in the circle of his acquaintances, but may haply win some regard from the careless for the abstract virtues which he embodies. If such a one, moreover, be in holy orders and minister diligently to a remote country district, carefully attempting to practise what he preaches; if he be conscientious, upright, and forward in all good works, who shall say that he does not deserve, in spite of the sage's aphorism, the dreadful honour of having his biography written and being called happy before his death? These reasons will go far to warrant the publication of this Life of the Rev. John Russell.

But it is mainly as a mighty hunter, the most skilled and indefatigable hunter of Western England, that Russell's fame is most widely known. On the general question whether under any circumstances a clergyman should hunt, much more keep hounds, there is no need here to enter. Public feeling at present sets strongly against the practice. Though its advocates may take their stand upon the advantages of the violent exercise it provides, accumulate precedents, and argue that it is irrational to decry hunting and allow other out-door sports to the clergy, it is indisputable that in most cases the scandal to which it gives rise must far outweigh its advantages in the eyes of sensible, not to say earnest, men. But Mr. Russell is a survival from an extinct race of clerical centaurs. His father was rector of Iddesleigh in North Devon, kept a pack of hounds, and was, it has been recorded, "the boldest hunter in the county." Only forty years ago, as the author of this Memoir reminds us, "it is no figure of speech to say that there were probably a score of clergymen who had packs of their own in the diocese of Exeter, three of whom kept foxhounds only, while the others hunted nominally the hare." From his earliest years young Russell displayed the tastes for which he has ever since been renowned. At his first school he signally vanquished the bully of the small boys. Under Dr. Richards at Tiverton—the only man, Russell said in after life, whom he ever feared—he narrowly escaped expulsion for keeping a scratch pack of four and a-half couple of hounds, the goodwill which the farmers bore him being testified by such messages as the following, which one sent him in the vernacular: "He'd a got a hare sitting in fuzzy-park bottom, and ef Maister Rissell wid on'y bring up his cry, he'd turn un out, and they'd have a rare crack o' hunting sure enow." Before he left Tiverton Russell won a medal for elocution, and a scholarship of 30*l.* per annum; this latter sum, when he first received it, characteristically enough he spent on a horse, and was of course cheated in his bargain. Passing in 1814 to Exeter College, he was free to indulge his genius for boxing and hunting to the full extent of his limited means. During the same year he saw the death of his first stag on Exmoor, where so many of his laurels were hereafter to be gathered. After duly taking his degree he was ordained to the curacy of George Nympton, in his beloved Devon, and at once established his fame as a hunter in the neighbourhood. But it is with Swymbridge and Landkey that his name is mainly connected by his friends. He was presented to this chapter living by the Dean of Exeter in 1833, and at present flourishes there at the green old age of eighty-two, still as untired a hunter as in his most vigorous days. In his first curacy he kept a pack of otter hounds for six years, acquiring perfect skill in this difficult branch of the chase, and in a couple of seasons killed no less than thirty-five otters in the neighbourhood. But his ambition for the art of venerie was not quenched until he collected a set of hounds with which he chased hares and foxes to his heart's content and the delight of the whole country-side for many years, resigning the pack once in deference to friendly counsels, but again resuming them, until he finally parted with them in 1871 to Mr. H. Villebois, of Norfolk celebrity. At the outset of his career as a master of hounds, Russell found a strong prejudice against foxes existing in North Devon. They were shot down by the farmers without mercy. Indeed, in some parishes the church bells were used to indicate to the natives that a fox had been tracked down, and they must assemble to destroy it. The kindly and politic powers of Russell very soon worked a revolution in this illegitimate mode of killing foxes, and ere long all the gentry and farmers of the West were proud to call themselves his friends, this gratifying feeling continuing, but with intensified affection, to the present day. Of late, however, Russell has been most celebrated in connexion with the chase of the wild red deer on Exmoor. What this sport implies the reader will find in Mr. Collyns' *Chase of the Wild Red Deer*, and in the enthusiastic accounts of it which Kingsley and the late Major Whyte-Melville have left. We shall venture to sum up Russell's exploits with Mr. Bisset's pack in the words which our biographer quotes from its old huntsman, Arthur Heal.

"I have been," he says, "twenty-two years with the staghounds, and scarcely once knew him fail being out every day during the stag-hunting season, no matter what weather or what distance to cover. Very rarely but what he starts from his own place in the morning, goes to the meet on horseback—perhaps twenty to twenty-five miles—rides the chase all day, and home again the same night; sometimes thirty or more miles, doing it all in the saddle. He generally sees the finish. During the past season 1877, he has followed hounds just as well as when I first knew him."

A perusal of the varied fortunes of Mr. Russell's different packs shows that he is no mere "hunting parson," but that he possesses qualities of generalship and courage which would have secured him eminence in any profession. He seems never to have made an enemy, and even when he differed from an opponent (as in the case of the late bishop of his diocese), he invariably secured respect. Numerous anecdotes of his prowess as a hunter, and the friendships he has formed until his name has become a household word in Devon—including his visit to Sandringham, when he danced out the old year 1874 with the Princess—will be found in this biography. They will not bear transplanting from the rich Devon soil, but all testify to Russell's unaffected kindly nature, his instinctive uprightness, his attractive geniality, and the warm feelings for him which his *bonhomie* and abundant fund of native humour call forth in all who are fortunate enough to have made his acquaintance. We shall never forget the pleasant hours of a long railroad journey from London to the West of England, during which his inexhaustible stores of anecdote and irrepressible good-nature beguiled the weary miles, and at once gave the key to the secret of his great popularity. But it would leave a wrong impression if the higher side of his life as a clergyman were here omitted. Russell is irreproachable in all the duties of his sacred calling, a favourite and impressive preacher for the charities of the West, as popular with the gypsies of his native hills as was Kingsley with the Bagshot wanderers. During his incumbency Swymbridge has been severed from Landkey, new schools have been established and endowed, a chapel of ease built at a neighbouring hamlet with money mainly collected by his own exertions; instead of the alternate morning and evening services which he found at the two villages on his induction, he has now set on foot four services every Sunday at Swymbridge alone. As a representative clergyman uniting the manners of the past with the energy of the present generation of

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Churchmen, Russell's life well deserves to have been written.

With regard to the manner in which the biographer has performed his task, it is not much to our taste. The style is fulsome, verbose, grandiloquent. With the *lues Boswelliana* strongly developed, he "throws his tongue" like an unrated North Devon fox-hound, running off the scent to a quantity of details which might well have been omitted. Perhaps the fact of the book having been written chapter by chapter for a sporting magazine may account for some of its prolix features. There may be readers who delight to meet Terpsichore, Dian, Aristaeus, and Eurydice when hunting on Exmoor; but most men would be satisfied with heather and modern mortals. What Johnson said of a certain Sir John Dalrymple—"his style is the mere bouncing of a schoolboy: great He, but greater She"—reminds us of this biographer. Nor can we commend the illustrations of the book. But no purple patches and classical frippery can hide the athletic form and kindly features of "Jack Russell;" the irrelevancy and sentimentalism of many of these pages luckily cannot, any more than the lapse of years, stop the beating of his warm heart within them.

M. G. Watkins.

NEW NOVELS.

An Eye for an Eye. By Anthony Trollope. In Two Volumes. (Chapman & Hall.)

In This World. By Mabel Collins. In Two Volumes. (Chapman & Hall.)

Black, but Comely. By G. J. Whyte-Melville. In Three Volumes. (Chapman & Hall.)

Love Loyal. By Mary C. Rowsell. In Three Volumes. (Hurst & Blackett.)

Mr. Anthony Trollope continues in one of his perverse fits. When he wrote *Is He Popenjoy?* the other day, he deliberately went back into that unpleasant manner which makes *Miss Mackenzie* and *The Eustace Diamonds* among the less agreeable of his works; but in *An Eye for an Eye* he has barked back much further, and returned to the tone and spirit of one of the very earliest, and quite the most distasteful, of his writings, *The Macdermotts of Ballycloran*, published so long ago as 1847. Like that pre-eminently painful story, the present one is made up of three elements, seduction, murder, and insanity; and though Mr. Trollope has endeavoured to give it a purpose in teaching lessons against the viciousness and cruelty to which mere sensuous self-pleasing leads up, and against the unhealthy conventional morality which sets up a different standard for men and women, and which also regards profligacy and bad faith as far more excusable than an unequal marriage, yet the excellence of his motive does not make the story a whit more satisfactory to read. The scene lies half in England and half in Ireland, but the Irish portions have none of the freshness of recent observation and familiarity which appears in the *Kellys and O'Kellys*, and in a less degree in *Castle Richmond*. They are studies from memory after a considerable lapse of time, and neither outline nor colouring is as good as of old. Mr. Trollope cannot write anything, however, without displaying some artistic faculty and literary adroitness, and there are good portraits as well as telling scenes in the book. But while he is perfectly successful when inspiring us with contempt for his too facile hero, he does not win our sympathies for his victim; for he places her in such a position, and with such protectors and advisers, that she must of necessity have had full and fair warning of the risk she was running, and ample shelter against it; so that neither ignorance nor friendlessness can be pleaded on her behalf, and her blame in the matter is at least equal to her seducer's. As regards the parish priest who champions her cause against the man who has broken his promise of marriage to her, insisting on its binding character, the young gentleman would have had the best of the argument with his reverence if he had known that St. Alfonso de' Liguori, now the most accredited Roman authority on moral questions, after formally summing up the conflicting arguments, lays down that no man who has seduced a woman under promise of marriage is bound to keep that promise, even if confirmed by an oath, if the match be one which his family regards as disgraceful (and in the novel the girl's father is a drunken ex-convict), because it is then null and void, as being in an unlawful matter (*Theol. Moral.*, IV., v., 644). It is therefore improbable, on the face of things, that such a method of championship would have been in fact adopted, an error in local colouring not to be expected from so skilful and experienced a novelist. We hope that Mr. Trollope will come back before long to his own better self, and be to us as the hierophant of Barchester and the whip of Downing Street once more.

In this World—a novel reprinted from the *University Magazine*, and by a young lady who has an hereditary right, derived from both parents, to disport herself in literary fiction—has some clever portraits and some very well-drawn scenes, but, as a story, does not cohere sufficiently, nor possess any clearness and sequence of plot. The chief character—a young lady-physician of great personal gifts of beauty, intelligence, and activity, who has made a love-match with a fashionable doctor whose professional training is not quite so abreast with the latest medical science as her own, and who comes into collision with several of his professional prejudices—is very brilliantly sketched indeed, whatever may be thought of the inherent probability of the character; and Miss Collins, if we do not mistake, has imitated a practice of her father, who used to bring an ideal figure of himself, as conceived by himself, into most of his novels; for, unless we are greatly deceived, Coventry Silburne, in the book before us, is designed as a portrait of Mortimer Collins, as a daughter would desire him to be seen. But, as we have said, the narrative is faulty in construction, there is much left obscure which ought to have been explained, and a number of threads are still left dangling loose at the close of the book. Next time, let Miss Collins compose her plot in its entirety before she begins on scenery or dialogue, and take care that each chapter shall do its full share in developing the story, instead of merely containing a situation to make it telling when read separately at a month's interval from the previous instalment.

Black, but Comely is so clever a story that its perusal will renew the sincere regret which attended Major Whyte-Melville to the grave, and this time with the selfish thought of our own loss in the removal of so pleasant a story-teller. The heroine of this posthumous work is a handsome gipsy adventuress, akin in disposition, albeit not in race, to the crowned queen of all such personages, Becky Sharp herself. The likeness does not stop here; for she marries a Rawdon Crawley, and has a Lord Steyne dangling after her. Like Becky, however, she has also a good side to her character; and, unlike her, she allows this good side to come uppermost at the last, after a variety of experiences during which it has been steadily kept under. There are several vigorously sketched scenes scattered all over the book, such as the gipsy camp, a couple of races, where the author is specially at home, and some *vers de société* which are better than the average of such productions, though we are not prepared to rank them with Mr. Frederick Locker's or Mr. Austin Dobson's. Altogether, *Black, but Comely* belongs to its regretted author's more successful books, and will help to enhance the well-earned reputation he left behind him.

Miss Rowsell has sinned against probability in a very serious way when telling her story. She puts it into the mouth of an English traveller, who hears it at first hand from the Superior of an Alpine hospice, its subject being the love-tale of a young novice in the brotherhood, whose appearance and gestures attract the traveller's close attention. The Englishman has been all but frozen to death in a *tormento*, and, after a nap of twenty-four hours at a stretch, he naturally feels a little wakeful when it is time by the clock to go to bed again. Accordingly, he sits up before his bedroom fire, and the Prior keeps him company, being easily led on to speak of Fra Basilio, and, according to the well-known custom of dignified and experienced Italian ecclesiastics, to tell an entire stranger all the most private affairs of a member of his community. And in this one session, the Rev. Father Girolamo (who, by the by, contrives to bring little fragments of Goethe, Longfellow, the *Daily Telegraph*, and similar appropriate matter into his very un-Italian talk) discourses without a break through 568 pages, which, at the swift rate of one minute per page—a good deal quicker than talking is carried on—means nine hours and a-half of steady monologue. In the course of this, moreover, he introduces long private dialogues between the personages of his story, minutely detailed, and which it was impossible for him to have known anything about; while the English traveller performs the still more wonderful feat of accurately reporting them from memory, without having taken them down in shorthand from the Prior's dictation—more wonderful, because the first narrator might have been drawing on his imagination alone, but the second merely professes to repeat what he has heard. All this is a clear blunder in the machinery of the book, and damages its pro-

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bability too seriously for remedy. There is a short break, it is true, near the close of the second volume, which lasts some way into the third, but Fra Girolamo talks away once more through 227 pages of the third volume, reported with the same precision as before. Apart from this cardinal error of construction, the idea of the story is a clever one, and several of the incidents are exceedingly well worked up, while all the leading characters are strongly individualised. Had it been told in the third person throughout and the unities thus been better preserved, it would have taken a very fair place among the novels of the season, and it has stuff enough in it to warrant the expectation of better work next time; one token of which, let us hope, will be the absence of such an inscrutable sentence as this: "But then I had my reward when I returned and found my shekinah swept and garnished" (!!). Richard F. Littledale.

SCHOOL-BOOKS.

We have already expressed our opinion about the general design of the "Pitt Press Series." We doubt whether it is any part of the duty of a University Press to publish school-books, and we doubt still further whether a university is justified in using the necessity of its examinations to secure a circulation for the books it produces. However, passing by the question whether these books ought to exist at all, there can be no doubt that they are extremely well edited. The first on our list is Cicero's oration *Pro Archia*, edited by Mr. J. S. Reid, of Christ's College, Cambridge. It is an admirable specimen of careful editing. An Introduction tells us everything we could wish to know about Archias, about Cicero's connexion with him, about the merits of the trial, and the genuineness of the speech. The text is well and carefully printed. The notes are clear and scholar-like, while two Appendices examine some arguments against the reputed authorship of the speech and some minute points in the text. The arrangement of the second Appendix is especially good. It is divided into several heads devoted to orthographical and other variations, so that not only does each passage receive its full comment, but the comments are brought together so as to form a connected treatise. A complete Index closes the whole. No boy can master this little volume without feeling that he has advanced a long step in scholarship. Mr. Arthur Sidgwick gives us the eighth book of Ovid's *Fasti*. It is eminently good and useful, although a work of less labour and learning than Mr. Reid's *Archias*. The Introduction is singularly clear on the astronomy of Ovid, which is properly shown to be ignorant and confused; there is an excellent little map of Rome, giving just the places mentioned in the text and no more; the notes are evidently written by a practical schoolmaster; and an Appendix contains a scheme of the subjunctive mood which makes its uses very clear and intelligible to the learner. Mr. Pretor's *Anabasis*, Book I., is, perhaps, a little less satisfactory. There is no Introduction, and the notes, although full and adequate, are not specially adapted for the audience to which they are directed: they smack rather of the Cambridge lecturer than of the patient schoolmaster. We think that many of the notes would be superfluous for young scholars, and that many others would neither be understood nor remembered. The indexes are good, and so is the map. The promise of an Appendix upon the Median Wall (p. 76) is not fulfilled. Mr. Reid's *Pro Balbo* is marked by the same qualities as his edition of the *Pro Archia*, but is apparently intended for more advanced scholars. Lastly, we have Mr. Peskett's edition of the seventh book of Caesar's *Gallic War*, the work of a young and promising scholar. Mr. Peskett has done his work well; but he will probably improve as an editor by more experience in teaching. His Historical Introduction is scanty and lifeless, and his notes are somewhat timid and jejune; but he has taken great pains with the archaeology of his subject, and gives us two excellent plans of Gergovia and Alesia. It would be well if he had followed Mr. Reid's example, by putting his textual criticisms into an appendix by themselves.

Passing from what may be considered official publications to those of private enterprise, the first which claims our notice is *Stories in Attic Greek*, by F. D. Morice (Rivingtons). The plan of the book is admirable. It is intended to serve as a first Greek reader, and to take the place of Xenophon. The stories are partly selected from Aelian, Apollodorus, and other similar writers, and partly composed for the occasion. The learner is assisted by a number of ingenious devices. The augments and prepositions in the text are divided from the stem by hyphens, so as to make the words easy to look out. The text is preceded by admirably prepared Hints to Beginners, which tell the learner in easy language all he need know about stems, augments, compound verbs, proper names, &c. The Hints on Construing are excellent, and are the best remedy against the use of a translation. The Vocabulary at the end of the book is full of instruction, and the notes are sufficient and clear. Such a book, thoroughly mastered, should lead the learner by easy steps from his grammar to his Thucydides. The *First Greek Reader* of the "Clarendon Press Series," by Mr. Rushbrooke, is intended to meet the same want as Mr. Morice's work or even to precede its use. We do not think it nearly so good. The style of the book is terribly solemn and cumbrous. Before a boy has learned to construe a single sentence of four Greek words he is told all about subject, predicate, tense-form, verbal-stem, noun-subject, adjective-predicate. The words all occur on page 2; before page 125 we are led into the secret sanctuary of metaphysical syntax. The Hints for Translation are a strange contrast to Mr. Morice's Hints on Construing. The miscellaneous extracts begin with a number of dull sentences, and end with "The Choice of Hercules." The Glossary is full, but not nearly so bright and instructive as Mr. Morice's. Compare, for instance, the article αὐτὸς in the one with αὐτὸς in the other. The Greek type is too small for young learners.

Mr. Fowle has already attained an unenviable notoriety by his elementary school-books, which we have before reviewed in these pages. His *First Eton Greek Reader* (Longmans) is as bad as the others. The first extract is called "The Gnat and the Ox." It contains the following sentence: εἰ βαρῶ σοῦ τὸν τένοντα ἀναχωρήσω. This is very strange Greek to offer to little boys at the outset of their studies. But in the notes εἰ βαρῶ is translated "if I weigh down," a fact which any dictionary would have explained. No reason, however, is given why εἰ should be used rather than ἐάν, and not a word is said about τὸν τένοντα. Now, this is a word which is extremely hard to construe. Does Mr. Fowle know what τένοντα means? and if so why does he not say? If he does not know he need not be ashamed, because many far better scholars than himself would be in the same predicament. Mr. Fowle explains in his notes what needs no explanation, and does not explain what neither learner nor teacher is likely to understand. Many of the notes are really absurd. Mr. Fowle treats the parts of speech as if they were animals in a menagerie and he was the showman: "ἤσθιε, *imperf. from* ἐσθίω. *This verb will bear very close attention*" (p. 35); "ἀκούσας. *Notice* ἀκούω *taking a gen. case after it, which audio in Latin does not do*" (ib.); "τρέχειν, *one of the very irregular verbs*" (p. 41); "ναῦν, *a most irregular subst.*" (p. 56); "ἐμφανής *really means 'manifest.' Here it had better be translated 'famous.'*" As if one should say "This is really a dromedary, but here you had better call it a camel." The very first note runs thus:—"βόος *gen. from* βοῦς. *Look the word out carefully, it is an irregular substantive. Bos is also irregular in Latin.*" On extract xiii. we find:—"τῇ δ' αὐτῇ ἡμέρᾳ. *Notice the iota subscript; it shows that it is the dative case.*" Ought not the boy to have learned the Greek dative before?—if he has not, is this the way to teach him? Why does this remark occur here, and not on iv., v., vii., x., in all of which extracts there are datives with iotas subscript? On ἴστε we are told: "*To go through this irregular tense see 'S. and E. G. B.,' p.* 55, *or any Greek Grammar or Lexicon.*" What idea would "S. and E. G. B." convey to the young learner's mind? and if any grammar or lexicon will give the information, why refer to "S. and E. G. B."? There is a marvellous note on p. 58:—"ὀλίγα δὲ ὅσα, *κ.τ.λ., but the little whatever they left they left full*," &c. If Mr. Fowle will look in any Greek lexicon he will find that ἀνάπλεα means "infected," and not "full" in this sense. But we cannot waste more time on Mr. Fowle. We only hope that the difference in scholarship between this book and Mr. Morice's is no measure of the difference in scholarship between Eton and Rugby. Oscar Browning.

NOTES AND NEWS.

We are glad to be able to announce that the volume of selections from the literary correspondence of the late Macvey Napier, Esq., for many years editor of the *Edinburgh Review*, which was printed by his son more than a year ago for private circulation, is to be published before long by Messrs. Macmillan and Co. The universal feeling among those who saw the volume was that a collection of such unusual literary interest should not be withheld from a wider public. Mr. Napier has added some fresh letters from Lord Brougham, Lord Macaulay, Thomas Carlyle, and other important contributors.

Messrs. C. Kegan Paul and Co. have in the press a collection of the letters written by the late Mr. Joseph Kay, Q.C., on *Free Trade in Land*. The volume has been called for by a large circle of literary and political friends of the author, who had hoped for great results from his knowledge and labours in connexion with the question to which he had given so much time and attention.

Messrs. Macmillan and Co. have in preparation a popular *Life of Victor Emanuel, First King of Italy*, by Miss Georgiana S. Godkin.

Messrs. Griffith and Farran will shortly publish a work entitled *Stories from First English Literature, with some Account of the Origin of Fairy Tales, Legends, and Traditionary Lore, adapted to the Use of Young Students*. The main object of the writer, Miss S. J. V. Dodds, has been to give an account of the English authors who wrote before the era of printed books, and thus to encourage in the young an early love for historical knowledge and research.

Prof. Stanley Jevons has prepared a new and very thoroughly revised edition of his *Theory of Political Economy*, which will shortly be published by Messrs. Macmillan and Co.

We have received the prospectus of a new quarterly periodical to be called *The Philosopher*, which is intended to be "the exponent of Platonism and Mysticism, the organ of communication for those of our generation who are disposed to the study of Divine Philosophy, and the vehicle of the profoundest thought of this and past ages." Messrs. Trübner and Co. will be the London publishers.

It is proposed to issue by subscription *Legends and Myths of the Indians of British Guiana*, col-

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...ted and edited by the Rev. W. H. Brett, Rector of the Parish of the Holy Trinity, Essequebo. The work will consist of five parts, each illustrated with two designs drawn by Mr. Brett. The first part will contain the Arawaak Legends; the second, the Warau; the third, the Caribi; the fourth, the Accawai. These may be termed national collections, showing the mythology of each tribe, and what little they know, or think they know, of their own history: they were practically confined to a separate class, like the sacred "runes" of the northern nations, or those mysteries only lawful for certain Druids to repeat. The "Fanciful Legends," contained in the fifth and concluding part, are of a more miscellaneous character, and are familiar to the half-breeds, or, as they are locally termed, "Bovianders," as well as to the aboriginal Indians. The whole will make a volume of about 200 pages, printed in clear type, on good paper, bound in cloth, at the price of half-a-guinea per copy, and will be sent to press as soon as 200 copies are subscribed for, or an equivalent amount guaranteed. It will be issued from "The Gresham Press," of Messrs. Unwin Brothers, Oxford Court, Cannon Street, E.C., to whom the names of intending subscribers may be forwarded; or to the Ven. Archdeacon Jones, M.A., Houston Villa, Craven Road, Reading; or to Mr. William Walker, 48 Hilldrop Road, London, N.

Among curiosities of almanac literature for the present year we have received an *Almanaque Bilinge (Erderaz eta Eusqueraz) para el año de* 1879 (San Sebastian: Baroja). This includes an opera in three acts, in Basque and Spanish on opposite pages, entitled "Pudente," by Serafin Baroja. The action is laid in the mines of Baetica in the time of Trajan. The verses are written throughout to Basque airs, the name of which is given in each case; and the piece thus furnishes almost an index to Basque popular music.

A new periodical entitled *O Positivismo* has been started at Oporto.

Karl Blind's "Recollections of Mazzini's Views on Russia and the East," the first part of which has appeared in the *International Review for January*, will, after its conclusion in the February number, be published in pamphlet form, as well as in a German version.

Samuel Butler's *Erewhon* has been translated into German under the title of *Ergindwon: oder Jenseits der Berge.*

Liszt's scattered literary essays are about to be collected and published by Lina Ramann.

The annual Congress of German Naturalists will meet this year at Baden-Baden.

The Englishwoman in Turkey, by "A Consul's Wife," has been translated into Russian, and published in two volumes by M. Pantelief of St. Petersburg.

The Russian educational journal *Narodnaya Shkola* thus speaks of the position of the national teachers in that country:—

"No class in Russia is treated with greater injustice than the national schoolmasters. They are knocked about as if they were idle vagabonds! Where the provincial and educational councils do not take them under their charge, they are usually at the discretion of the district clerk."

Not less deplorable is their material position:—

"Even their scanty salary, which hardly suffices for their most elementary wants, they scarcely ever receive punctually. They are usually paid by the rural communes, an arrangement which places them at the mercy of niggardly usurers. The teacher's annual salary amounts to about 120 roubles, or 10 roubles a month. Even this modest sum he can only obtain by paying a monthly bribe of one rouble, or ten per cent. of his income!"

Cavaliere Marco Mortara, Chief Rabbi of Mantua, has published a short catalogue of the eighty-four Hebrew MSS. in the possession of his principal congregation. Cavaliere Mortara is not merely a learned Rabbi, but has been the owner of very many Hebrew MSS. himself. These it has been his practice to pass on, after he had digested them himself, to others; a practice by which the great libraries, and notably that of the University of Cambridge, have been greatly enriched during the last few years. The author's large acquaintance with Hebrew MSS., coupled with his general learning, makes this short description doubly valuable. The title of the book is *Catalogo dei Manoscritti ebraici della Biblioteca della Comunità Israelitica di Mantova*, &c. It came out last year in Leghorn on the occasion of the Fourth Congress of Orientalists, held at Florence, and is dedicated to the memory of the author's teacher, the great Semitic scholar, S. D. Luzzatto, late professor at the (now defunct) Collegio Rabbinico of Padua. The MSS. described in this catalogue deal mostly with translations from Greek philosophy, religious philosophy and *Qabbalah*, although they extend also to other provinces of Jewish literature. The whole book consists of only seventy-two pages.

Prof. Isidoro del Lungo will shortly publish an edition of the Chronicles of Dino Compagni. It will consist of two octavo volumes, the first containing an account of Dino's life in twenty-one chapters, followed by a history of his book from the fourteenth century to our day. The second volume will contain the text of the Chronicle, corrected according to the MS. editions extant and annotated from various unpublished documents. An appendix will be devoted to the solution of some Dante questions. The book is the result of ten years' labour, and Del Lungo's earlier work on Poliziano's life and writings justifies high expectations.

About 500 newspapers appear in Russia. Of these a large number are not in Russian. Forty-two are German, several are French, and a few are in the dialects of the Baltic provinces. Thirty-six of these journals are the property of High Schools and Universities; 161 belong to workmen's unions or merchants' guilds; 101 are provincial papers appearing officially under the direction of the respective municipalities; and the remainder are inspired by influential personages, more anxious to benefit themselves than the commonwealth. The number of foreign papers admitted into Russia free of censorship is:—154 German, 55 English, 30 Slavonic, 19 French, 16 Swedish, 12 Italian, 10 Greek, and 1 Hebrew. Of these 297 foreign papers only 107 are of a political character.

Mr. Quaritch is about to publish a new edition of Mr. Fitzgerald's celebrated translation of 'Omar Khayyám's *Rubáiyát*, and of his version of the *Salámán ú Absál* of the Persian poet Jámí. The two works will form a small volume, of which only a limited number of copies will be printed.

Messrs. Bagster and Sons announce *Early Drawings and Illuminations: an Introduction to the Study of Illustrated MSS., with a Dictionary of Subjects in the British Museum*, by Walter de Gray Birch and Henry Jenner, of the Manuscript Department, British Museum.

Jacob Reifmann, of Szczebrzeszin (in Russian Poland), is a veteran master of Hebrew Bible criticism. He purposes publishing, at intervals, the results of many years' labours in this field of literature. These critical results he aptly calls *Or Boker* (*morning* light and light of *criticism* combined). The first fasciculus, consisting of three chapters, has just come out (Berlin, 8vo). Although the results contained in the third chapter (on the Books of Samuel) can only be accepted by the impartial critic *cum grano*, it cannot be denied that they are very suggestive, and, as such, not without value. But the first two chapters (on the *fathers* and *bases* of Biblical criticism) are very valuable indeed. Would that the work might find many readers—and buyers, too, which would enable the learned author, whose pecuniary means, as those of most authors, are very slender, to bring his task to a successful issue. May the "Morning Light" be for this important work not merely a *nomen* but also an *omen!*

The current number of the *Archivio Storico Italiano* publishes some documents of great philological interest written in the ancient dialect of Piedmont, the earliest being of the dates of 1410 and 1446. Signor Desimoni writes a paper on the "Voyages of the Venetian Brothers Zeno," who are said to have discovered much of the north of Europe between 1390 and 1405; the authenticity of these voyages, which were not published till 1558, has been much called in question, and Signor Desimoni's article aims at supplementing the arguments in favour of their veracity put forth by Mr. Major in the publications of the Hakluyt Society for 1873. Signor Rossi gives a valuable survey of the historical writings which deal with the history of Savona; and Baron de Reumont continues his useful notes on the works which have appeared in Germany dealing with Italian history.

We gladly announce the publication, by Messrs. Sampson Low and Co., of an excellent English translation of the valuable *History of Russia* by M. Alfred Rambaud, of which we gave a detailed account a few months ago (Academy, October 5, 1878). It must have been a difficult task to translate a work dealing with an unfamiliar subject, and swarming with uncouth names requiring deft transliteration. But Mrs. Lang has performed it remarkably well, rendering sense with fidelity, and intelligently brightening style. English translations of foreign books are so often lamentable that it is pleasant to find one which can be conscientiously commended. The following passage may be given as a specimen of Mrs. Lang's version. It is taken from the admirable description given by M. Rambaud of the pleasing position occupied by the Russian woman of quality in the fifteenth and sixteenth centuries:—

"The Russian monks translated for her use the sermons of the monks of the Lower Empire, which enjoined the wife to obey her husband as the slave obeys his master; to consider herself only as the property of the man; never to allow herself to be called *gospoja*, or mistress, but to look on her husband as her *gospodine*, or lord. The father of the family had the right to correct her, like one of his children or slaves. The priest Silvester, in his 'Domostroï,' only advises him not to employ too thick sticks, or staffs tipped with iron, nor to humiliate her unduly by whipping her before his men; but, without anger or violence, to correct her moderately in private. No woman dared to object to this chastisement; the most robust would allow herself calmly to be beaten by a feeble husband."

The *Revue Politique et Littéraire* of January 18 has a very interesting article by M. Rambaud, "Un Homme d'Etat Russe pendant la Révolution Française," which is founded on the recent publication in Russia of the archives of Prince Voronzof, who was Russian ambassador in England from 1785 to 1796. M. Rambaud aims at illustrating the attitude of mind of the Russian aristocracy towards the revolutionary movement; but the quotations which he gives enable us to see that Prince Voronzof's letters must contain much that would be extremely useful towards illustrating more fully English public opinion at the time. The following passage, which describes Calonne in London, shows that Prince Voronzof was a shrewd judge of men:—

"Cet homme, avec beaucoup d'esprit, manque absolument de jugement. Il s'est infatué que M. Pitt est son ami, que c'est un homme franc et sincère; il lui fait confidence de tout; et l'autre, qui s'entend sous main avec les chefs des démocrates à Paris, traverse de tout son pouvoir l'objet des sollicitudes de M. de Calonne, le rétablissement de l'ancienne monarchie. . . Je le connais si léger, ce M. de Calonne, que je ne crois rien de ce qu'il m'a dit, mais je vois combien il compromet les intérêts de la cour de Vienne."

The *Revue Politique et Littéraire* of January 25

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has an article by M. Jules Favre on "Le Peuple Suisse," which is to form part of an Introduction to a French translation of Herr Dändliker's history of the Swiss, by Mdme. Jules Favre, which is to be published shortly. The specimen of the Introduction here given is like all such Introductions written by eminent men on things they know little about. M. Favre remembers that he has been in Switzerland for a holiday and liked it very much; he then proceeds to speak with much enthusiasm and little knowledge about Tell and Zwingli, and goes out of his way to abuse criticism in general and historical criticism in particular. The same journal has also an amusing skit on the German method of Shakspere commentary. The writer, M. Thézard, propounds an idea *à propos* of Othello, which gives the play a deeper meaning and explains its seeming unreality. Othello is really a symbol of ordinary judicial procedure, which accepts all evidence except that of the accused; while Iago represents the judicial conscience, which insists upon the validity of the circumstantial evidence produced.

The *Revista Contemporanea* of January 15 contains an appreciative memoir of the great French physiologist, Claude Bernard, by A. Espina y Capo. An essay on the present philosophical movement combats the theory of the Evolution of the Moral Sense put forth by Darwin. The author, L. Carrau, draws the materials of his criticism solely from French and English authors. The second "Letter from China," by E. del Perrojo, is equally interesting with the first. In it he contrasts the results of English and Spanish rule of subject races, especially in matters of religion. Valera's novel, "Doña Luz," gives in this number an amusing sketch of a Spanish election, and of the motives which guide the conduct both of electors and elected.

El Harense states that the late Marshal Espartero has left written memoranda of the events of his life, and that they will very probably be given to the world under the charge of a member of his family.

A periodical devoted to science and literature, and entitled *Revista de Canarias*, has begun to appear in the Island of Teneriffe.

M. Mezhof, the Russian bibliographer, has been occupied for four years in the composition of a general bibliographical index to Russian periodical literature, from the origin of Russian journalism to the year 1855. Up to the present date it contains references to nearly 2,000 separate articles. It is estimated that the entire work will extend to ten large volumes. A still more remarkable work is advertised in the newspapers as being in course of publication under the title of *Leviathan*. The author, M. Smirnof, proposes to publish an index in one volume, and to include in it, over and above, a history of journalism, a biography of the writers, and a chrestomathy. One can hardly conjecture what may be the bulk of M. Smirnof's volume!

Prof. M. J. Suchomlinof, who is engaged in writing a *History of Civilisation in Russia during the Reign of the Emperor Alexander I.*, has discovered further material in the Archives of the Ministry of Education. His work is to be composed on the model of the late Prof. Pekarski's *Science and Literature in the Time of Peter the Great*, and will probably occupy some years in completion.

OBITUARY.

COLONEL R. HOME, C.B., R.E.

It was with unfeigned regret that we heard last week of the death of Colonel Home, C.B., R.E., of fever contracted in the East, where he had recently been employed as British Member of the Commission appointed under the Treaty of Berlin to define the limits of Bulgaria. For the last seven years of his life Colonel Home was employed in the Intelligence Department, and the ardour with which he devoted himself to the important duties entrusted to him left little time for purely literary pursuits. Colonel Home was an occasional contributor to this journal, and some articles on military questions which appeared in one of the monthly magazines some years ago attracted considerable attention at the time they were written. He has, however, left one work behind him of permanent value, his *Précis of Modern Tactics*; by the publication of this book Colonel Home at once established for himself a reputation as a military writer second to none, and took his place as one of the leading authorities on tactical questions. The *Précis of Modern Tactics* was warmly received, and its value fully appreciated by officers of all ranks in this country, while its merits were no less cordially acknowledged by those officers whose approval is best worth having in France and Germany. Colonel Home wrote in plain, forcible language, and always showed a singularly clear grasp of his subject—qualities which were of the greatest service to him in the position he so ably filled. The loss of such an officer during these critical times must be severely felt by the Government; and we are glad to find that the important services which he rendered to the State have been acknowledged by the grant of a pension of 300*l.* per annum to his widow.

THE ARCHIMANDRITE PALLADIUS.

We regret to announce the death of the Archimandrite Palladius, the head of the Russian ecclesiastical mission at Peking. Only a few weeks since the Archimandrite returned to Europe in the hope of enjoying the repose to which his long residence in China had entitled him. Scarcely, however, had he landed at Marseilles when his health, which had been failing, gave way, and he gradually sank. During the many years he resided at Peking he devoted his leisure hours to the study of the literature of the country, and thus gained a more extensive knowledge of the history, philosophy, and religions of China than that possessed by any European scholar. Although Palladius never published any separate work, he was a large contributor to the periodical published by the mission at Peking, entitled *Trudui chlenor Rossiiskoi Dukhovnoi Missii V Pekinye* (1852–1866, 4 vols., 8vo). In the first volume appeared his "Life of Buddha;" in the second his "Historical Studies on Ancient Buddhism;" in the third "The Navigation between Tientsin and Shanghai;" and in the fourth "An Ancient Mongol Account of the Life of Jenghiz Khan;" *Si you ki*, "the description of a journey to Western countries;" and "The Mohammedans in China." To the *Recueil Oriental* he contributed two valuable articles:—(1) "Ancient Traces of Christianity in China;" and (2) "An Ancient Chinese Account of the Life of Jenghiz Khan." In the *Proceedings* of the Geographical Society of St. Petersburg, 1871, there appeared an article by him on a "Journey from Peking to Blagoveshtchensk through Manchuria;" and to the *Proceedings* of the Geographical Society of Siberia he contributed in 1867 "The Translation of the Journal of Ching Chin, 1248," and in 1874 "The Journey of Chang Te-hui from Peking to the Summer Residence of Khubilai Khan in Western Mongolia in 1248." It is said that at the time of his death Palladius was preparing to publish a Chinese-Russian Dictionary which already existed in manuscript. Such a work by so ripe a scholar would be of inestimable value to students of Chinese, and it is earnestly to be hoped that—not like Mayers's Corean Grammar—it will yet be given to the public.

The death is announced, on the 26th ult., of Mr. Robert William Haynes, Law Publisher, in his fifty-first year.

In Per Hanselli, who died at Upsala on January 29, Sweden has lost her most efficient and active antiquarian student. He had made it the business of his life to resuscitate the forgotten treasures of early Swedish literature; and the long range of his *Collected Works of the Swedish Poets from Stjernhjelm to Dalin* constitutes a monument to his scholarly zeal which can never be overlooked. In private life Hanselli was a second-hand bookseller and auctioneer to the University of Upsala. He was born in 1815.

NOTES OF TRAVEL.

With a view to reach the vast populations of the interior of Africa on the banks and in the neighbourhood of the Congo, the Baptist Missionary Society have just decided to despatch an expedition in April, under Mr. T. J. Comber, with instructions to make San Salvador, to the south of the Yellala Falls, the base of operations, and if possible, to occupy Makouta, to the north-east of that place; they are further to leave no effort untried to reach the Upper Congo River, near Stanley Pool (about S. lat. 4°, E. long. 17°), from which point the river is free from cataracts and rapids, and is navigable almost as far as Nyangwé, a distance of over 1,200 miles. Mr. Comber expects to be able to reach Stanley Pool within a year of his arrival at San Salvador, and after that it is in contemplation to send up a small steamer in sections for the navigation of the Upper Congo. From the Report of the preliminary expedition, to which reference was made in the Academy of July 7, 1877, we gather that the San Salvador district is much more healthy than the coast. The country is very productive: coffee grows wild, and tobacco flourishes in large quantities; sugar-cane is plentiful, and cocoa might be easily cultivated; cotton grows wild, and is used for making twine for hunting-nets: india-rubber comes from further up the country; palm-oil is not made, though the nuts are very plentiful. The people, who are described as very quiet, employ themselves in cultivating food-stuffs, and in good seasons ground-nuts form the staple of trade.

The second number of the *Proceedings* published by the Royal Geographical Society amply fulfils the promise held out by the first. In addition to the papers read at the evening meetings, we are presented with a highly interesting account of the Basin of the Kabul River, with notices of the Passes over the Hindu Kush, by Mr. Clements Markham. The geographical notes are full of interest, and contain much that is new to our readers. The bibliographical and cartographical notices are concise and to the point, and the reports of the proceedings of foreign geographical societies are a most welcome addition. There are maps of the Hindu Kush and its passes, of Usambara, and the harbour of Famagusta. An expansion of this useful monthly is very desirable, for the limited space hardly enables the editor to treat geographical questions in as ample a manner as is desirable.

The new number of the Belgian Geographical Society's *Bulletin* opens with a paper on the Gaboon by M. E. Suttor, illustrated by a map, on which are four smaller sketch-maps showing the state of our knowledge of the region at different periods during the past sixty years. M. A. J. Wauters contributes a fourth article on the Zambesi, its history, course, basin, products, and future; the present instalment includes chapters on Lake Nyassa and the Shiré, and on the physical geography of the region, the latter of which is particularly full and interesting.

Messrs. Hachette, of Paris, have just published vol. ii. of the second series of *L'Année Géographique*, being the annual review for 1877, by MM. C. Maunoir and H. Duveyrier, of the French Geographical Society, of journeys by land and sea, explorations, and different publications bearing on the geographical and ethnographical

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sciences. The first series of the work, extending from 1862 to 1875, was published under the editorship of M. Vivien St.-Martin.

A Geographical Society has recently been established at Hanover; and at Berlin we hear of the foundation of the "Central Verein für Handelsgeographie und Förderung deutscher Interessen im Auslande," under the presidency of Dr. Jannasch.

The Church Missionary Society are about to publish two large wall-maps of Africa for the use of lecturers. One will exhibit the whole continent, and the other the Equatorial Lake District. With a view to clearness comparatively few names will be introduced, and these will be in bold letters.

Mr. Clements R. Markham, the indefatigable Secretary both of the Royal Geographical and of the Hakluyt Societies, has just added another to his many contributions to the publications of the latter, and it is one of the most valuable that he has ever produced. Its modest title, *The Hawkins' Voyages*, would scarcely lead the reader to expect all that has been provided for him in this well-elaborated work. With that untiring zeal which distinguishes him, Mr. Markham has spared no pains to bring together everything which could illustrate not the voyages only, but the lives and history of the Hawkins family. The *Observations of Sir Richard Hawkins in his Voyage into the South Sea*, edited by Admiral C. R. Drinkwater Bethune, C.B., 1847, was the first volume issued by the Hakluyt Society, and as, being now out of print, it became necessary to reproduce it, the Council decided that the new volume should include the narratives of the voyages of Sir Richard's grandfather, William, of his father, Sir John, and of his cousin, William Hawkins. This intention has been most admirably carried out by Mr. Markham, so that the volume is, in fact, a monograph of the naval enterprises of the great Elizabethan navigators of the name of Hawkins. The first of them made three voyages to Brazil in the reign of Henry VIII., and was one of our earliest naval pioneers. The second was not only a gallant naval commander, but an able administrator on shore during upwards of thirty eventful years. The third was a worthy emulator of his father's fame; and the fourth is among the first founders of the success of the East India Company. In addition to the English materials which Mr. Markham has brought together, he has introduced "a Spanish account of the naval action between Sir Richard Hawkins and Don Beltran de Castro, translated from the Life of the Marquis of Cañete by Christobal Suarez de Figueroa." As a frontispiece to the volume, is given a photographic reproduction from a bassorilievo ivory bust of Sir John Hawkins in the possession of the Rev. Bradford Dean Hawkins. Mr. Markham's Introduction and notes are extremely valuable, and the book will prove a real pleasure to all those who take an interest in Hakluytian subjects.

MAGAZINES AND REVIEWS.

The *Fortnightly* has seldom been better than it is this month, as a mere inspection of the names of the writers and their subjects will show. There is Prof. Tyndall's lecture on the electric light. There is the first of four "Chapters on Socialism," by Mr. Mill, which Miss Helen Taylor has at length consented to give to the world.

"It was during the year 1869," says her preliminary notice, "that, impressed with the degree in which, even during the last twenty years, when the world seemed so wholly occupied with other matters, the Socialist ideas of speculative thinkers had spread among the workers of every civilised country, Mr. Mill formed the design of writing a book on Socialism. Convinced that the inevitable tendencies of modern society must be to bring the questions involved in it always more and more to the front, he thought it of great practical consequence that they should be thoroughly and impartially considered, and the lines pointed out by which the best speculatively-tested theories might, without prolongation of suffering on the one hand, or unnecessary disturbance on the other, be applied to the existing order of things."

These chapters, then, contain the "first rough drafts" of the proposed work, and the present one consists, in the main, of an elaborate review of the chief Socialist objections to the present order of society. Probably this review would have been rewritten before Mr. Mill had done with it; as it stands, it consists much more of extracts from Louis Blanc and from Considérant's *Destinée Sociale* than of original writing. But in the case of great writers, "thought in the making" is sometimes as instructive as the finished work; and this interest these pages from Mr. Mill's hand will have. Mr. Arnold goes again to the Vulgate for a title for his paper—this time a lecture delivered to the Working Men's Club at Ipswich. "Ecce convertimur ad gentes" is an appeal to the Gentiles, the working men, from the indifference and stiffneckedness of the middle class, the chosen people. The effect on the audience must have been great, but readers of the *Fortnightly* will have been prepared for what this lecture contains by that on Equality a year ago, and the more recent article on Secondary Education. It is in these two points that Mr. Arnold makes the hope of English civilisation to consist: in these two, and a third on which he only touches for a moment, and of which we should much like to hear more from him—a municipal system for England. Incidentally, however, there are things which make this lecture differ from the two articles we have referred to: for instance, the defence of "the centrality of the State" (a phrase of M. Gambetta's) as distinct from centralisation; and an interpretation of Goethe's saying, "Der Engländer ist eigentlich ohne Intelligenz"—"the Englishman is not stupid; but he is singularly without a keen sense of there being an intelligible law of things, and of its being our urgent business to ascertain it and make our doings conform to it." In the same number Mr. Freeman puts in a strong plea for the continuance of the study of Greek among us, insisting that the blame of the failure of our present teaching of Greek lies with the teachers, who waste on verses and on meaningless rules the precious time that might be spent in making children understand what Greek and Latin really are, and what is their relation to other languages. Mr. H. Sidgwick carries on, against Mr. Cliffe Leslie, the now rather technical controversy about Economic Method. But the most striking paper in the number is certainly that of Mr. Frederic Myers on Virgil—a paper of thirty-five pages, embodying the results of elaborate study and of much thought of an extremely subtle kind. Mr. Myers avows himself flatly opposed to the modern German disparagement of Virgil, though he justifies it, in a sense, as the fruit of the "historical method" that marks our century, and that prefers to track out *origines* rather than to take pleasure from mature and self-conscious work. But the historical method has its limits, and Mr. Myers is right in reminding the German critics "that in order to judge poetry it is before all things necessary to enjoy it." His own criticism of Virgil, indeed, may be described as in a great measure a statement of the reasons why he enjoys him; for "it is impossible to criticise any form of art without the introduction of subjective impressions of some kind." What he dwells on are mainly two elements in Virgil: his music and his religiousness—while he admits besides that "characteristic charm" of his which has appealed in turn to so many generations, "his power of concentrating the strangeness and fervour of the romantic spirit within the severe and dignified limits of classical art." As to Virgil's music, he says:—

"The range of human thoughts and emotions greatly transcends the range of such symbols as man has invented to express them; and it becomes, therefore, the business of Art to use these symbols in a double way. They must be used for the direct representation of thought and feeling; but they must also be combined by so subtle an imagination as to suggest much which there is no means of directly expressing. And this can be done; for experience shows that it is possible so to arrange forms, colours, and sounds as to stimulate the imagination in a new and inexplicable way. This power makes the painter's art an imaginative as well as an imitative one; and gives birth to the art of the musician, whose symbols are hardly imitative at all, but express emotions which till music suggests them have been not only unknown but unimaginable. . . . What is meant by the vague praise so often bestowed on Virgil's unequalled style is practically this: that he has been, perhaps, more successful than any other poet in fusing together the expressed and the suggested emotion; that he has discovered the hidden music which can give to every shade of feeling its distinction, its permanence, and its charm; that his thoughts seem to come to us on the wings of melodies prepared for them from the foundation of the world."

Our space does not allow us to dwell either on Mr. Myers' development of this subject, or on his treatment of Virgil as a poet of character, or on the branch of his subject to which he devotes the greatest amount of his strength—the religion of Virgil; his definitive expression of all the best aspirations of his day; his devotion "to Rome and the genius of Augustus;" and that strange "spiritual conformity" with Christianity which made Christian antiquity appropriate the fourth Eclogue. We cannot, however, refrain from quoting some lines from one of the pieces of translation or paraphrase with which the article is interspersed—to our minds translations so successful that they make us long to see the whole *Aeneid* rendered by the same hand in the same way. It is from the speech of Anchises to his son—"Principio caelum ac terras":—

"One Life through all the immense creation runs,
One Spirit is the moon's, the sea's, the sun's;
All forms in the air that fly, on the earth that creep,
And the unknown nameless monsters of the deep—
Each breathing thing obeys one Mind's control,
And in all substance is a single Soul.
First to each seed a fiery force is given,
And every creature is begot in heaven,
Only thy flight must hateful flesh delay,
And dark limbs moribund and cumbering clay.
So from that hindering prison and night forlorn
Thy hopes and fears, thy joys and woes are born,
Who only seest, till death dispart thy gloom,
The true world glow through crannies of a tomb."

It may seem ungracious after such an extract to hint that Mr. Myers seems to us occasionally to forget, in writing prose, that he is not writing poetry. There is here and there an exuberance of rhythmical words which suggests verse, that had better be received for verse, and that in prose is apt to cloy the reader's palate. But this does not substantially lessen the value of one of the most solid and eloquent pieces of critical writing that we have met with for a long time.

The biographical sketch of Bishop Dupanloup in the *Nineteenth Century* is decidedly the paper of the number. It is prefaced by a note from Dr. Döllinger vouching "for the accuracy of the details and the truth of the appreciation;" and, according to the same spokesman, it has been written with the help of materials "inaccessible to others." It is, at any rate, a brilliant and suggestive sketch of a career which now belongs to history, and is written from a plane of personal friendship with the Bishop which even prevents the writer, Liberal Catholic though he be, from dwelling with any bitterness on Dupanloup's final submission to Infallibility, hard as was the blow of his and others' submission, and of the collapse of the Opposition generally, to that dispersed party of which M. de Warmont seems to be a survivor. Those who have but hazy ideas as to the course of Church politics in France since the Revolution will find in M. de Warmont's

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paper an admirable general sketch of the whole story—of the swept and garnished Church of the Revolution, and of the "Constitution civile du clergé," with its confiscated property and ruined schools and institutions; of the centralising Concordat, one of the chief foundations of modern French Ultramontanism; of the Catholic reaction led by Chateaubriand and De Maistre, and the ideas so grand and so impracticable of *L'Avenir*: all leading up to the final close, the Council of 1869, and the "Abîme," as Montalembert described it, of Infallibility. The picture of Montalembert's and Dupanloup's attitude just before the Council is well given, and throughout the weak point of Liberal Catholicism, its indecision and self-contradiction on the question of the temporal power, and the way in which this vitiated and undermined its whole position, is kept fairly in view. Of Dupanloup's personal character the article leaves a most pleasant impression. His Royalism and Conservatism was from the very beginning part of himself, and he was never decoyed by the Catholic democracy of *L'Avenir*. But he was not an Ultramontane, and when his death was announced his memory was perhaps most honoured by the scornful words of the *Univers*, "Il fut un de ces passants remarquables qui n'arrivent pas!"

"The Liberal Catholics perished," M. de Warmont concludes, "not because they had chosen a lofty ideal, but because, under the pressure of circumstances, they also lowered their standard. It is as impossible for the Liberal Catholic party, as it hitherto existed, to come to life again as it is for the present Ultramontane party to endure for ever; and the noble and amiable A. Cochin, who was one in mind with Dupanloup, was right in saying, 'Parti Catholique, déplorable mot: Catholiques de tous les partis!' And yet the future belongs to the main doctrines of the Liberal Catholics: to their guiding principle of equal rights for all, and to their faith in the union of the Church with liberty. They themselves will not be forgotten when the children shall have accomplished that which the fathers strove for."

Mr. Irving's notes on "Look here, upon this picture, and on this" will be read with interest by the public, which regards his Hamlet as, if not a creation of genius, at least a creation of patient and scholarly effort. His main contention is that neither the two miniatures of Betterton nor the stage portraits of Macready have Shakspere or sound tradition on their side, and that it is perfectly open to the actor either to represent Hamlet as painting the pictures as they appeared to his own imagination, or else as looking at and directing the attention of the queen to unseen pictures on the *theoretical fourth wall* of the stage, either of which explanations would fit Mr. Irving's own rendering. Mr. Irving inclines to the first alternative, and Signor Salvini also, on seeing his acting of the passage, adopted his interpretation. At any rate, Mr. Irving has a right to try the experiment without laying himself open to the charge of reckless innovation, which is all that he wants to establish. Mr. Norman Lockyer's paper on "The Chemical Elements" appears to be of considerable importance.

The *Contemporary* is better than usual this month—is it because there is no Alcohol? Mr. Freeman writes a characteristic and very appreciative article on Prof. Geddes' Homeric book, with much praise of the "wonderful ingenuity" which it displays. The lovers of natural history and travel will read with interest what Mr. Wallace has to say of New Guinea, and Dr. Weissmann of the Migration of Birds. Mr. Stuart Poole continues his "Egypt." But the article that is of most literary interest is that of M. Lenormant, about "Money in Greece and Rome," not only a contribution to our knowledge of antiquity, but an economical and even political argument of much power.

The *Church Quarterly Review*, in an article on "Homer illustrated by recent Discovery," observes that the Homeric poems, and the works of art described in them, agree with the Mycenaean remains in finding it easier to seize and picture details of animal than of human form. On "Cathedrals and the Culture of Church Music" we have a fair statement of what cathedral music is and has been; but in his practical recommendations the writer overrates the capacities of an amateur choir such as an ordinary cathedral town could furnish.

PARIS LETTER.

Paris: Jan. 29, 1879.

The last two elections to the French Academy did not excite such lively and keenly-contested struggles as are usual, and which had reached their utmost height of intensity in M. H. Martin's and M. Taine's competition for the seat of M. Thiers. M. Taine was only thrown out at the last election because his candidature had assumed a political character, and because he was supported by the most ardent enemies of M. Thiers and of his memory. Everyone was anxious that reparation should promptly be made him. And when the time for replacing M. de Loménie came, M. Taine had no serious rival, and was elected by the almost unanimous vote of the members present. The same was the case with M. d'Audiffret Pasquier, who has just been elected as M. Dupanloup's successor. Not that his election did not give rise to some of those odd intrigues of which the French Academy is the usual scene. In the first place it was necessary to set aside the candidature of M. Wallon, who had had the perilous honour some months ago of being M. Renan's competitor, and who, as author of the *Life of Joan of Arc* and a *quasi*-ecclesiastical writer, seemed admirably fitted to replace a bishop who spent his life in striving for the canonisation of Joan of Arc. But M. Wallon, who is a senator, withdrew before the candidature of his President in the Senate, at the risk of never meeting with such a favourable opportunity again. And if the Duc d'Audiffret owed his glory and his Academical chances to politics only, seeing that all his literary stock-in-trade consists of three speeches, politics might have signally compromised his success, for he was far from having none but admirers of his Parliamentary conduct in the Academy. The Duc de Broglie, who there, as everywhere, exercises great influence, owed him a grudge for his severe criticisms on the adventure of May 16, and the courageous act whereby in December 1877 the Duc d'Audiffret caused the plans for a *coup d'état* to miscarry, and induced Marshal MacMahon to revert to Parliamentary legality. On the other hand, if the Duc de Broglie's grievances recommended M. d'Audiffret to the Republican members of the Academy, to MM. J. Simon, J. Favre, &c., it was difficult for them to forget that he had contributed to the fall of M. Thiers, and had been incapable of resisting the dissolution of the Senate on May 16, or of inducing the *Constitutionnels* in the Senate to adopt a sound constitutional policy. It would be indulging in mere gossip to repeat all that was said about the negotiations which preceded the election. It must suffice to mention that the intrigues connected with the Academical election were mixed up with the intrigues at the last election of three life members to the Senate, and that an Academician who reproached the Duc d'Audiffret with having been too kind to the Republicans would only promise him his and his party's support on condition that he would give up the presidency of the Senate. Whence it may be seen that literature is not the sole agent in the Academical elections.

To elect an Academician is not everything; he must also be received, and at his reception must pronounce the eulogium of his predecessor. Now, custom requires this speech to be answered by another from the member who was Director (*i. e.*, President) of the Academy at the time of the death of the member whose place has just been supplied. It so happens that M. E. Ollivier was Director of the Academy at M. Thiers' death: a most embarrassing circumstance. M. Ollivier was prevented from delivering his reception-speech in 1871, because his mere personal presence at that moment would have created a scandal. Almost as delicate a matter would it be now to allow him to speak of M. Thiers, who was his direct opponent at the famous sitting of July 16, 1870. M. Taine, who was lucky enough to escape the danger of speaking of M. Thiers, is preparing for the more pacific task of uttering M. de Loménie's praises. By a happy coincidence, while M. Taine was engaged upon the French Revolution, M. de Loménie, who had always made the eighteenth century his favourite subject of study, was preparing a large work on the Mirabeau family. Death cut short his labours, but two volumes were already finished and have been published (Dentu), while two more, it is said, are far advanced and can easily be finished and published. The first two make us acquainted with the family of Mirabeau, his grandfather and grandmother, his father, mother, and uncles, better even than the memoirs published by M. Lucas de Montigny, the adopted son of the celebrated orator, who from feelings of delicacy has drawn a veil over many things. M. de Loménie could speak more freely, and gives us a series of extremely curious and life-like portraits of the most extraordinary family that has ever been seen. From the old Marquis *au col d'argent*—who, having been wounded in the neck, always had his head supported by a silver machine—to the tribune of the Constitutional Assembly, they are all of them hurricanes turned into men. They seem as if they had been born of a blast of the mistral: withal generous, kind, open to all ideas of progress, and original and indefatigable writers—the father of Mirabeau especially, who in the midst of affairs of all kinds, of law proceedings and composition, finds time to write 4,000 letters to his brother the Bailiff, full of wonderful spirit, of St.-Simonian turns of expression, and an incessant flow of new and powerful ideas. The fragments of letters, too few in number, given by M. de Loménie stand out in their dazzling brilliancy from the rest of the work. The whole correspondence ought to be published. The figure of the Bailiff Mirabeau, the wisest and the most sensible of the whole family, who never attained the position his talents deserved, would then be seen in its true light. He was, moreover, too proud and upright a character to obtain and successfully fill a Ministerial post in the eighteenth century.

Editions of letters such as this are at present one of the most characteristic tastes of the public. People like to be admitted to the intimate life of great men, to see them, so to speak, in *déshabillé*, to watch them when they are least on show, to lay hold of the man behind the great man. The liking partakes somewhat of petty curiosity, and is akin to a secret wish to ascertain that those we admire are in many points like ourselves, perhaps even inferior: but legitimate curiosity and psychological interest of a high order have also some share in it. One wishes to know what the man really and honestly is at bottom: whether his talent was in harmony with his life, whether what he gave utterance to was a play of the intellect, professional ability, or the natural manifestation of his inmost emotions. From this point of view the *Correspondance de Delacroix*, just published by M. Burty (Quantin), is very agreeable reading. The artist is magnified thereby. What was violent, exaggerated, and odd in his work is here shown never to have been produced from a wish to astonish the public, but in striving after the best, and in pursuit of a more and more intense life, an ideal often caught sight of but never attained. With all this there was nothing feverish in his thought: the mind of Delacroix was perfectly well balanced. It was simple, strong and healthy; while his understanding was perfectly clear. That he was a thinker as well as an artist both his letters and his articles show; he was a theorist and a most gifted critic in

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matters of art; his taste was at once delicate and wide, a rare combination in so original a creator. To this were joined in his early years bursts of free and spontaneous gaiety, tender and enthusiastic friendships, and lastly, especially as years went on, that feeling of the sadness of life and human affairs found in all those who have taken destiny seriously.

A very different impression is produced by the *Correspondance de Berlioz* (Lévy), likewise a critic and an artist, a contemporary of Delacroix, who died almost at the same time and was the representative of Romanticism in music as Delacroix was its representative in painting. The correspondence of Berlioz tells us nothing new about him, for he was already well known to us through his memoirs, but his letters prove how true and sincere those memoirs are. His is not a sympathetic character; passionate rather than tender, nervous rather than sensitive, he is narrow in his admirations and his antipathies, and lamentably influenced by personal considerations. An admirer of Wagner at the bottom of his heart, and representing as he did the new school in music, he ought to have supported him when it was attempted to play *Tannhäuser* in Paris, whereas he was one of Wagner's most vehement and unjust detractors. Why? The sad letters he wrote at the time show but too plainly: because Wagner was played at the Opera, whereas he never had been. In spite of all these defects, in spite of the fantastic inequalities of an unbearable character, Berlioz preserves true greatness in his letters: in the first place, by his creative fever, and secondly, by the respect he always showed for his art, incapable of making any concession to the bad taste of the public, struggling in the face of countless mortifications to impose his law upon them, refusing the most brilliant positions abroad, to return again and again to France, where he met with no recognition. Finally, we forgive Berlioz much because he has suffered much, and because at the very moment when he was sinking beneath the accumulated sufferings of a life of struggle and disappointment the hour of his triumph was sounding.

The letters of Fromentin, another artist and critic, and also a very manifest disciple of Delacroix's, inspired at all events by his genius, have not yet been published. Those who have read *Dominique* and the *Maîtres d'Autrefois* can foresee the enjoyment we shall derive from this publication, an enjoyment of which the letters written by Fromentin from Africa to his friend A. du Mesnil are a foretaste. Those letters form two volumes entitled *Un Eté au Sahara*, and *Une Année dans le Sahel* (Plon). They should be read over again now in the splendid one-volume edition just issued, in which Fromentin's text, full as it is already of light and colour, is further illuminated with engravings and etchings of the principal drawings and pictures executed on those journeys, or on the artist's return from the studies which he brought with him from Africa. Mind and eye are alike enchanted by such a commentary on pictures so charming, by such illustrations to so exquisite a text. Rarely is harmony so perfect as this to be met with.

In Fromentin, as in Delacroix and Berlioz, there is a strain of melancholy, the *vanitas vanitatum* of the Preacher, that *Weltschmerz* which is one of the titles of humanity to glory. But, it must be noted, with French natures this melancholy or this bitterness, even when, as with Berlioz, it becomes chronic, does not, as with the Germans or with Leopardi, turn to philosophical pessimism. M. Caro is right in saying, in the remarkable book he has just published on *Le Pessimisme contemporain* (Hachette), that this disease, which consists in proving the nothingness of life and of humanity from private and individual misfortunes and the imperfection of earthly things, is not a French disease. The French are preserved from it by their airiness, by their good sense, or by their love of action. M. Caro has shown exceedingly well the weakness and inconsequence of Schopenhauer's and Hartmann's systems, and wittily says that Leopardi has shown himself more of a philosopher than they by seeking neither the cause of his pessimism nor the remedy. To my mind, M. Caro has even yet taken Schopenhauer a little too seriously; he was a great humourist, a bold and bitter moralist, and a writer of the highest order, but his metaphysic is nothing but a fanciful and poetical revival of Buddhism, in which I consider it very doubtful whether Schopenhauer himself believed. This great scoffer would, no doubt, smile a Mephistophelic smile, if he saw what believing and mystical disciples he has begotten, and how his pessimism has transformed itself for many tender and enthusiastic souls into a pseudo-Christianity.

> "Ungefähr sagt das der Pfarrer auch
> Nur mit ein bischen anderen Worten."

M. Caro's book leaves on one side, perhaps, the most curious part of the question of pessimism—namely, the causes and the results of its success in Germany.

M. Caro's work is a symptom of a great movement, now going on in France, the object of which is the study of foreign philosophy. Notwithstanding the meritorious efforts made to keep up the spiritualist school in France; notwithstanding the ephemeral light diffused by some young philosophers who believed that they had found in M. Ravaisson the founder of a new idealism; notwithstanding the genuine value of M. Renouvier's theories, French philosophy at the present day is, it must be owned, in a state of singular disorder, and plays no effective part in the war of doctrines that divide the world. And thus it happens that our young philosophers are chiefly occupied with what is said beyond our own frontiers, and are devoting themselves to making it known, either by translations or by analyses and expositions. Of such is M. Liard's work on *Les Logiciens anglais*; of such will be M. Ribot's and M. Guyau's important works, the one on *Les Psychologues allemands*, the other on *La Morale anglaise contemporaine*. The publishing house of M. Germer-Baillière has become the centre of this whole movement, of which M. Ribot's *Revue Philosophique* is the most distinguished and widely-circulated organ.

The young university shows to advantage in the study and critical interpretation of foreign philosophy. The zeal, impartiality, and capacity which it brings to bear upon the task do it honour. In all branches of learning, moreover, we see its members undertaking serious and substantial works. The School of Athens seems to wish to resume the studies in ancient mythology to all appearance abandoned in France since M. Guigniaut's translation of Creutzer and M. Maury's book on the Religions of Greece. M. Decharme's work on *La Mythologie grecque* (Garnier), besides being an excellent summing-up of present knowledge on the subject, will, we hope, form the basis of works of detail and the starting-point of fresh activity in the field of mythological study. M. Decharme has not yielded to the dangerous charm of comparative mythology. He has only made use of the resources it offers in cases where it presents certain facts and throws undoubted light on the origin or meaning of the Greek divinities. Most wisely he has kept as much as possible to Hellenic ground; but on that ground has tried to be as complete as possible, following the development of the myths and worship through the whole of Greek antiquity, and seeking for the manifestations of the religious ideas in poetry and art. He has sided neither with those who look upon the ancient religions as solar myths only, nor with those who, on the contrary, look upon them as meteorological myths: he has recognised the fact that the recurrence of regular phenomena, as well as the occurrence of accidental and extraordinary phenomena, is calculated to strike the imagination and furnish food for mythical and religious conceptions; but he has given only a limited space to these questions of origin and interpretation, and on the very limited but solid ground to which he has confined himself appears to us to have produced an excellent work, in which learning of the highest order, as conversant with the original sources as with second-hand works, is lightened by the elegance of the invariably clear exposition and by quick poetical and artistic feeling.

M. Douen's erudition is not of so amiable an order, but then, it must be owned, it is not as easy to make the history of *Le Psautier Huguenot* (Fischbacher) pleasing as that of the gods of Greece. Nevertheless, that history is of the highest interest, for it constitutes one of the most important and touching sides of the life of the Protestant Churches. Moreover, at its outset M. Douen encountered a great literary figure, Clément Marot, and more than half his first volume is taken up with a study on that poet, who is often regarded as the first of the poets of the Renaissance, but is rather the last of the poets of the Middle Ages. M. Douen has rewritten his biography and given a key to many of his poems, and has shown him to be a man of nobler and more serious character than was hitherto believed. His book—which is the fruit of immense labour, and would never have seen the light had not the State conferred upon it the privilege of being printed at the Imprimerie Nationale—is an important contribution, not only to literary as well as religious history, but also to that of music.

The Parisian public, very indifferent as a rule to literary news, has been much excited lately by a scandal of a rather piquant nature. M. Zola, who besides being a novelist is one of the dramatic critics on the Parisian press, and literary critic for a Russian Review, has committed the imprudence of criticising his colleagues, the Parisian novelists, in that Review with the brutal outspokenness and *naïf* pride which are at once his failing and his strength. The Parisian correspondent of the *Revue Suisse* was the first to discover this highly-flavoured morsel. It was soon talked of everywhere; the authors criticised protested, and M. Zola published his article in French in the *Figaro*. MM. Flaubert, A. Daudet, and De Goncourt alone find grace in the sight of M. Zola, who is also rather favourable to M. A. Theuriet. But all the others, from J. Sandeau to X. de Montépin, receive a good dressing administered by no light hand. Unfortunately for M. Zola's victims, with the exception of MM. Sandeau and Feuillet, whom he does not value at their just worth, and M. Cherbuliez, who as a writer deserves better treatment, all the others are criticised by their colleague exactly as the literary public criticises them in their hearts. There is nothing remarkable in his criticisms—they merely express without any reticence, or rather with some slight exaggeration, what the newspapers, in which criticism and puffing have long meant one and the same thing, dare not say. The most amusing part of it all is that the victims have cried out, clearly proving that they were hit. One, known only to the readers of the *Figaro*, in noble and moving terms declared that not to be regarded by M. Zola as a serious novelist was a matter of indifference to him; another pretended that M. Zola wanted to avenge himself for not having been sufficiently praised by him; a third pretended to be furious at having been too well treated, and implored M. Zola to strike again. Finally, the most comical of all were those who were angry at not having been mentioned, and who exclaimed piteously: "Am not I a novelist, then, that he hasn't even anything bad to say about me?" M. Zola has no doubt violated certain rules of propriety in thus setting himself up before the Russian public as the executioner of his colleagues, and he too openly shows that in his eyes not one of our contemporary novelists can compare with him; but this unseasonable fit of sincerity has been a source of some enjoyment to disinterested spectators, who were not sorry to

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see so many petty vanities pitilessly annihilated, and the daily press for once obliged to utter aloud what everyone has long been thinking.

G. Monod.

SELECTED BOOKS.

General Literature.

Blunt, Lady Anne. The Bedouins of the Euphrates Valley. Murray. 24*s.*

Gallenga, A. The Pope and the King: the War between Church and State in Italy. S. Tinsley & Co. 30*s.*

Macgregor, C. M. Narrative of a Journey through the Province of Khorassan and on the N.W. Frontier of Afghanistan in 1875. W. H. Allen & Co. 30*s.*

Pattison, Mrs. Mark. The Renaissance of Art in France. C. Kegan Paul & Co. 32*s.*

Schmidt, Ch. Histoire littéraire de l'Alsace à la fin du xve et au commencement du xvie siècle. Paris: Fischbacher. 25 fr.

Turenne, L. de. Quatorze mois dans l'Amérique du Nord. Paris: Quantin. 6 fr.

Wylie, A. H. Chatty Letters from the East and West. Sampson Low & Co. 12*s.* 6*d.*

History.

Bayonne, E. C. Etude sur Jérôme Savonarole. Paris: Poussielgue.

Blocqueville, la marquise de. Le Maréchal Davout, raconté par les siens et par lui même. Paris: Didier. 7 fr. 50 c.

Chantelauze, R. Le Cardinal de Retz et ses missions diplomatiques à Rome. Paris: Didier. 8 fr.

Codex diplomaticus et epistolaris Moraviae. Hrsg. v. V. Brandl. 10. Bd. Vom J. 1367 bis 12. Novbr. 1375. Brünn: Winiker. 5 M.

Correspondenz, politische, Friedrich's d. Grossen. 1. Bd. Berlin: Duncker. 12 M.

Loftie, W. J. Memorials of the Savoy: the Palace; the Hospital; the Chapel. Macmillan. 7*s.* 6*d.*

Mémoires de Jacques Gaches sur les guerres de religion à Castres et dans le Languedoc (1555-161). Publiés par Ch. Pradel. Paris: Fischbacher. 12 fr.

Reuss, R. Pierre Brully, ancien dominicain de Metz, ministre de l'église française de Strasbourg 1539-1545. Strasburg: Treuttel & Würtz. 2 M.

Schwartz, K. Landgraf Friedrich V. v. Hessen-Homburg u. seine Familie. Rudolstadt: Froebel. 12 M.

Physical Science and Philosophy.

Courtney, W. L. The Metaphysics of John Stuart Mill. C. Kegan Paul & Co. 5*s.* 6*d.*

Fontannes, F. Etudes stratigraphiques et paléontologiques pour servir à l'histoire de la période tertiaire dans le bassin du Rhône. III. Le bassin de Visan. Basel: Georg. 6 M. 40 Pf.

Regnaud, P. Matériaux pour servir à l'histoire de la philosophie de l'Inde. Paris: Vieweg. 10 fr.

Philology, &c.

Azaïs, G. Dictionnaire des idiomes romans du midi de la France. T. 2. 2me Livr. Paris: Maisonneuve. 5 fr. 60 c.

Becker, Th. Plato's Charmides inhaltlich erläutert. Halle: Pfeffer. 2 M. 40 Pf.

Bergmann, E. v. Hieroglyphische Inschriften, gesammelt während e. im Winter 1877-78 unternommenen Reise in Aegypten. 2. Lfg. Wien: Faesy & Frick. 8 M.

Bernays, J. Lucian u. die Kyniker. Berlin: Besser. 3 M. 20 Pf.

Brugsch-Bey, H. Dictionnaire géographique de l'ancienne Egypte. 10-13 Livr. 85 M. La géographie des nomes ou divisions administratives de la Haute et de la Basse Egypte aux époques des Pharaons, des Ptolémées et des empereurs romains. 6 M. Leipzig: Hinrichs.

Burnouf, E. Mémoires sur l'antiquité. Paris: Maisonneuve.

Chanson (la) de la croisade contre les Albigeois, commencée par G. de Tudèle. Editée et traduite par Paul Meyer. T. 2. Paris: Loones. 9 fr.

Ephemeris epigraphica. Vol. IV. Fasc. 1 et 2. Berlin: Reimer. 6 M.

Harkensee, H. Untersuchungen üb. das Spielmannsgedicht Orendel. Kiel: Lipsius & Tischer. 3 M.

Netzker, H. Hermagoras, Cicero, Cornificius, quae docuerint de "statibus." Kiel: Lipsius & Tischer. 2 M.

CORRESPONDENCE.

IRISH MISSALS.

St. John's College, Oxford: January 31, 1879.

By the kind permission of the Earl of Ashburnham, I have recently been enabled to make some extracts from the ancient Irish Stowe Missal. This MS. has hitherto been all but inaccessible to scholars. Dr. O'Conor described it in the Stowe Catalogue, 1818, and the late Dr. Todd *saw* it in 1855, and his partial description of it from memory is preserved in vol. xxiii. of the *Transactions* of the Royal Irish Academy. In the limited time at my disposal, it was impossible to do more than to copy out the Canon, without attempting to read the rest of the volume, or to note any of the various features of interest which every page of it presents.

It is the Roman Canon in Hiberno-Latin characters with rubrics in the Irish language, and with very lengthy additions and interpolations. About half of it is written in a large Lombardic handwriting—which Dr. Todd assigned at sight to the sixth, but which on internal evidence I am compelled to assign to the seventh, century—and about half of it in a minuscule handwriting of the ninth or tenth century, in the manner of a palimpsest.

I subjoin two as yet unpublished extracts from this part of the MS., noting the points of variation in the date of the text, and comparing them with the corresponding passages in the Roman Missal.

Roman Canon.	Stowe Missal. (*In a seventh century hand.*)
"Hanc igitur oblationem servitutis nostrae, sed et cunctae familiae tuae quaesumus, Domine, ut placatus accipias; diesque nostros in tua pace disponas, atque ab aeterna damnatione nos eripi et in electorum tuorum jubeas grege numerari. Per Christum Dominum nostrum. Amen."	"Hanc igitur oblationem servitutis nostrae sed et cunctae familiae tuae quam tibi offerimus in honorem domini nostri Jesu Christi, et in commemorationem beatorum martirum tuorum in hac aeclesiae quam famulus tuus ad honorem nominis gloriae tuae aedificavit, quaesumus Domine ut placatus accipias, eumque atque omnem populum ab idulorum cultura eripias, et ad te deum uerum omnipotentem conuertas diesque nostros in tua pace disponas atque ab aeterna damnatione nos eripias et in electorum tuorum jubeas grege numerari, per Christum."

Again, further on in the Commemoratio pro defunctis;

Roman Canon.	Stowe Missal. (*In a seventh century hand.*)
"Memento etiam, Domine, famulorum famularumque tuarum N. et N. qui nos praecesserunt cum signo fidei, et dormiunt in somno pacis. Ipsis, Domine, et omnibus in Christo quiescentibus locum refrigerii lucis et pacis ut indulgeas deprecamur. Per eundem Christum Dominum nostrum. Amen."	"Memento etiam Domine et eorum nomina qui nos praecesserunt cum signo fidei et dormiunt in somno pacis, cum omnibus in toto mundo offerentibus sacrificium spiritale· deo patri· et filio et spiritui· sancto sacris· ac venerabilibus sacerdotibus· offert· senior· noster· N· praespiter· pro se· et pro suis· et pro totius· aeclesae· cetu· catholicae· et pro commemorando anathletico gradu· uenerabilium patriarcharum· profetarum apostolorum et martirum· et omnium quoque· sanctorum· ut pro nobis dominum deum nostrum exorare dignentur·,

(*Ninth century hand.*)

sancte	stefane	ora pro [nobis	sancte	comgilli	ora pro [nobis
„	martini	„	„	cainichi	„
„	hironime	„	„	findbarri	„
„	augustine	„	„	nessani	„
„	grigorii	„	„	factni	„
„	hilari	„	„	lugidi	„
„	patricii	„	„	lacteni	„
„	ailbei	„	„	ruadani	„
„	finnio	„	„	carthegi	„
„	finnio	„	„	coemgeni	„
„	ciarani	„	„	mochonne	„
„	ciarani	„	„	brigta	„
„	brendini	„	„	ita	„
„	columba	„	„	scetha	„
„	columba	„	„	sinecha	„
			„	samdine	„

omnes sancti orate pro nobis

propitius esto parce nobis domine. propitius esto libera nos domine ab omni malo nos dne per crucem tuam. libera nos dne peccatores et rogamus audi nos filii dei te rogamus audi nos ut pacem dones te rogamus. audi nos agne dei qui tollis peccata mundi misserere nobis: xpe audii nos xpe audi nos xpe audi nos:—

oratio ambrosi.

Ante conspectum diuinæ maiestatis tuae deus adsisto qui inuocare nomen sanctum tuum presumo misserere mihi dne homini· peccatori (uito feccis?) immunde inherenti. ignosce indigno sacerdoti per cuius manus haec oblatio uidetur offerri parce dne pulluto peccatori labe pre ceteris capitalium et non intres in iudicio cum seruo tuo quia non iustificabitur in conspectu tuo omnis uiuens scilicet uitiis ac voluntatibus carnis grauati sumus recordare domine quod caro sumus et non est alius tibi comparandus in tuo conspectu etiam coeli non sunt mundi quanto magis nos homines terreni quorum ut dixit:—

(*7th cent. hand.*)

ablis	dauid	nauum	iohannis
zeth	heliae	ambacuc	baptiste
enoc	helessiae	sophoniae	et uirginis
noe	essaiae	agiae	mariae
melch	heremiae	sachariae	petri
sedech	ezechelis	malachiae	pauli
abrache	danielis	tobiae	andriae
isac	hestre	ananiae	iacobi
iacob	osse	azariae	iohannis
ioseph	iohel	misahelis	pilipi
iob	amos	macha-	bartha
mosi	abdiae	beorum	lomae
essu	ionae	item in-	tomae
samuelis	michiae	fantum	mathei

iacobi	et ceterorum	isernini	cuani
simonis	patrum	cerbani	doelach (?)
tathei	heremi	erci	laurenti
manchani	sciti	catheri	melleti
madiani (?)	item	ibori	iusti
marci	episcoporum	ailbi	aedo
lucae	martini	conlai	dagani
stefani	grigori	maic	tigernich
cornili	maximi	nissae	muchti
cipriani	felicis	moinenn	ciannani
et ceterorum	patrici	senani	buiti
martirum	patrici	finbarri	eogeni
pauli	secundini	nī	declani
antoni	auxili	colmani	carthaei (?)

maile	columbe	et omnium
ruen	colmani	pausantium
item et	comgelli	qui nos in domi
sacerdotum	coemgem	nica pace preces
uinniani		erunt abdel
ciarani		am usque in hodiernum
oengusso		diem
endi		quorum deus non
gilde		nominauit
brendini		et nouit
brendini		ipsis et omnibus in
cainnichi		xpo quiescentibus
columbe		locum refrigerii ut
		indulgeas deprecamur."

It is evident from the first of the above extracts that the Stowe Missal was written for use in a church in Ireland the founder of which was still alive at the time of its composition, and the prayer for the protection of him and of all the people from idolatry indicates a date before Christianity was fully established in Ireland. At the same time it contains the clause "diesque nostros—numerari" which was added to the Liturgy by Gregory the Great (590–604, Bede, *Eccles. Hist.*, II., i., 87); and the second of the above lists of departed saints contains the names of several persons who according to the traditional chronology were still alive in A.D. 600. It also includes among the "Episcopi" three names consecutively which are strangely suggestive of the second, third, and fourth Archbishops of Canterbury!

Will any experts in Irish hagiology among your readers kindly inform me by private letter or through your columns of their proposed solution of the difficulties in assigning the earliest possible date to these lists of saints, several of whom I am, up to the present moment, unable to identify?

Is there any other Liturgy in existence in which living persons are either prayed for or invoked? I have placed a mark of interrogation

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against words which I was unable to decipher, or of the correctness of my reading of which I have some doubt. Every sentence—almost every word—in the MS. invites lengthy historical and antiquarian annotation; and the whole volume is replete with such transcendent palaeographical and liturgical interest that it is to be hoped that its noble owner will permit its publication *in extenso* whenever a competent Irish scholar can be found to undertake the task. F. E. WARREN.

THE CASTELLANI SARCOPHAGUS IN THE BRITISH MUSEUM.

Settrington Rectory, York: Feb. 3, 1879.

It is most desirable that the doubts which have been raised as to the genuineness of the famous Castellani sarcophagus should be set finally at rest. From the long silence which has been held on the part of its official custodians, it seemed likely that judgment against it was to be allowed to go by default. All archaeologists must now rejoice that the brief for the defence has fallen into such able hands as those of Mr. Newton, as we may now rest assured that the whole case will be fully and fairly argued on both sides.

I am surprised to find that Mr. Newton refrains from noticing some of the strongest arguments which have been alleged against the genuineness of the sarcophagus.

If the recumbent figures on the lid are of the same date as the reliefs on the sides, how are we to account for the striking differences in the date and style of art, in the ethnic types of the figures, and in the whole treatment of the subjects? Mr. Murray, in his article "Etruria" in the *Encyclopaedia Britannica*, fully admits this difficulty. In the reliefs, he says, "the true early Greek spirit, as seen on the vases, is strictly maintained." With the dignity and delicacy of this Greek art he contrasts "the bold rough realism" of the figures on the lid, and admits that "Greek figures approaching in resemblance those on the lid here must at least have been very scarce"! Very scarce indeed, I should imagine: they seem to be caricatures of living Hebrew models from the Roman Ghetto, the reliefs on the sides being imitations, more or less successful, of genuine works of Etruscan art. How the forger must have chuckled when he read Mr. Murray's learned explanation of the esoteric meaning of his reliefs, as examples of "the psychostasia of very early times," and "the prolepsis" which "is not unfamiliar in early art."

Another circumstance which rouses suspicion is the costume of the figures on the lid. The entire nudity of the male figure is quite repugnant to the Etruscan gravity and decency which is so conspicuous in the monumental portraits of their dead. I have examined scores of such effigies on sarcophagi in all parts of Europe. The entire body is usually draped, and I can recall no instance of the nudity of the lower part of the body, and more especially of the legs, which are here so obtrusively displayed.

The costume of the female figure is as inappropriate as the nudity of the male. She has not even a skirt, but wears a pair of short drawers—"half-pants" I suppose they might be called—an article of costume quite unknown to Etruscan ladies, and more appropriate to a modern female acrobat about to perform on the trapeze. The art of the costume, and the ethnic type which we find on the lid are separated by a measureless gulf from the reliefs on the two ends.

I say nothing of the four dowagers, in the traditional costume of Egyptian sphinxes, who support the corners of the sarcophagus, or of the non-Etruscan pattern of ornamentation which surrounds the reliefs.

The anatomical knowledge displayed in the modelling of the figures on the lid seems to be an anachronism; and with reference to this, I may mention a curious matter pointed out to me by the late Mr. W. R. Cooper. The feet of the male figure are not feet which belonged either to the art or to the men of ancient times: the bones are distorted and cramped, as would be the case with a model who all his life had walked about in modern boots.

Not only have all these matters to be explained, but it is notoriously the fact that the circumstances of the discovery and removal of the sarcophagus are involved in mystery and suspicion. I am sorry that Mr. Newton should think that I have conveyed any erroneous impression on this important matter, and I will therefore quote, without translation or commentary, the exact words in which Fabretti has embodied his own suspicions:—

"Non è fuor di proposito avvertire, che del suo ritrovamento non si ha testimonianza sicura: gli archeologi italiani n'ebbero sentore quando il monumento era passato, all' insaputa della sopraintendenza di Roma, nel Museo Britannico. Non è noto come e quando il sarcofago fosse trasportato dall' agro ceretano nello studio dello scultore Penelli, nè si sa in quale condizione trovato, nè quanta parte vi abbia l' opera del ristauratore; ma che l' artista romano per lo meno lo racconciasse, basta l' affermazione del chiarissimo Helbig che alla sfuggita vide il monumento ad altri nascosto e non ancora compiutamente ristaurato" (*Terzo Supplemento*, p. 42).

With Mr. Newton's reply to the arguments of Deecke and Fabretti as to what they consider the impossible combination of proper names, and the unexampled employment of the word MI (*sum*) on a sarcophagus, I shall not concern myself further than to say that if the pedigree of the sarcophagus had been beyond dispute, and if the figures on the lid had been absent, we might then, as he urges, accept the anomalous combination of proper names, and the unique use of the word MI on a sarcophagus, as valuable additions to our present knowledge of Etruscan epigraphy.

But Mr. Newton's contention as to the resemblance between the inscription on the Chiusi fibula and the first of the two legends on the sarcophagus cannot, I think, be so easily admitted. Mr. Newton hardly does justice to my argument in the *Athenaeum* from the similarity of the two inscriptions. The comparison can easily be made by your readers, as there is an admirable facsimile of the first inscription in Fabretti (pl. xxxii., No. 806), and a very fair one of the second in the *Encyclopaedia Britannica* (Vol. VIII., pl. viii, fig. 1). It will be seen that the whole of the sarcophagus legend is contained in the inscription on the fibula, the differences consisting in the omission of two words, and of six more or less illegible letters, and of the adoption of a reading of Father Secchi which is now found to have been erroneous.

I here give the two inscriptions, bracketing the doubtful or erroneous letters, and distinguishing by italics those letters which are omitted on the sarcophagus.

The inscription on the fibula is in two lines, and undivided:—

"Mi*arathia*velavesnas*zamathima*[?]
[*r*][?]*em*[*e*][e]v[e][?][?][?]eturs*ivi*pa"

The inscription on the sarcophagus is in one line, also undivided:—

"Mivelavesnasmev[epe]tursi[k]ipa."

On the fibula the fourth letter from the end is a *v*. Secchi erroneously read it and published it as a *k*. It is reproduced as a *k* on the sarcophagus! On the fibula the eleventh letter from the end is almost illegible. Secchi read it as a *p*. It is reproduced as a *p* on the sarcophagus, which has here been chipped so as to reproduce the uncertainty of the reading on the fibula.

It is almost, if not quite incredible, that an inscription recording, in all probability, the ownership of a personal ornament, should be worded in so peculiar a manner as to be capable of being reproduced as a suitable epitaph on a coffin simply by the omission of two words and of certain sporadic letters which have chanced to become illegible in the nineteenth century. This by itself is difficult enough to believe; but the unfortunate introduction of Father Secchi's erroneous reading reduces the suspicion of forgery to something like absolute certainty. Add to this that in every other single particular the sarcophagus is to be suspected. The entire nudity of the man, the smirking cheerfulness of his expression, the preposterous costume of the woman, the non-Etruscan treatment of the hair and beard, the confusion of ethnic types, Greek and Jewish, the raw fresh-daubed modern colouring, the jumble of realistic and conventionalised art, the remarkable knowledge of modern anatomical science, the modern boot-pinched foot-bones, the anachronisms in costume, the Egyptian border ornament, the absurd sphinxes, the unheard-of collocation of proper names, the unique use of MI—all these things, added to the adoption, as an epitaph, of the inscription on a fibula, including the very errors of its modern transcriber, are circumstances which would suffice to condemn a monument possessing a much less suspicious record of discovery and purchase. It cannot, therefore, be matter for surprise if the most eminent of European experts, such as Deecke, Fabretti, and Helbig, should reckon this sarcophagus to be the clumsiest, if also the most successful and most lucrative, of all the numerous forgeries which have proceeded from Roman studios. Even in Mr. Newton's own letter I search in vain for any single expression which might be construed into an affirmation of his own personal belief in the genuineness of the monument for the defence of which he is officially responsible. ISAAC TAYLOR.

London: Feb. 5, 1879.

I am glad that Mr. Taylor, by mentioning in detail his grounds for doubting the genuineness of the Cervetri sarcophagus, referred to in my letter last week, has given me the opportunity of answering those objections in detail. Time and the space placed at my disposal in this week's ACADEMY will not suffice me to do this as fully as I could wish, but there are certain objections which can be disposed of at once.

First as to the type. Mr. Taylor says that the type of the two recumbent figures on the sarcophagus is Jewish, and seems a caricature of living Hebrew models from the Roman Ghetto. Mr. Taylor was not always of this opinion. In his *Etruscan Researches*, page 63, arguing to prove the Mongolian origin of the Etruscans, he says:—

"The oblique angle at which the eyes slope towards the nose is strikingly shown in the realistic portrait-figures on the lid of the great terra-cotta sarcophagus which has just been added to the British Museum from the Castellani collection. No Aryan ever had such eyes."

I can only add that I have resided in Rome a good deal and never observed in the Ghetto or elsewhere any such type of face as Mr. Taylor refers to. Mr. Taylor quotes the late Mr. W. R. Cooper as having said that the feet of the male figure "are not feet which belonged either to the art or to the men of ancient times." This is a very sweeping assertion, when we consider how great is the range of variety in the type both of the foot and hand of extant races. But, in reference to these particular figures, it happens that the feet of both are distinguished by a peculiarity which I have never observed except in the art of Cervetri—that is, the extraordinary and abnormal length of the toes. Some three years ago there was discovered at Cervetri a great collection of fragments of archaic painted terra-cotta on the land of Signor Jacobini. If these are compared with the Cervetri sarcophagus they present very curious and striking resemblances in material, in modelling, and in type; and they further exhibit the peculiarity of inordinately long toes. I shall be very happy to show Mr. Taylor, or anybody else, a photograph of one of these figures, and also fragments of several others which the Museum purchased of Signor Jacobini.

Mr. Taylor speaks of "the four dowagers, in the

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travestied costume of Egyptian sphinxes, who support the corners of the sarcophagus." If he will take another look at his "dowagers," he will recognise in them the Sirens or Harpies which are so constantly associated with ancient sepulchral monuments. With regard to the "non-Etruscan pattern of ornamentation which surrounds the relief," I beg to refer Mr. Taylor to Micali, *Monumenti inediti*, pl. 24, where he will find that very ornament, which I can also show him on two stone cists from Chiusi in the British Museum.

The female figure, according to Mr. Taylor, has no skirt, but wears trousers, or, as he is pleased to call them, pants. What he takes for the end of a trouser on the right knee is nothing but the edge of the mantle twisted round the knee, which the unskilful modeller has not sufficiently detached from it on the under side. "The art, the costume," he goes on to say, "and the ethnic type which we find on the lid are separated by a measureless gulf from the reliefs on the two ends." On this point I entirely disagree with Mr. Taylor; it would take too long here to show by examples how in Assyrian and early Greek art the first efforts in modelling or carving figures in the round exhibit a marked inferiority as compared with contemporary reliefs. I will only here refer to Prof. Brunn's argument throughout his *Kunst bei Homer*, and to my own memoir on Greek sculptures from Asia Minor (*Portfolio*, June 1874, p. 82).

With regard to the remarkable knowledge of modern anatomical science, I cannot say that I perceive it. What I do see is a striving by an untrained hand to reproduce the outward aspects of the human form, without that canonical influence which characterises archaic Greek art after a certain date. We have just such phenomena in other remains from Cervetri and Vulci, and in the art of Cyprus and Mycenae. The space at my command will not permit me to go further into this subject at present, nor to say more here as to the genuineness of the inscription than this: Mr. Taylor in his last letter assumes as an undoubted fact that the fibula reads *vipa*; I, on the contrary, dispute this reading, and deny that the letter in question can be proved to be F, though I do not assert it to be K.

Charles T. Newton.

PROF. WARD AND BISHOP BALE'S "THRE LAWES."

London: January 31, 1879.

Allow me to draw the attention of your readers to one of Bishop John Bale's dramas, the merits and even the very existence of which have scarcely been properly acknowledged. As is generally known, Bale wrote many plays called by him comedies and tragedies, though they are not entitled, as a rule, to any other name than that of the ordinary Moralities or Mysteries of the time. Some of them, such as the *Temptacyon of our Lorde*, *Gods Promises*, *Kynge Johan*, have always proved great favourites with modern critics. Recent prints or reprints of those dramas have made them of easy access to all, and they have, therefore, been represented to students as of great literary value. In *Kynge Johan* has been seen an historical drama of high interest and real merit, the first, indeed, of those national plays which have become in latter days one of the chief glories of English literature. So Prof. Ward, in his recent *History of Dramatic Literature*, devotes no less than six pages to *Kynge Johan*. This is also the only one of Bale's dramas mentioned at any length by Mr. Craik; and Mr. Collier, who first printed it, describes it as possessing "both interest and humour."

The play, however, cannot fail to seem rather dull, not only to the average reader, but even to people who, having made a special study of the subject, may have gained therefrom some propensity to indulgence. The little influence *Kynge Johan* could have had as an historical drama on the minds of later playwrights will be easily understood if we remember that it remained to our days in MS.; and I should think that more recent productions, such as the well-known *Misfortunes of Arthur* or *Gorboduc*, though grounded on legendary facts, are much better, or rather solely, entitled to be looked upon as exhibiting real specimens of historical-dramatic style.

Now, it happens that among the plays on John Bale's list there is one called *A Comedye concernynge Thre Lawes*. Of that so-called comedy Collier says simply that it is "extant." A very brief account of it may be found in Hazlitt's *Warton*; while in Prof. Ward's book we meet only with this sentence:—"The *Three Laws of Nature* (etc.) remains in MS." That a MS. of the *Thre Lawes* has been preserved to us was a fact important enough to deserve explanations; but none are given. The more fortunate, then, will it seem that Bale took care to have his comedy printed during his lifetime. It was published first in 1538, "per Nicolaum Bamburgensem," and again in 1562 by Thomas Colwell. It is divided into five acts; each of them bears a title, showing the contents of the play and the idea of the author. They are as follows:—1°. De legibus divinis. 2°. Naturae lex corrupta. 3°. Moseh lex corrupta. 4°. Christi lex corrupta. 5°. Restauratio divinarum legum. Such a play ought, I think, to be better known. From the above summary it may be gathered how wide and general John Bale's satire here is. Not only does he draw arguments for his theories from long-past times, but he directs his most violent attacks against contemporary men—such, for instance, as Pope Julius II., who is reproached for shameful excesses; Pope Leo X., who is said to have canonised "Franciscus de Pola" for three thousand ducats; Pope Clement VII., who

> "Payed ones for hys papacye
> Three hondred thousand good duckates of lawful monye."

Names are always given, vices are freely, too freely, dealt with, and the most shameful ignominies are dragged out to broad daylight with the *sang-froid* medical men boast of. Never was Bale more like himself than in the comedy of the *Thre Lawes*; never did he better deserve the name awarded him both by Catholics and Protestants of "bilious Bale." The freedom of his speech, the sincerity of his indignation, the violence of his attacks, make him always interesting, though horror at abuses may be sometimes mixed in a modern reader's mind with a feeling of disgust. No one will fail when perusing the play to remember the lines in which Sir W. Scott, thinking of another writer of the same cast, Sir D. Lyndsay, describes:—

> "The flash of that satiric rage
> Which, bursting on the early stage,
> Branded the vices of the age,
> And broke the keys of Rome."

I may add that, speaking from the point of view of dramatic history, few plays are more curious as showing the *raison d'être* of those strange productions called "Moralities"—namely, the popularising of some new or old philosophical, religious, or social ideas, which were, through common didactic treatises, rendered familiar to the minds of people belonging to the more intellectual class.

J. J. Jusserand.

A NEW BRĀHMAṆA OF THE SĀMA VEDA.

Tanjore: December 24, 1878.

Among some new Sanskrit works which I have found during the past year there is one of which your readers may wish for a brief notice—it is a new Brāhmaṇa of the Sāma Veda.

The MSS. I have seen term it "Talavakāra Brāhmaṇa," and the well-known Upanishad of this name occurs in the last book but one. It is also termed by the Brahmans who study it "Jaiminiya Brāhmaṇa," after the Śākhā of the Sāma Veda that they follow.

The contents exactly agree with what Śankarācārya (about the eighth century A.D.) states in his Commentary on the Talavakāra (or Kena) Upanishad.

The largest part of the book treats of the sacrifices and the Sāmans used at them. The first chapter is on the Agnihotra and the Agnishṭoma, and other rites follow at great length. Then comes a book termed Upanishadbrāhmaṇa; this contains 145 sections in four chapters. It begins with speculations on the Gāyatra Sāman followed by a Vaṁça; next, some similar matter and another Vaṁça. Then comes the Kena (Talavakāra) Upanishad (§§ 135–8). The last book is the "'Arsheya," which I published at the beginning of the year.

This Brāhmaṇa is not only remarkable for its great bulk, but also for the immense number of myths it contains, and the number of new forms and words it exhibits in the language. Some of the myths are new; others are better versions of those known already. From every point of view this Brāhmaṇa promises to be of more value than any yet known.

The only difficulty as regards identifying this Brāhmaṇa with the one described by Śankara is in the difference of the divisions. He states that the Kenopanishad forms the beginning of a ninth chapter; here it is the tenth Anuvāka of the fourth chapter of the section. But as the general contents agree with what Śankara states, this is of little consequence: such variations in the division of texts are not uncommon in India.

Were it not that the Jaiminiyas consider the Śāṭyāyana school to be different from theirs, I should identify this new Brāhmaṇa with the Śāṭyāyana Brāhmaṇa quoted by Sāyaṇa. Probably the difference between the two schools, if there really be any, is very small. I find the legend of Apālā (quoted by Sāyaṇa in his Commentary on *Rigveda*, viii., 80, as from the Śāṭyāyana Brāhmaṇa) word for word—except a trivial *v.l.*—in sections 220–1 of the Agnishṭoma book of the new Brāhmaṇa.

I have not been able to search for the other passages quoted by Sāyaṇa, as this Brāhmaṇa is of great bulk.

The fact that this book is used by a very small school in S. India only will explain why Sāyaṇa did not comment on it, but preferred the comparatively uninteresting Brāhmaṇa of the Kauthumas, who are found everywhere in India.

A. Burnell.

"METAPHYSICS AND MORALS."

Lincoln's Inn: Feb. 3, 1879.

May I be allowed one word of explanation as to what I said on this subject in my paper on Marcus Aurelius, published in the current number of *Mind*? It would seem from your notice that I was too brief to be wholly clear.

I did not mean to express any opinion on the possibility of constructing a scientific theory of ethics without reference to a more general philosophical system. That question would demand a separate and very careful discussion. The point I wished to mark was that, as a matter of fact, materialism has been associated, not only in individuals, but in whole schools of philosophy, with a very high standard of morals in both precept and practice. This is enough, as I submit, to show the unreasonableness of the cry now raised by various writers against the alleged practical danger of materialism, or doctrines by them confounded with materialism.

In like manner I did not mean to imply that every doctrine of free-will is a doctrine of causeless volitions. But the persons who cry out that practical morality (not merely the scientific treatment of ethics) must stand or fall with the belief in free-will mostly appear to hold the doctrine in its vulgar form, and to be quite innocent of Kant's or even Locke's ideas on the subject. Now the vulgar doctrine, so far as it can be reduced to certainty, amounts to the assertion that human acts of volition are causeless.

F. Pollock.

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ANCIENT JEWELLERY.

London: February 3, 1879.

Signor Alessandro Castellani, the well-known authority on the jewellery of the ancients, is reported in the ACADEMY of the 25th ult. to have communicated to the German Institute at Rome his belief that the process of granulation so characteristic of the goldsmith's work of Etruria had originated in a desire to imitate the surface of such creatures as sea-urchins when their spines are broken off. I should have thought that an arbutus berry would have suited the purpose better; but what I wish to point out is that a mechanical process which, as in this case, required special tools, a peculiar quality of solder, and exceedingly delicate handling, must have grown up very slowly. The great difficulty was overcome when a number of *granuli* could be soldered down close together; and, from this point of view, the greater the surface which was covered by them, the greater was the success of the workmen. The result would have much the same appearance as the surface of Signor Castellani's sea-urchin. But to say that the sight of this creature, or any other thing like it, imbued an Etruscan goldsmith with the idea of making granulated work is to imply that he, for the sake of producing this imitation, set to work to invent the necessary tools and solder, and to acquire the finest skill of hand. Such a proceeding would be the reverse of what is known with regard to the development of designs in industrial art, and is not unlike the familiar tale about the origin of the Corinthian capital.

A. S. MURRAY.

THE "MACBETH" WITCHES AND SCANDINAVIAN NORNS.

23 Broughton Place, Edinburgh: Jan. 31, 1879.

The witches of *Macbeth* are never called witches, but "weird sisters" (I., iii., 30; II., i., 20); and to me the conception of them seems as complex yet unique as that of Caliban. There are *three* of them. Of these the third is the special prophetess, while the first takes cognisance of the *past*, and the second of the present, in affairs connected with humanity. These are the tasks of the Urda, Verdandi, and Skulda of Scandinavian mythology. The first begins by asking "When shall we three meet again?" The second decides the time: "When the battle's lost and won." The third, the future, prophesies: "That will be ere set of sun." The first again asks "Where?" The second decides: "Upon the heath." The third, the future, prophesies: "There to meet with Macbeth." But their *rôle* is most clearly brought out in the famous "Hails."

"*1st Urda* [Past]. 'Hail! Thane of Glamis.'

"*Macbeth.* 'By Sinel's death I know I am Thane of Glamis.'

"*2nd Verdandi* [Present]. 'Hail to thee, Thane of Cawdor.'

"*Macbeth.* 'But how of Cawdor? The Thane of Cawdor lives, a prosperous gentleman.'"

Macbeth was not yet aware that this traitor was being discovered and degraded (granted the second scene is partly spurious).

"*3rd Skulda* [The Future]. 'All hail Macbeth, that shalt be king hereafter.'

"*Macbeth.* 'And to be king
Stands not within the prospect of belief.'"

The same order is observed in their conference with Banquo, which is the more striking since Shakspere purposely alters the order given in Holinshed. There, alluding to his descent—

"*1st Urda.* 'Lesser than Macbeth, but greater.'

"*2nd Verdandi.* 'Not so happy, but much happier' [in present condition].

"*3rd Skulda.* 'Thou shalt get kings, though thou be none.'"

It is just to acknowledge that in the later scenes this is less clear: Shakspere has got more under the influence of the second element in the material of his conception. Certainly there is something like the order in 1st Speak, 2nd Demand, 3rd We'll answer; but the answers come not from their mouths but from their masters. There is nothing difficult in the supposition that Shakspere, in writing a play to do honour to his new Scotch king, did not forget that the latter had just published a book on "Demonologie." But the new Scotch king brought him a new Danish queen; and it is likely enough that Shakspere knew or learned somewhat of the mythology of the one, to wed to the superstition of the other.

CHARLOTTE CARMICHAEL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 10.—5 P.M. London Institution: "Indian Home Life," by Prof. Monier Williams.
8 P.M. Society of Arts: "Some further Researches in putrefactive Changes," II., by Dr. B. W. Richardson.
8 P.M. British Architects.
8.30 P.M. Geographical: "Explorations inland from Mount Cameroons, and Journey through Congo to Makuta," by T. J. Comber; "The Bamangwato Country, S. Africa," by the late Capt. Patterson.

TUESDAY, Feb. 11.—1 P.M. Horticultural.
3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Anthropological Institute: "Customs of Australian Aborigines," by Capt. W. E. Armit; "The Australian Aborigines," by D. Macallister.
8 P.M. Photographic: Anniversary.
8 P.M. Civil Engineers: Discussion on "The Geelong and Sandhurst Water-Supply."

WEDNESDAY, Feb. 12.—8 P.M. Microscopical: Anniversary.
8 P.M. Society of Arts: "An Application of the Bessemer Process to the Reduction of Metallic Sulphides," by J. Hollway.
8 P.M. Graphic.
8 P.M. Literature: "On the History, System, and Varieties of Turkish Poetry," by J. W. Redhouse.
8 P.M. Telegraph Engineers: "On the Working of long Submarine Cables," by Willoughby Smith.

THURSDAY, Feb. 13.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
7 P.M. London Institution.
8 P.M. Society of Arts: "Noxious Vapours, with Special Reference to the Report of the late Commission," by A. G. Phillip.
8 P.M. Historical: "Early History of Russia and Sweden," by H. H. Howorth; "Historical Memorials of the Bishopric of Man and the Isles, 1305–1385," by Major-Gen. Allan.
8 P.M. Mathematical: "On a Modular Equation, on Prof. Cayley's Formula, and on the Formula for four Abelian Functions answering to the Function for the four Theta Functions," by Prof. H. J. S. Smith; "On the Number of Conics which satisfy five independent Conditions," by M. Halphen; "Construction of Magic Squares," by Sir J. Cockle; "Quarternion Proof of Minding's Theorem," by J. J. Walker; "Notes on Frames," by Prof. Henrici.
8.30 P.M. Royal: "Note on the Development of the Olfactory Nerve and Olfactory Organ of Vertebrates," by Dr. Milner Marshall; "On the Development of the Skull and its Nerves in the Green Turtle (*Chelone Midas*), with Remarks on the Segmentation seen in the Skull of various Types," by Prof. Parker.
8.30 P.M. Antiquaries.

FRIDAY, Feb. 14.—8 P.M. Astronomical: Anniversary.
8 P.M. Quekett.
8 P.M. New Shakspere Society: "On the Growth of Shakspere, as witnessed by the Characters of his Fools," by J. N. Hetherington; "On the Relation between the First Quarto (1600) and First Folio Copies of *Henry V.*," by Dr. Brinsley Nicholson.
9 P.M. Royal Institution: "The Story of the November Meteors," by Prof. G. Johnstone Stoney.

SATURDAY, Feb. 15.—3 P.M. Royal Institution: "Lessing," by R. W. Macan.

SCIENCE.

Coal: its History and Uses. By Professors Green, Miall, Thorpe, Rücker, and Marshall, of the Yorkshire College. Edited by Prof. Thorpe. (Macmillan.)

THERE is a homely proverb in our "hob-nailed philosophy" which connects a multiplicity of cooks with considerable damage to the broth. It may, therefore, be well to say at once that the dish before us has not in any way suffered through the number of cooks who have had a finger in its preparation. The work offers, in fact, a striking illustration of that principle of division of labour which in these latter days is making itself felt with growing force in every department of science. Five of the professors at the Yorkshire College of Science have agreed to deal with a single subject, each viewing it from his own stand-point. Light from five different directions is therefore converged to a common focus, and the subject under examination is of course proportionately illuminated.

The volume owes its origin to some lectures which were delivered last year in connexion with the Gilchrist Educational Trust. Dr. Carpenter, who is ever seeking to extend the usefulness of Dr. Gilchrist's bequest, suggested that the professors at Leeds might be helpful in the work of disseminating sound scientific knowledge by the delivery of courses of lectures in some of the large towns of Yorkshire. In complying with this suggestion the lecturers wisely determined not to dissipate their energy on desultory topics, but to concentrate it upon a single point. Of all subjects likely to interest audiences at Leeds and at Keighley—the two towns which had the benefit of these lectures—*coal* was probably the best that could have been selected. More than three centuries ago, when there was much prejudice against the use of coal in many parts of the country, the men of Yorkshire were wise enough to burn the fossil fuel which they dug up in plenty beneath their feet. Thus the old antiquary Leland, writing in the sixteenth century, tells us that "though betwixt Cawood and Rotheram be good Plenti of Woodde, yet the people burne much Yerth Cole by cawse hit is plentifully found ther, and sold goode chepe" (*Itinerary*, vol. v., fol. 92). And the same authority, in another part of his great work, says that though "Halamshire hath Plenti of Woodde, yet ther is burned much Se Cole" (*Ibid*, fol. 94).

It was to make the people of Yorkshire better acquainted with the nature and the use of coal—that material on which the prosperity of so many of their towns is directly or indirectly based—that these Gilchrist Lectures were delivered. Each of the five professors gave two discourses, dealing with the subject after his own fashion; and the substance of these discourses forms the Decalogue on Coal which is now published. The title-page of the work, as cited above, gives prominence to the "History" of coal, but it must be the geological and chemical history which is here specially referred to. At any rate the history of the use of coal, though included in the volume, is but lightly handled, and we think that in a popular work this part might have been extended with advantage. Many readers will probably expect to find this historical sketch in the Introduction, instead of being interpolated between the chemical and the physical portions; but on the whole we believe the lecturers were right in starting with the origin of coal, and in allowing the geological professor to lead-off the course.

What is coal? How has it been formed? And under what conditions does it occur in nature? These are questions which naturally suggest themselves at the very outset of the enquiry, and which can be best answered in the words of Job: "Speak to the earth and it shall teach thee." The voice which comes from an appeal to geology is interpreted with singular clearness by Prof. Green. On the subject of coal, and especially of Yorkshire coal, no man is entitled to speak with more authority. Geo-

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logists are, indeed, anxiously expecting from his pen, and from the pen of some of his former colleagues on the Geological Survey, an exhaustive memoir on the Yorkshire coal-field, which we believe is rapidly advancing towards completion. A popular exposition of the subject is admirably given in the first two chapters of the present volume.

In these chapters Prof. Green very properly confines himself to the physical and stratigraphical aspect of his subject, reserving the palaeontological portion for his colleague, Prof. Miall. The study of coal-fossils naturally falls into two parts, one relating to plants and the other to animals. In any essay on coal-plants prominence must necessarily be given to the long-continued researches of Prof. Williamson, of Owens College; and the review of these researches here given is remarkable for clearness and accuracy. In passing from the plants to the animals of the coal-measures, we find, as might be expected, a masterly sketch of the structure of the Labyrinthodonts—a subject on which Prof. Miall is so high an authority.

The four chapters on geology and biology cohere well together, and form one natural subdivision of the work; while the four succeeding chapters on the chemical and physical portion of the subject form another equally natural group. In the able hands of Prof. Thorpe the chemistry of coal is comprehensively treated; the reader traces the chemical changes involved in the conversion of vegetable matter into coal, and is then introduced to the principal products which result from the destructive distillation of fossil fuel. Prof. Rücker appropriately follows with two chapters, in which he discusses, with much ability, the use of coal first as a source of heat and then as a source of power. Finally, Prof. Marshall deals with the social aspect of the subject, with the production and consumption of coal as an article of wealth and a source of prosperity to the nation. Since Prof. Jevons published his famous work on the coal question, so much attention has been directed to this subject that the general reader will probably find these concluding chapters the most interesting part of the volume.

In a work which is the joint production of several authors, it is always difficult to obtain uniformity of treatment. Such a work as that before us cannot, from the very nature of its preparation, read so smoothly as though it were the offspring of a single mind. No two writers take exactly the same gauge of their readers' capacity. Different contributors write up to different levels, so that the reader finds himself at one time on high ground and at another on low ground. One writer credits the reader with a considerable amount of technical knowledge; while another thinks it safest to assume that among those whom he is addressing there may be some who are utterly ignorant of the subject under discussion. It is pleasing, however, to find that in the present volume the several contributions are on the whole remarkably well co-ordinated. Another difficulty incident to most works written on this co-operative plan lies in the tendency of one writer to traverse ground already covered by other writers in the same volume. Compact as a subject may seem to be, it is apt to grow shadowy around its margin, and to fade imperceptibly into kindred subjects. It is impossible, indeed, to establish a thoroughly scientific frontier between one department of knowledge and another. In the case of coal, the geologist, for instance, can hardly help seeing a good deal of the palaeontological and something of the chemical side of his subject. So good an understanding, however, appears to have been established between the several contributors to this volume that the overlap is remarkably slight. Each writer has paid due heed to what his colleagues have to say; each essay, therefore, fits well into its proper place, and the effect of the whole is that of a clever piece of mosaic work. F. W. Rudler.

SCIENCE NOTES.

PHYSIOLOGY.

Metalloscopy in Frogs.—The very extraordinary effects alleged by MM. Burq and Charcot to result from the application of various metals to the skin of patients suffering from paralysis of sensation and other disorders of the nervous system have excited great attention, not unmixed with scepticism, among physiologists and physicians all over Europe. Those who have actually witnessed the phenomena in Paris are disposed to believe them genuine, though inexplicable; in this country, however, the opinion of the majority is inclined, with Dr. Carpenter, to attribute them to "expectant attention," and to hand them over to the student of psychology. Dr. H. Vierordt has recently performed a series of experiments on frogs, deprived of their cerebral hemispheres, in order to ascertain whether the contact of metallic plates with the surface of the body can be shown to exercise any influence on sensibility, as measured by reflex action. The choice of a cold-blooded animal, and the previous removal of the greater brain, afford a more than sufficient guarantee against the intrusion of fallacies due to "expectant attention" (*Centralblatt f. d. med. Wiss.*, January 4, 1879). A small disc of zinc was applied to the frog's abdomen, and the sensibility was tested by gently stroking (minimum) and slightly pressing (maximum) one of the hind-toes with ivory pliers. These tests were applied for alternate periods of from twenty-five to forty minutes, each period of metallic contact being separated from the next by an equally long period, during which the metal was withdrawn. The general result of the experiments was to show a marked increase of reaction during the periods of metallic contact to both the feeblest and the strongest stimuli applied. The result is a curious and unexpected one; but it throws no light on the phenomena studied by Charcot, and can hardly be said to add much to the evidence in support of their being genuine.

Entoptic Recognition of the Macula Lutea and Vision-Purple.—After a number of unsuccessful attempts to detect the yellow spot and the vision-purple by Purkinje's and other methods, Ewald believes himself to have solved the problem at last (*Untersuch. aus d. Heidelberg. Phys. Inst.*, ii., 2). His mode of proceeding is this. Before waking him in the morning, his servant muffles up his head in a black cloth, thick enough to keep out every ray of light. After waiting till he has got all his wits about him, he suddenly throws off the cloth and looks up at the ceiling. A circle of large blood-vessels, dark on a bright ground, is visible on the white surface. Within this circle is a round yellow spot whose dimensions correspond to a retinal area of about 1·5 mm. in diameter. This is about the size of the more deeply-tinted portion of the macula. This central yellow disk invariably appears cinctured by a rosy halo, extending outwards nearly up to the blind spot, nearly as far as the larger vessels above and below. Its hue is most intense where it adjoins the yellow spot, fading gradually at its edges into the white of the ceiling. Moreover, the width of the rosy halo and its depth of tint are proportionate to the length of time during which the eye has been shielded from the light. It is only on waking in the morning that the phenomenon can be observed at all. If suitable precautions are taken, it may be reproduced after it has once faded by covering up the eye for about twenty minutes. A coloured plate is annexed to Ewald's paper, showing the appearances as accurately as they could be drawn from memory. They exactly resemble those exhibited by a fresh human retina just removed from the eye. Only one objection can be brought against the author's interpretation of what he saw. It may be argued that the rosy halo is due to entoptic perception of the blood in the retinal or the choroidal vessels. As regards the former it may be stated that the larger retinal vessels (those containing enough blood to transmit red light) always show themselves entoptically as *black* branching figures. But additional proof is furnished by the following experiment. Were the rosy halo due to absorption of certain light-rays by the haemoglobin contained in the retinal vessels, the characteristic bands of this substance would be detected on looking through a spectroscope during the continuance of the phenomenon. This was done; but no trace of the bands could be recognised. There yet remains the possibility of the halo being due to the reflexion of red light from the choroid into the eye-ball at a moment when the retina is exceptionally sensitive. This objection cannot, like the previous one, be summarily dismissed. It is rendered unlikely, however, by considering that the colour imparted by reflexion from the choroid would be yellowish in tone instead of pure rose-red.

On the Origin of Sugar of Milk.—Is lactose formed in the mammary gland? Then some form of glycogen must be discoverable in the gland itself. Is it derived from the glucose of the blood? Then the gland must contain the ferment needed for the conversion of the one into the other. To decide between these two hypotheses, Bert tried to extract glycogen from the udders of milking cows by a method analogous to that contrived by Bernard for the liver. The results obtained were encouraging, but not decisive; and the chemical difficulties being greater in the case of the mammary gland than in that of the liver, the assistance of Prof. Schützenberger was invoked. He succeeded in obtaining from aqueous decoctions of the udder a complex substance which yielded, after spontaneous fermentation, as well as after boiling with dilute sulphuric acid, a product giving a copious precipitate with Fehling's solution. There seems, accordingly, every reason to believe that a "lactogen" is contained in the tissues of the mammary gland; but this differs in so many ways from the ordinary varieties of glycogen, that M. Schützenberger has undertaken to investigate it more thoroughly from a chemical point of view (*Société de Biologie*, December 21, 1878).

On the Excretion of Carbonic Acid by warm-blooded Animals, as influenced by the Temperature of the Air.—A discussion of this question forms part of a very elaborate paper by C. Voit in the *Zeitschr. f. Biologie*, xiv., p. 59. Experiments on a cat were found to confirm the result based by Colasanti on the guinea-pig—viz., that a fall of temperature amounting to 30° C. doubles the excretion of carbonic acid. In the case of the human subject, however, the relation was found to be less simple. Nine experiments were carried out on a man enclosed in a Pettenkofer's chamber, the temperature of the air in which varied from 4°·4 to 30° C. Taking 15° C. as the average

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temperature of the atmosphere, any fall below this level was found to entail an increase in the quantity of carbonic acid expired. Amounting to 155·1 grammes at 14°·3, it rose to 192·2 at 9°, to 210·7 at 4°·4. But a rise of temperature above the normal mean was attended, not by the expected diminution, but by a moderate increase in the carbonic acid given off, amounting to about 10 per cent. for a temperature difference of 15°·7 C. (In all the experiments, muscular contraction, as a possible source of carbonic acid, was excluded; except that there was some shivering when the temperature fell to 4°·4.) That cold air does not increase the elimination of carbonic acid merely by quickening the respiratory movements is clear from the fact that whereas, in Lossen's experiments, the maximum increase of carbonic acid obtainable by voluntary alterations of the respiratory rhythm did not exceed 23 per cent., the increase (in man) for a fall of 10° C. may amount to 36 per cent. Moreover, no appreciable change in the rate of breathing occurred during these experiments. Again, that cold does not, of itself, accelerate tissue-metabolism, is proved both by Pflüger's well-known experiments on frogs, as well as by observations made on hybernating animals, such as the marmot. One experiment on a marmot during its winter sleep proved it to give back only 33 per cent. of the oxygen it absorbed in the form of carbonic acid. The rest was stored up in the body; and the author is disposed to connect its retention with the great accumulation of glycogen in the liver and muscles which occurs at the same time. One great cause of the increased elimination of carbonic acid brought about by a reduction of the surrounding temperature is believed by Voit to be the stimulant influence of cold on the sensory nerves. Pflüger has already demonstrated the very great effect of sensory stimulation on the production of carbonic acid. And the following experiment lends further support to this view:—A man aged twenty-eight, the lower half of whose body was completely paralysed as regards both motion and sensation, owing to a fracture of the vertebral column on a level with the eighth dorsal vertebra, passed four hours in the Pettenkofer's chamber at a temperature of 22° C. He discharged carbonic acid at the rate of 250 grammes for twelve hours. Now, a healthy man, under similar conditions, and kept quite at rest, gave off from 314 to 403 grammes. The metabolic process seems, therefore, to have been very considerably interfered with by the muscular paralysis and cutaneous anaesthesia.

PHILOLOGY.

THE *Zeitschrift für die Oesterreichischen Gymnasien* for 1878, parts 8 and 9, contains an essay by Anton Schwarz on Lucian's *Demonax*, arguing that the work as we now have it contains interpolations by a foreign, probably a Christian, hand, its purpose being, not biographical, but philosophical. I. Walser discusses the forms of similes usual with the Latin poets. The following number appears without the name of its much-respected editor, Karl Tomaschek, who died (as we learn from a very interesting biographical notice in the December number, by Karl Schenkl) near Iglau on September 9. Its most important article is a discussion by Wecklein on the composition of Euripides' *Iphigenia in Aulis*. The text number contains, besides the article on Tomaschek above mentioned, a communication from I. Huemer on a hitherto unknown Vienna MS., containing the *Germania* and *Dialogus* of Tacitus, and the *De Grammaticis et Rhetoribus* of Suetonius. According to the collator this MS. is of value for Tacitus, but of little for Suetonius.

THE last three numbers of Bursian's *Jahresbericht* contain reports on Herodotus, by Stein; Aristotle, by Susemihl; on the Roman historians (except Tacitus), by Eussner; on Cicero, by Ivan Müller; on Tibullus and Propertius, by Richter; on ancient mathematics, astronomy, and mechanics, by Curtze; on ancient natural history, trade, and handicraft, by Blümner; on the geography and topography of Southern Italy and Sicily, by Holm; on the geography of the northern provinces of the Roman empire, by Detlefsen; on Plautus, by Lorenz; on Greek epigraphy, by Carl Curtius; and on the history of classical scholarship, by Bursian.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(*Thursday, January* 16.)

W. CARRUTHERS, Esq., F.R.S., V.-P., in the Chair. Prof. Allen Thomson exhibited and made some remarks on a block of wood, during the growth of which a portion of the shank-bone of an ox had become centrally enclosed. He also called attention to an imperfect frond of a palm (*Chaemaerops*?) asserted to have been discovered within a plank of rosewood.—Mr. Christy, in some observations, referred to the Chalmugra tree (*Gynocardia odorata*), its therapeutical properties being highly extolled, especially in rheumatism.—Mr. J. G. Baker read a paper "On the Colchicaceae and aberrant Tribes of Liliaceae." Colchicaceae is the smallest of the three sub-orders of Liliaceae; it includes 39 genera and 153 species. Its geographical dispersion agrees completely with true Liliaceae. In its typical form it is marked by extrorse anthers, a septicidal capsule, and three distinct styles; but as 24 out of 39 genera do not possess all these three characters in combination, but recede more or less decidedly from the type in the direction of true Liliaceae, it seems injudicious to follow those who have proposed to keep up Colchicaceae or Melanthaceae as a distinct natural order. Mr. Baker defines seven tribes, Colchiceae, Merenderae, Veratreae, Anguillarieae, Heloniea, Uvularieae, and Tofieldieae. There are several anomalous genera of the Colchicaceae: for instance, *Hewardia*, which connects the Liliaceae with the Iridaceae. Again, there are three aberrant tribes of Liliaceae—viz., (1) Conantherae, a connecting link between Liliaceae and Amaryllidaceae; (2) Liriopeae (formerly Ophiopogoneae); and (3) Gilliesieae; genera among the two latter receding widely from the liliaceous type, and others bridging over the interval between the extreme form and ordinary lilies. The author then enters into lengthened descriptions, with ample diagnoses, &c., forming, in fact, a continuation of his former series of monographs of the natural order Liliaceae.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, January* 21.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. The Director read a communication from Dr. Paul Topinard, "On Resemblances between a Galtcha and a Savoyard Skull." The similarity between these skulls is such that the author is inclined to regard the Galtchas of Eastern Turkistan and the Celts of Western Europe as branches of one common stock, of which the Slavs of Eastern Europe are also members.—M. Elie Reclus read a paper "On Circumcision: its Significance, its Origin, and its Kindred Rites." The practice of this custom was traced over a large portion of the inhabited globe, including Australia and South America, though among the nations of antiquity the Egyptians and Jews are those among whom it is best known to have prevailed.

ANTHROPOLOGICAL INSTITUTE.—(*Anniversary Meeting, Tuesday, January* 28.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. The officers and council were elected for the year 1879.—The retiring President delivered his annual address, in the course of which he alluded to the researches now being carried on in the caves of Borneo by Mr. Everett. That gentleman commenced his labours last October, and has already made more or less extensive excavations in several caves, the principal proceeds from which are now on the way to this country. In Mr. Everett's first Quarterly Report, only just received, the discovery is announced of numerous mammalian remains, the age of which has still to be determined, and also of remains of a race of men of whom no local tradition seems to be extant, and who habitually used the caves of Upper Sarawak either as domiciles or as places of sepulture, or possibly for other purposes. Mr. Evans stated that he should be happy to receive further subscriptions to this exploration fund.

ROYAL SOCIETY.—(*Thursday, January* 30.)

W. SPOTTISWOODE, Esq., D.C.L., President, in the Chair. The following papers were read:—"On the Effect of Heat on the Di-Iodide of Mercury, HgI_2," by G. F. Rodwell and H. M. Elder; "A Comparison of the Variations of the Diurnal Range of Magnetic Declination as recorded at the Observatories of Kew and Trevandrum," by B. Stewart and Morisabro Hiraoka; "On the Determination of the Rate of Vibration of Tuning-Forks," by H. McLeod and Lieut. G. S. Clarke; "On certain Means of measuring and regulating Electric Currents," by C. W. Siemens.

SOCIETY OF ANTIQUARIES.—(*Thursday, January* 30.)

DR. WM. SMITH, V.-P., in the Chair. Mr. Evans read a paper on the seal of Joan, Queen of Sicily, daughter of Henry II., of which he exhibited an impression. The silver matrix of the seal was discovered in the ruins of the abbey of Grandselve, in the diocese of Toulouse. The shape is pointed oval. One side bears the figure of the queen standing, holding a sceptre and wearing a crown and a long mantle; and on the other side she is represented seated on a faldstool, with the cross of Toulouse in her right hand. Mr. Evans gave a short account of her life and of the circumstances attending her marriage to William II., King of Sicily, and after his death to Raymond IV., Count of Toulouse.—Mr. McCulloch contributed a paper upon the church of Ste. Marie du Castel, in Guernsey, which was built on the site of a pirate's castle, and consecrated in 1203. Paintings of the thirteenth century have been discovered on the walls—one of the Last Supper, but introducing the figure of Mary washing Our Lord's feet; and another of three knights in a wood discovering three skeletons, a common subject. Below the floor of the south aisle, which is later than the rest of the church, was found a stone furnace or oven; but for what purpose it was made there is not clear. Below the chancel floor was found a block of granite, 6 ft. 2 in. by 2 ft. 3 in., roughly shaped into the likeness of a female figure, the face being nearly destroyed. A similar figure has long been used as a gate-post in the church of St. Martin in the same island. It is possible that they may be images of the gods worshipped in the island before the introduction of Christianity.—The Rev. J. T. Fowler exhibited the tracing of a wall-painting found in the ruins of Newminster Abbey, Northumberland, representing a saint with a nimbus, wearing a chasuble with orfrey, dalmatic, and alb. It is probably of the fifteenth century.—The Rev. James Beck exhibited an Armenian cup of steatite, with a cover and foot beautifully ornamented with silver filagree-work and enamel.

FINE ART.

THE ENGLISH SCHOOL AT BURLINGTON HOUSE.

AN Exhibition which is not rich—which may even be said to be deficient—in pictures from the hand of the first master of English landscape, Gainsborough, and the most readily-accepted of English portrait-painters, Sir Joshua Reynolds, can hardly represent with any equality of power what has been done in English Art since the beginning. Nor is the absence of balance and equality in the representation of the work of our greater men even sought to be atoned for this year at Burlington House by the very special and wealthy representation of one particular school, such as that of Norwich, for instance, which only recently found splendid and abundant illustration. The interest of the present Exhibition, then—so far as it is found at all in English pictures, with which alone I am attempting to deal—is found in such more or less isolated examples of our greater masters as appear here and there upon the walls, and in such pictures from the perhaps less eminent, and perhaps less noteworthy, men as

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reveal things not often or easily seen: endeavours unlooked for: heights of excellence, it may be, unexpected: variations of work which it is curious to perceive. Points of interest such as these are indeed always present, and this year we have not the good fortune to find that they are only secondary.

To begin with about the earliest of English work, there is a picture—brought from the Fitzwilliam Museum—which, while it can be no surprise to the students who have recognised in William Hogarth a consummate recorder of burly English character and a consummate wielder of the brush in pure painting, will come at least as a timely corrector of the quite popular view which sees in Hogarth only the satirist of manners, the comedian of the canvas. Artists of far wider repute as painters of portraits—men who have possessed, at their command, the graces and distinctions of style to which so forthright and stubborn a recorder of actual fact as Hogarth was contentedly a stranger—are apt to find their works a little pale, a little lacking in character, in vivacity, in vitality, when set against a picture so sparkling with life as the portrait of the uncomely person who is painted by Hogarth in No. 32. The person is one Dr. Arnold of Ashby Lodge, in Leicestershire, a shrewd and merry, well-to-do man, whose dwelling-place is found depicted in a neighbouring work.

Like Hogarth, in two points at all events—first, in a pre-occupation with the interest of character rather than with the charms of colour and form, and then in the satisfied and frank pourtrayal of his subjects in their habits as they lived—stands the German, naturalised Englishman, Johann Zoffany, whose work is seen at Burlington House in one great family-portrait group (No. 27)—the portraits of the family of William Sharp, an eminent surgeon, who numbered among his kindred many thought worthy of a place in this picture. Unlike the dramatic groups which Zoffany was wont to paint, and which cheap reproductions popularised among the lovers of the players and the play, this group had no chance of popular admiration. Painted in 1779—the year of the painter's return to England after some prolonged sojourn in foreign parts—it is the painstaking and not inartistic record of the young to whom beauty had never come, and of the old from whom it had gone. It bears the marks of veracity, the marks of perception—here and there the marks of some thought to compass artistic effect as well as truth of resemblance: see, for instance, the way in which what must otherwise have been the stiffness of the family group, rising tier above tier on the boat of their water-party, is relieved by the sweeping lines of the banner that floats and droops behind the uppermost of the massed heads.

From Sir Joshua the contributions are somewhat various, though, as a whole, they can scarcely be said to be important. Not to speak of the formal portraits of great personages in costumes of ceremony and war, there are three pictures which will be looked at with interest. Of these, two are, indeed, but minor productions: the pale head of Sir Joshua himself as age was nearly upon him—a work, nevertheless, of chastened sentiment and of subtlety of expression—and Mr. Anderdon's contribution, the study of a woman's head (No. 116). The head of the model here chosen is very graceful and symmetrical: there is a patient and beautiful rendering of the rippled hair, of a golden brown: a refined expression of no distinct emotion pervades the face: the work is distinguished—an Academical study purely, but of a selected type and of a happy time. In *Polly Kennedy* (No. 173)—a portrait of a damsel of changeful life and romantic adventures—Sir Joshua appears to have been satisfied both with the model and with the picture; and the letter which he wrote to Sir Charles Bunbury, the sixth baronet, for whom the painting was made, has wisely not been withheld by the compiler of the catalogue, for not only does the letter tell us that Sir Joshua had then finished the face very much to his own satisfaction—that it had more grace and dignity than anything he had ever done—but it also proceeds to a question always interesting to the student of portraiture, the question of dress. We know Sir Joshua's general views upon the subject, both by his practice and his theory. Year by year his practice comes before the world, as exhibition follows exhibition; and as to his theory, he expressed it in his Seventh Discourse: he secured dignity by an adaptation of classic dress: at least he rarely imperilled it by modern. But here, in the letter, there is question of the raiment of a masquerade—Eastern dresses that are "very rich:" that have "one sort of dignity; but 'tis a mock dignity in comparison with the simplicity of the antique." Whatever were the merits of the one and the other, and whatever the result, so far as the effect of dress is alone concerned, attained by the final choice not then complete—for the matter was debating between Sir Charles and the painter—one or two at least of the qualities which Sir Joshua claimed as pre-eminently in the canvas before us are certainly discernible there to this day, and in no paltry measure. Grace and beauty of attitude are amply here, and the attitude, instead of being—as is not uncommon with Sir Joshua—of the simplest into which the figure can fall, presents to the artist complicated lines with which powers of colour and powers of expression are not alone competent to deal. There needs—and there is found—the art of graceful and ordered design. The work is of the middle period of Sir Joshua's career; and beauty and distinction of pose were carried afterwards no further. The dropped hand on the knee is exquisitely at rest: the other hand is lifted to the height of the head, its spread fingers holding a handkerchief as a screen. The face, of thoughtful and independent character, can have no need to be "winning." Its beauty of strength, intelligence, and conscious self-reliance remains upon the mind.

George Romney, who during certain limited years divided with Sir Joshua the attention of the town—so that there was a "Romney faction" to be spoken of as powerful and to be reckoned with—is represented this year hardly by any picture of mother and child that does him special honour for grace of sentiment or grace of line, and hardly by any such a dexterous triumph of pure and solid painting as in the picture of an Eastern potentate shown a year or two ago. But Romney's portrait of *Mrs. Lee Acton* is at least characteristic, and the unfinished sketch of his arch-charmer Lady Hamilton—put forward here as *Euphrosyne* (No. 35)—is as fresh to-day as on the day when he laid it aside, and is a brilliant and vivacious example of an art immediately attractive. Hardly, indeed, among any of the pictures due to English portrait-painters could there be seen a more indisputable instance of the spell cast by impetuous work of glowing colour and free and large design. The size of the great brown eyes—blotches of brown on the canvas—is no doubt exaggerated: the very adoption of the exaggeration a sign that Romney was never repelled by devices more proper to the art of the stage than to the art of soberest effort in painting. But in the large seductive mouth—a mouth as open as if it was Greuze himself who was charged to display its row of milk-white teeth undefined in the lip's instant movement—there is subtlety of modelling, delicate refinement of drawing; and the instincts of a colourist are seen in the splash of dead-leaf-coloured hair on the face embrowned and ruddy.

To say that the *Pink Boy* of Gainsborough is as nothing by the side of the *Blue Boy*—a comparison with which its name is intended to suggest—is to say that which lies under the immediate observation of all who have become sensitive to harmonies of hue and form. Nor do the remaining oil-pictures by the master of so facile a charm claim any place in our recollection beside those exhibited in previous years. A few drawings, however, to be noticed in the last room, recall better at least than any of the pictures just the easy grace without which Gainsborough is deprived of half of his attractiveness. No. 345, a delightful study of the figure in movement, said to represent one of the daughters of the painter, has the breadth of touch of his later time, the simple expressiveness of all his times. Two or three largish studies of woodland landscape are also here: No. 350, for instance, a broad landscape of a lane in one of the spacious pastoral counties he knew best. Again, No. 356 is one of his large landscape-drawings on blue paper: in size bigger, in character more scattered, than the blue-paper drawings at the British Museum, in which with his best economy of means and his sharpest decisiveness of hand he has given, in little, the whole subject of a picture: the disposition of natural objects, the arrangement of shadow and light. No. 367 is another blue drawing—the best here, and, indeed, entirely beautiful and characteristic—the slightest perhaps of all; a thin gracefulness in the scanty grouping of leaf and bough, and this attained with the readiest and most adroit of the touches of the master.

Back again among the pictures we find that the homely art of Morland, with which Gainsborough's more varied and nobler design had something in common, is represented by more than one canvas which shows not a little of its character, though there is nothing here of the first rank in Morland's art. Not, indeed, that elaborate labour—the labour at all events of a composition of many figures and many types of persons—is wanting, but that little here bears the stamp of the freshness of recent impression, lacking to too much of Morland's later and studio work. In the *Fish Girl*, for example (No. 2), the light is a light of theatrical effect: the atmosphere of coast and country, no longer keenly remembered, has come to be represented by an artificial prettiness of effect not scorned by the scene-painter. Another naturalist, whose simplicity was wont to be exaggerated and whose *naïveté* suggests elaboration, is represented at Burlington House by an oil-painting unusually large. Francis Wheatley is the painter, and the painting is confessedly a portrait-group: the Duke of Newcastle of Wheatley's day; Colonel Litchfield in a red coat; Mansell, the keeper, with the Clumber spaniels. But Wheatley was always too much preoccupied with the search for beauties of form and composition to paint such a subject with care chiefly for the veracity of the representation, and in his treatment of this group there is the strength and weakness of his work and style. How far or how little the portraits generally were accurate the time is past for telling: what we know is that the faces are benign—benign and a little romantic. The composition, while apparently natural, is of high and characteristic excellence: the attitude of rider and horse, of the stooping keeper, of the dogs that bound and curl, gives to the picture what such a picture rarely has—the interest of graceful design. And the landscape was pleasant to Wheatley, and is treated by him with a happy suggestiveness. Forest trees, or coppice trees, or the trees of a noble demesne, he enjoyed them—their hues and shapes—and painted them, in rough, quick way, for their own sakes. With him they are no mere dashes of background-colour and sweeps of background form. His pleasure in their elegance, whether of slender youth or stately maturity, is shown here a little, and is found always in his work: best in his free drawings of faint colour and selected form.

No landscape-painter of the English school is better represented at Burlington House than Richard Wilson, who will very likely owe to Burlington House—to its many annual shows—some revival of a fame unduly eclipsed. Wilson has been out of favour with picture-buyers of our generation, not because he was weak—for, indeed, he was often strong—but because he gave none of

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his strength to the recording of such scenes and such effects of English landscape as the more modern masters have taught us to care for. With Claude somewhat out of fashion among potent English critics, and his work dispraised, Wilson may well have been out of fashion too, but the sterling qualities in Wilson's work, displayed in nearly every picture in which he caught with subtle truth the gloom or glow of the Campagna, save him from permanent oblivion. And the exhibitions in Piccadilly have now for several years been proving to us that whether the scenes and the effects he sought for are those, or not, which touch us most, he treated them with a rare excellence. His art, traditional in form, was in reality no feeble imitation of the art of another. But often his pictures have been small, their range of colour limited, and their effects monotonous. This year Lord Dartmouth is the lender of a most noble picture—*A View of the Alban Hills and the Tiber* (No. 240) in the glow of evening, the last of the golden light creeping timidly among the blackish-greens of the thick woodland: the trees, stately of shape, at first a dark mass of golden-green, then, close behind, a greenish-gold, from which the distant landscape recedes.

Rarely is there a Winter Exhibition which does not show us something of the range and excellence of that chief provincial school which grew up so uninfluenced by the English art of its day, and which, if it received traditions at all, received them rather from the Low Countries than from London. But this year little appears from the group of artists of Norfolk which can arouse enthusiasm. There is no Crome at all, and the single little Cotman—a picture of boat and sea—has hardly a claim to the possession of any one of the several qualities by which Cotman's fame is assured. We throw no rash doubt on its attribution, for brilliant men have done dullish work; but as a unique representation of Cotman in the present show, its introduction to the gallery is unfortunate—not to say ridiculous. A very secondary man, at whose command lay nothing of the fine artistic sense of the greater master, is brought to our memory here by the presence of a large and elaborate example; and, indeed, George Vincent, lacking the high artistic sense for the absence of which no learning makes amends, did possess an accuracy of design and certainty of hand which make him worthy of some place in the list of those who have faithfully recorded England. In his, at least occasional, choice of very large canvases on which he imaged many objects and incidents of shore and river—so that at all events there was plenty to look at—he was like Sir Augustus Callcott; but that chilly artist, sometimes more delicate than Vincent, rarely gave such a life-likeness to the depicted scene. Some two years ago one of the great canvases of Vincent—a view down the Thames—was exhibited at Burlington House, and this year a second, in no wise less remarkable, takes its post on the walls. The picture (No. 248) represents Yarmouth from Gorleston; on the left the sandhills and low shores of the river; on the right, the sea, and in the distance the line of seaboard town—an intricate subject, vigorously and capably treated as to design and draughtsmanship. The colouring, with a predominance of rather hot browns and dirty violet-greys, is generally disagreeable, though here and there—as in a bit of changeful sky up in the right-hand corner—it becomes happier. The picture, like the Thames picture of two years since, represents Vincent at his strongest. In his best canvases he plodded on steadily, accumulating matter and craftily disposing of it. But he does not seem to have been much moved by anything. His work wants the interest of impulse, as well as that finest accuracy (say, of Crome's) which, if it does not derive in any way from imagination, at least suggests and stimulates it in the spectator. George Vincent painted objects. He did not receive impressions.

Frederick Wedmore.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

Edinburgh: February 1, 1879.

As usual, much that is most attractive in the Exhibition of the Royal Scottish Academy, which opens to the public to-day, comes to us from London, the work of London artists. Such contributions are specially numerous and excellent this year, and include Mr. Orchardson's *Queen of the Swords* and his *Social Eddy*, Mr. Leslie's *School Revisited*, and several examples of Messrs. Pettie, Hook, Archer, Hugh Cameron, and Thomas Graham. The more important of these are already well known to the frequenters of Burlington House, but Mr. Tadema sends a new and hitherto unexhibited work, a pendant or sequel to his *Audience at Agrippa's* shown in the Royal Academy of 1876. In the former picture the emperor's favourite was seen descending a flight of steps and entering his audience chamber: here the audience is concluded, and Agrippa ascends the stair, pausing to speak some last words to one of his clients. Preceding him, and passing through the upper court, among its green serpentine pillars and rows of bending courtiers, are his attendant lictors bearing their red fasces. The motion and flush of warm yellow colour in this part of the picture is finely contrasted with the chill solitude of the deserted marble hall in the foreground, and the whole is full of that archaeological lore of which the painter is such a master, and of the vivid colouring, delicate brush-work, and marvellous realisation of texture in the white and veined stones, the metal vessels, and the draperies, which we never fail to find in his works. An interesting feature of the exhibition is the series of pictures by Mr. G. Paul Chalmers and Mr. Sam. Bough, artists whose decease during the past year has left blanks in the ranks of the Academicians which will not easily be filled. The most important subject by the former painter is *The Legend*, a large painting which has been purchased by the Association for the Promotion of the Fine Arts in Scotland, and is to be deposited in our National Gallery. Though unfinished, it is a fine and impressive work—indeed, its very incompleteness gives it a pathos and impressiveness of another kind. It shows a majestic grey-haired woman, seated in a dimly-lighted cottage, with a group of rustic children gathered round her, listening to her tale of bygone times. In its rich but subdued colouring, its admirably-managed light and shade, and its keen seizure of character, it is very typical of the artist at his best. Two smaller works, a study of a seated monk, and a half-length female figure, also left incomplete by Mr. Chalmers' death, have been worked on by Mr. Pettie, in much sympathy with their original style and feeling. Of the seven examples of Mr. Bough's art the finest is a view of *Edinburgh Castle from the Canal*, seen under that superb effect of yellow misty sunrise which he has rendered so magnificently in several of his works, notably in another of his master-pieces, a view of Lindisfarne. There is also a large and powerful view of St. Monance, and a river-scene near Corbie Castle, which has interest as the last oil-picture which he finished.

The exhibition has little to show in the direction of purely ideal and poetic art. It was expected that Sir Noel Paton would have contributed a picture of Diana and the sleeping Endymion, which he has named *A Dream of Latmos*, but this has not yet been placed before the public, and he is only represented by a much smaller work entitled *The Adversary*—"*where their worm dieth not, and the fire is not quenched*," in which we see, under a marvellously rendered effect of flame and firelight, a winged seated figure, with clenched hands and despairing face, and a hideous snake writhing among the "burning marl" at his feet. Mr. W. E. Lockhart shows an important Eastern scene from the *Arabian Nights*, illustrating the story of Alnaschar, and seizing the moment when the idle day-dreamer, by a thoughtless kick, destroys the basket of glass-ware upon which he was to build his future fortune. The artist has successfully grappled with the difficulties of his subject, and portrayed with much truth to nature, in the face and form of Alnaschar, the inadvertent gesture, and the feelings of dismay which swiftly succeed it; while as a foil to his rapid action and look of horror there is introduced beside him a calm Oriental tailor quietly occupied with his work, and raising a smiling and untroubled face to watch the disaster. As a piece of technical execution the picture is a fine success, marvellously bold and powerful in drawing, and with sumptuous richness of colouring. Mr. Herdman's most important figure-picture is *Charles Edward seeking Shelter in the House of an Adherent*, which has been engraved by the Association for the Promotion of the Fine Arts before referred to. Even more complete and harmonious in both colour and composition is a smaller subject by the artist—one of a series of illustrations to Campbell painted for the Glasgow Art Union—depicting the scene where Waldegrave discloses himself to his foster-father and his brown-haired daughter. Mr. George Hay exhibits a number of delicate little *genre*-pictures, slight in subject generally—a white-clad country girl tripping through the forest, *The Heiress* standing among her ancestral oaks, a servant discovering a disused secret chamber and pausing in wonder on its threshold—all treated with charming freshness and the daintiest of colouring. Two of the recently elected Associates of the Academy contribute military subjects, Mr. Robert Gibb sending a snow-scene during the *Retreat from Moscow*, and Mr. W. B. F. Hole a party of Jacobite prisoners proceeding along a Highland road under escort, and a sixteenth-century interior with the finely-studied figure of an old general reading a despatch. Mr. M'Taggart's *Bait-Gatherers* is one of the freshest and finest things in the exhibition, keenly true in colour, having in it the very force and flavour of the ocean and its "warm sea-scented beach." Among the other works by the younger artists may be mentioned Mr. J. C. Noble's *Baffled* and *The Duet*, both of them full of clever handling, the latter with fine sentiment as well. Among the landscapes of the Academy of course the supreme things are the works by the late Mr. Bough, which we have already mentioned; but Messrs. Smart, Fraser, Beattie-Brown, Waller-Paton, Cassie and Vallance, are well represented. Prominent among the portraitists are Messrs. Herdman, Barclay, and Macbeth; and the President, Sir Daniel Macnee, exhibits among other excellent things, a very spirited likeness of Mr. Bough. Some of the strongest works in this department come from Mr. George Reid and Mr. James Irvine, the former showing a quietly powerful head of *Lewis Smith, Esq.*, the latter a most forcible study of an old Trafalgar hero; and two of the younger men, Mr. John H. Lorimer and Mr. P. W. Adam, again exhibit notable work, the latter sending, in addition to portraits, an interesting last-century interior, with female figures.

John M. Gray.

OBITUARY.

MR. J. H. ANDERDON.

By the death of Mr. J. H. Anderdon another gap is made in the number of those fortunate collectors who began their pleasant occupation of accumulating artistic treasure some fifty or sixty years ago, before the mines were so actively worked as at the present day, and when glorious "finds" and cheap purchases were still to be made. Though not a very large purchaser like Mr. Henderson, he was yet able to gather together a very interesting collection of pictures, principally by well-known masters of the British School of the past generation, such as Romney, Crome, Wilson, Opie, Brooking, Collins, and other painters of their time, of many of whom he possessed several examples. One of his most noteworthy

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purchases, made some fifty years ago, was the *Sigismunda* of Hogarth, that much-traduced picture, which called forth sarcastic verses from Hogarth upon Sir Richard Grosvenor, who had commissioned it, but who found it so melancholy that he

"Chose the prudent part,
Rather to break his word than heart."

This picture was left in Hogarth's studio at the time of his death, and he enjoined his widow not to sell it for less than 500*l*. She never sold it at all, but after her death it was bought by Alderman Boydell, and was finally purchased for 56*l*. by Mr. Anderdon, who now bequeaths it to the National Gallery. Another painting by Hogarth in Mr. Anderdon's collection is the portrait of Sarah Malcolm, the murderess, which some readers may remember at a late "Old Masters" exhibition. Mr. Anderdon was a constant contributor to these exhibitions, and was always exceedingly courteous both in lending his works for exhibition and in allowing students of art to see them at his own house in Upper Grosvenor Street. Beside his pictures Mr. Anderdon possessed a magnificent collection of prints, many of which were seen last year at Burlington House. He contributed largely to the exhibition of engravings then held, by his fine series of portraits by Reynolds and Romney. These, we believe, are bequeathed to his cousin, Mr. Weston, and the rest of his collection of prints to his sister, Miss Anderdon; but his pictures are all to be sold. The Print Room of the British Museum has been several times enriched by gifts of drawings and prints from Mr. Anderdon, and some years ago he presented it with a useful set of Royal Academy Catalogues, illustrated with hundreds of engravings and containing many curious and valuable notes. A similar series was also given by him to the Royal Academy.

Mary M. Heaton.

The death is announced of the French sculptor Marius Montagne, a pupil of Rude, who acquired distinction by his groups of *The Young Mother* and *Mercury preparing to cut off the Head of Argus*. The latter was bought by the State, and a bronze reproduction of it formed one of the prizes in the National Lottery. His last work, *Abel supplicating*, was also bought by the Government.

The death is likewise announced of Carl Frederik Sörensen, the most able of the Danish school of marine painters, who succumbed to a long and painful illness at Copenhagen on the 24th ult. Sörensen was born on the island of Samsö in 1818; he came up to the Academy at Copenhagen early in life, and won the silver medal in 1843, when his first picture was exhibited. His talent attracted public notice at once; the Danish Government sent him on board a war-frigate to study effects of open sea in the Mediterranean, and these naval excursions were frequently repeated. Sörensen's fame was far from being confined to his own country; we have frequently had occasion to refer with praise to pictures of his exhibited in London. His particular gift is shown to most advantage in his large paintings of ships in the open sea, with a wide horizon.

ART SALES.

The art-sale season, rarely waxing important until the Christmas holidays are well over, may now be said to be entering on its more important period. The sale at Messrs. Christie's last Saturday was, indeed, but a minor one so far as concerns the character of the work disposed of. We note only the following prices:—*An Approaching Storm*, by H. Dawson, 255 gs. (Rhodes); *Evening: Clearing up after Rain, Llyn Cwellyn, North Wales*, by W. B. Leader, 175 gs. (Tooth); *Hay-time on the High Moors, North Wales*, 75 gs.; four Illustrations to Sir W. Scott, in pen-and-ink, by J. E. Millais, R.A., 40 gs. (Vokins); *A Fisherman's Daughter*, by John Burr, 48 gs. (Dr. Stevens); *The First Step*, by F. W. Topham, 120 gs. (Dr. Stevens); *Scotch Cattle crossing the Moor*, by C. E. Johnson, 50 gs. (Ellis); *A Calm*, by C. Thorneley, 48 gs. (M'Lean).

This week Messrs. Christie have been selling the pictures, water-colours, and engravings, the property of Mr. Charles G. Lewis, the engraver. They have been by no means of important character. Messrs. Christie have also this week sold the collection of Mr. Marks, of Oxford Street, the well-known dealer and connoisseur in "Blue and White." His stock, thus offered for sale, comprised Oriental, Sèvres, Dresden, and English porcelain, Chinese enamels, carvings in jade, fine snuffboxes, and other objects. It appears that the oil-pictures belonging to Mr. J. H. Anderdon will be sold under the hammer during the season; and likewise certain valuable pictures belonging to Lord Lonsdale. Some of Mr. Anderdon's possessions are at the present moment at Burlington House. Mr. Virtue's many works of modern art will also fall under the hammer during the present season.

NOTES ON ART AND ARCHAEOLOGY.

It has long been the desire of the authorities of the National Gallery to render the drawings of the Turner bequest more accessible to the public than has hitherto been possible consistently with the safety of those delicate works and the means at the command of the Trustees. Through the aid afforded by Her Majesty's Office of Works that object will now be accomplished. The room which formerly contained the library of the Royal Academy was altered in the course of last year so as to admit more light than heretofore, and prepared to hold a series of the drawings, to be placed partly on the walls and partly on desks suited to the purpose. By this arrangement a number of visitors may be admitted at the same time, and the service of an attendant to show the drawings may be dispensed with. The drawings will be changed at intervals so as to exhibit in rotation the whole collection; and, when not actually under inspection, will be protected by light-proof blinds. It is hoped that the necessary arrangements will be completed in the spring of this year.

At the New Continental Galleries, formerly the German Galleries, 168 New Bond Street, there has been opened an exhibition consisting of two hundred and forty pictures and eighty water-colour drawings, all or nearly all by Continental artists, and including examples most varied in character, and some of them by very distinguished men, though probably few of the works lay claim to be the masterpieces of the artists to whom they are due. M. Gérôme—a name "to conjure with" when it is question of satisfying a certain section of the British public—has a picture of wild, wolfish-looking dogs in the cemetery at Broussa; to the sturdy and noble painter of French country life, J. F. Millet, is attributed a picture of *Poachers*; while M. Munthe, a living artist given to the representation of dreary skies and frozen weather, snow on the fields and leaden clouds hovering over impoverished and barren trees, sends at least one not unimpressive design. Other eminent names, including those of Théodore Rousseau, Rosa Bonheur, and Edouard Frère, are represented in the collection. There are worse exhibitions open to the chance visitor.

Mr. R. C. Belt has completed his statue of Lord Byron—the "National Memorial to Lord Byron"—and it has been on view this week to the press at the studio of the sculptor, No. 21 Wilton Place, Belgrave Square. We trust the circumstances of its execution are such as to allow of its more public exhibition.

Mr. Arthur Grote has presented to University College, London, Mr. Woolner's model for his statue of John Stuart Mill.

Captain Charles Mercier is to paint a life-sized portrait of the Earl of Cadogan for the Chelsea Club.

Saturday last was the day of the private view of the extensive exhibition at the Royal Albert Hall, under the auspices of the council. This is to be considered an educational movement, affording the public of London a view of an immense gathering of old and new works—that is to say, from Wilkie and Landseer to the new President of the Royal Academy, with many others of minor importance. It will remain open all through the season till the end of October. We were pleased to see again Wilkie's *Princess Doria Washing the Feet of the Pilgrims*, and the *Pifferari*, the latter reminding us of a time when these pestilent musicians haunted every London exhibition room. There are also several examples of Landseer, with all the charm of his hand, besides many pictures by our best-known painters, such as E. W. Cooke, Elmore, Cope, Armitage; and some by unknown men who have been vindicated by time and brought to the front, particularly Mr. W. F. Woodington, whose name when he was elected A.R.A. was known to but ten people or so outside the Academy.

It has been stated by a contemporary that the Etching Club contemplates the issue of a new publication.

Mr. E. Burne-Jones writes:—

"Having last week seen in a shop window a drawing for sale under my name, which was in reality never made by me, will you allow me, by your means, as I know this not to be the only case of the kind, to publicly advertise the fact, and to advise anyone who may intend purchasing a drawing sold as mine to apply to me for its authentication before doing so?"

It is known—and, indeed, we have before now indicated—that many artists deem themselves dissatisfied with the Report of the Commission on Copyright, which, while it in some respects recognises their claim to protection for their work and for their interests in their work, in other ways seems inclined to sacrifice the interests of artists somewhat needlessly, and not to protect their justifiable *amour-propre*. The Royal Academy having already taken some action in the matter, it remained for Sir Coutts Lindsay to invite a more general expression of the opinion of artists at a meeting at the Grosvenor Gallery. This meeting was held on Saturday and was influentially attended—Sir Coutts, as chairman, making an extremely able speech setting forth the present position and its advantages and disadvantages, before other qualified gentlemen were called upon to move and second resolutions. The difficulty of compulsory registration of individual works of art was duly insisted upon. With works of a certain importance registration would probably be feasible—though we do not gather that the chairman admitted so much—but with the many slighter works upon the sale of which artists often depend while larger works are in progress, the arrangement would present very serious difficulties, possibly difficulties of cost, certainly difficulties of trouble. The proposal of the commissioners to make the enjoyment of copyright coequal in literature, art, and the drama—namely, during life and for thirty years after death—was, in the view of the chairman and the meeting, to be gratefully received. The special fault and crying evil among the recommendations of the commission lay apparently—it was to be gathered from Sir Coutts Lindsay's address—in the fact that the rights, unless expressly reserved by artists at the sale of their work, were to be vested with the purchaser of the given work. Upon this point the chairman remarked that there were two classes of purchasers—the amateur and the dealer—and that the amateur was little likely to be active in the protection of the rights vested in him. Another important point was the question of

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replicas, as to which Sir Coutts Lindsay ably observed:—

"I would insist that all artists should have the right to reproduce the ideas which they have embodied on canvas, but that identical *replicas* should not be allowed, for the simple reason that a reproduction which is identical must damage the identity of the first work, and in doing so would diminish its value; but that an artist should be deprived of the power of using his finest ideas because he has already embodied them seems to be preposterous, and cannot but be most hampering and injurious to the interests of art, both now and a thousand years hence."

Mr. Fripp was the proposer, and Mr. Keeley Halswelle the seconder, of the most important of the resolutions passed at this meeting. This resolution was in the following terms:—

"That in the absence of express stipulation the purchase or acquisition of a work of art should not carry with it the right of reproduction, but that such right should in all cases remain vested in the producer until he has specifically parted with it. It is, however, expedient for the security of purchasers and the public that this general principle should be subject to the following limitations:—1. That the suggestion of the Royal Commissioners in relation to photographic portraits on commission should apply to all portraiture, and that the author of a portrait executed on commission should have no power to do anything in the exercise of his copyright without the sanction of the person who ordered it. 2. In regard to *replicas* made by the artist himself, that the possession of copyright should not be held to entitle the author of a work of art to make copies thereof in the same material, and of such close resemblance in other respects as to imperil the identity of the original work, and thereby to lessen its value."

Mr. Arthur Lucas, the well-known print-publisher, proposed an amendment, which was defeated by an immense majority; and, indeed, the meeting at the Grosvenor Gallery, presumably called in the interests of artists, was not the best occasion on which his views could be expressed. While appreciating the force of much that was said at the meeting, we imagine that it is only after a sufficient exposition shall have been made of the views *of the other* side—the purchasing side—that the *interests of the* public can be definitely discerned, *and it is*, of course, the interests of the public that should dominate in this matter. Some further expression of the views of purchaser and dealer is to be found in a letter written by Mr. Lucas, and published in the *Standard* of Tuesday.

A BELGIAN Fine Art School is about to be founded at Rome under the management of M. Portaels.

M. STAMATAKI gives, in the last number of the *Mittheilungen* of the German Institute at Athens, a detailed account of his excavation of the ancient tomb discovered by him near the Heraeum between Argos and Mycenae. The objects found in it resemble very exactly the antiquities (1) from the tomb at Spata in Attica, (2) from the so-called treasury of Atreus at Mycenae, and (3) from the Cyclopean house on the Acropolis of Mycenae, as distinguished from the objects found in the graves of the Acropolis of Mycenae. While pointing out this marked distinction, M. Stamataki adheres to the opinion that these latter are of greater antiquity than the others. In the same number of the *Mittheilungen* M. Köhler continues his exceedingly interesting articles on the inscriptions relating to the theatre of Athens.

TOTTENHAM COURT ROAD is not the place where one would expect to find in the course of excavation a piece of Greek sculpture; yet some days ago a discovery of this kind was actually made there, the work of art being a marble tablet with the figure of a gladiator in relief, and inscribed

. . ΝΙΑ ΜΑΡΤΙΑ
ΛΗ ΤΩ ΑΝΔΡΙ

-νια Μαρτιάλη τῷ ἀνδρί. Two or perhaps three letters have been broken away from the beginning. The present owner knows nothing of its previous history.

THE International Art Exhibition at Munich will open on July 20, and not on the first of that month as originally proposed. The reason assigned for this change is the desire to secure the most recent works of the French and Belgian schools which will have made their appearance at the Paris Salon. The Salon closes on June 22, and artists who have been among its exhibitors can send in works at Munich till July 15; other contributors must keep to March 31 and May 31, the dates already announced.

A REMARKABLE exhibition illustrative of the history of printing and wood-engraving is to open next month at Ulm. The programme put forth by the committee includes not only Incunabula (specimens from all the known early presses); examples of the German, French, English, and Italian schools in the sixteenth century; examples of the same in the seventeenth, eighteenth, and nineteenth; printers' and publishers' marks; specimens of wood-engraving from the year 1500 down to the present time; and early coloured wood-engravings: but also enumerates all the most recent inventions and applications of chemical and mechanical science. In connexion with the exhibition an old hand-press and a new "Cylinder Tretmaschine" by an Augsburg house will be shown in movement. The town has behaved with great liberality in providing suitable rooms, and Herr v. Weissenbach, the well-known Nuremberg *savant*, has consented to lend his own valuable collections and to deliver two lectures, one on the earliest development of type-cutting, and the other on the ornamentation of books.

AUSTRALIA seems to be indulging in Exhibitions as freely as European countries. The one to be held at Sydney next year is assuming greater importance than was at first thought of. Germany, Austria, and Holland have all applied to have spaces allotted to them, and it is supposed that several other countries will take part. The funds at the disposal of the committee who are organising this exhibition are not, however, sufficient to warrant their carrying it out on such a large scale, but they hope their Parliament will aid them with an adequate grant. The Melbourne Exhibition is to be held this year, and the building is, we believe, already commenced.

THE Préfecture of the Seine have just published the first two volumes of the great National Catalogue of the artistic riches of Paris. These two volumes begin two series respectively—viz. buildings for civil, and buildings for religious, purposes, the first comprehending all the *mairies*, fountains and theatres; and the second the churches of four *arrondissements*, with all the works of art they contain, and a history of each church attached, so that, judging by that already accomplished, even this part of the work will be likely to occupy four or five volumes. This is, in truth, a stupendous undertaking, more like a laborious German project than a French one; for what the French undertake is generally done quickly, while this must necessarily be the work of many years. It is something to have begun it; may there be sufficient energy to carry it to a close.

SOME more of the beautiful little statuettes from Tanagra have just been acquired by the Musée des Antiques from the same source as those in the Louvre. The new examples represent winged Loves, and are said to be modelled with the most exquisite delicacy, and to bear traces of the colour with which they were formerly adorned.

M. GUSTAVE DORÉ has just been raised to the rank of Officer of the Legion of Honour. He has been a Chevalier ever since 1864.

THIS week the Munich firm of Montmorillon was to bring under the hammer the large collection of engravings which was the property of the late Breslau professor, Karl Weitz. The collection forms an almost perfect history of the engraver's art, and Italian masters are specially represented.

THE Munich Foundry has been honoured with the commission to cast the German National Monument which it is proposed to erect in the Niederwald, close to Bingen on the Rhine. The work is designed by Prof. Schilling, of Dresden. On a pedestal twenty-four mètres in height stands a figure of Germania pointing with uplifted hand to the symbol of German unity, the Imperial crown. The figure, which is ten mètres high, is considered by those able to judge a triumph of German plastic art. The model is shortly to be transported to Munich in a special train, and will there be put together before casting. Some difficulty exists with regard to the funds for this purpose. The cost of the monument has amounted to 1,100,000 marks, and a further sum of 350,000 marks is required. For this end a collection is to be made in every German town.

MUSIC.

CARL ROSA'S OPERA COMPANY.—"PICCOLINO."

ERNEST GUIRAUD, the composer of *Piccolino*, affords in himself an instance of inherited ability. His father, Jean-Baptiste Guiraud, gained the Grand Prix de Rome in 1827; but his after-success as a composer was not brilliant, or at any rate he failed to gain a footing on the lyric stage, which for many years constituted his chief ambition. The son produced an opera, entitled *Le Roi David*, at New Orleans, his birthplace, in his fifteenth year. Encouraged by its flattering reception, he came to Paris, entered the Conservatoire, and followed in the footsteps of his father by carrying off the Grand Prix de Rome in 1859. In 1864 an opera in one act, named *Sylvie*, from his pen was performed at the Opéra-Comique, and favourably received. *En Prison* in 1869 at the Lyrique and *Le Kobold* in 1870 at the Opéra-Comique were his next productions; and at the Athénée, two years later, was heard *Madame Turlupin*, said by M. Pougin, the eminent Parisian critic, to be his most distinctive work. At any rate, it was owing to the success of this opera that *Piccolino* was accepted in 1876 at the Opéra-Comique. Since then M. Guiraud has added nothing of importance to the list of his published compositions. In the adaptation of his play for lyric purposes M. Sardou collaborated with M. Charles Nuittier, and the result of their joint labours is a capital book, not without value even in a dramatic or literary sense, and presenting many excellent opportunities for skilful musical treatment. Mr. Sydney M. Samuel, whose version is now performing at Her Majesty's Theatre, has freely altered the original, toning down the bolder features and modifying the dialogue considerably. Subjected to this emasculating process, the sparkle and raciness of the story inevitably suffer, but even as it stands the English version of *Piccolino* is distinctly above the average of operatic libretti. It cannot be said that M. Guiraud has proved himself wanting in his treatment of the theme. His music is conspicuous for its flow of easy pleasant melody, occasionally degenerating into commonplace, but never into vulgarity. Every number in the second act, save perhaps Frédéric's sentimental air, is remarkably fresh and piquant, and the other portions of the opera also contain some numbers full of charm. Unfortunately, the composer evinces comparatively little skill in orchestration; the colouring is generally very tame, and the harmonies thin and spindling. In this respect *Piccolino* must be ranked as very inferior to Bizet's *Carmen*, a work which in other respects it resembles to a certain extent. To this cause may be partly due its lack of effect in Her Majesty's Theatre; but the fault will be less palpable in a smaller area, where the dialogue also will not be utterly lost, as at present, in certain portions of the house. Mr. Carl Rosa may have found it necessary to sacrifice a part of the score, but as a matter of individual opinion we do not think that

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the cuts have been made judiciously. In the first act much of the opening scene with the children might have been cheerfully spared, but it is a pity to have spoiled the episode with the mendicants at the commencement of the second act. We miss also the Auberish concerted piece in the drinking-scene later in this act, and also the greater portion of Piccolino's mock reception into the fraternity of artists. A considerable portion of the overture has also fallen beneath the paste and scissors. This is a strange course; but as the prelude is a mere *pot-pourri* of motives from the opera, and not a regularly constructed overture, the balance is not injured or destroyed. Considered from a dramatic point of view, *Piccolino* is so thoroughly French in spirit that if Mr. Carl Rosa's artists utterly failed to realise the humour necessary to the adequate fulfilment of their respective characters it would not be in the least surprising. Making due allowance for such shortcomings as must inevitably result from the lack of proper training, much remains worthy of general approval, and, in one instance, of high praise. The embodiment of Martha, otherwise Piccolino, by Miss Julia Gaylord, is in all respects admirable. The improvement made in her art by Miss Gaylord has been rapid, and both as a singer and an actress she now stands in the front rank of lyric artists. Her impersonation of M. Sardou's heroine is full of charm, refinement and pathos. Widely different in character, Mr. Charles Lyall's performance as Comête, the amateur painter, also merits warm encomiums. Miss Giulia Warwick, Mr. Leslie Crotty, Mr. Snazelle, and Mr. Denbigh Newton deserve a word of recognition; while Miss Georgina Burns may be complimented on her singing, though as an actress she is yet in her novitiate. Mr. Frederick Packard has failed to realise the hopes entertained of him three years ago; he has improved neither in a vocal nor a histrionic sense, and his rendering of the part of Frédéric Auvray, the contemptible hero, is rather a feeble performance. It is questionable whether *Piccolino* will prove a managerial success at Her Majesty's Theatre, but Mr. Carl Rosa will probably find in it a valuable addition to his provincial *répertoire*. A charming little cabinet picture placed in a large and elaborate frame may suffer temporary injustice; but the mistake is one which, fortunately, is not irremediable.

HENRY F. FROST.

THE coldness and distrust shown for so many years in this country towards the music of Schumann received a practical illustration at the Popular Concert of Monday last, when the words "first performance" had to be written in connexion with that charming if eccentric series of trifles *Die Davidsbündler*. If there were many in the hall to whom Schumann's fanciful composition was strange, it must have been none the less welcome. Mdlle. Janotha, whose rendering of ten numbers of the work was very tasteful and sympathetic, would have done well to give the entire series, as the demand for an *encore* proved irresistible. Mdme. Norman-Néruda played Vitali's *Ciacconna* in G minor for violin, and the concerted works performed were Haydn's quartett in F (Op. 77, No. 2), and Beethoven's trio in G (Op. 1, No. 2). Mr. Barton McGuckin was the vocalist.

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LITERATURE.

Imperial India. An Artist's Journals, illustrated by numerous Sketches taken at the Courts of the principal Chiefs in India. By Val. C. Prinsep. (Chapman & Hall.)

Not a little curiosity was aroused by the announcement, towards the close of 1876, that Mr. Val. Prinsep had received a commission from the Indian Government to paint a picture of the Delhi Durbar, for presentation to the Queen. As compared with Egypt and what is artificially known as "The East," India remains an unexplored land for the artist. The special difficulties of the task were almost overwhelming. A set subject, containing some hundred figures, arranged with absolute regard to official etiquette, and for the most part dressed out in gorgeous robes and jewels, would be enough to deter even the professional Court painter. And Mr. Prinsep is very far from falling within this category. His enthusiastic appreciation for colour was irritated rather than allured by the limitations of time and space imposed upon him; while his love of realistic truth and social freedom rebelled against the requirements of Indian officialism. We fancy that he is not altogether satisfied either with his tour in India, or with the ultimate form that his picture will take.

Except two slight studies of nautch girls, exhibited at last year's Academy, the public have not yet been admitted to see the fruits of this journey of artistic exploration. In a note dated November 1878, we merely learn that "the picture is progressing;" but if anyone is disposed to complain of the delay this volume will supply the answer. Mr. Prinsep was detained in India for more than twelve months. During the whole of that period he does not seem to have enjoyed a single idle day. In order to obtain sittings he was compelled to follow his subjects from one end of the peninsula to the other—now in Rajputana, now in Cashmere, now in Mysore. Few visitors can possess a wider experience of the country, or have suffered from more various modes of travel, and surely none ever devoted himself so thoroughly to the business in hand. He did not even go to Calcutta, or to the historic sites of Cawnpore and Lucknow, for there were no Rajahs to be found there. As a painter he has laboriously fulfilled his commission, and no one will grudge him his ambition to appear in the new part of an author. For it must not be supposed that the 350 pages of this volume are mere "letterpress" to explain the twenty-four woodcuts. On the contrary, the real value of the book (if Mr. Prinsep will allow us to compliment his pen at the expense of his pencil) lies in its fresh description of a strange land. We have lately had innumerable "impressions" of India published both by travellers and residents, from Mr. Grant Duff downwards; but it may be doubted whether for simple realism and absence of imperialistic glamour these "Journals" have their equal. Mr. Prinsep was brought out to India to bless the Delhi Durbar, at which the Queen was proclaimed Kaiser-i-Hind. While keeping clear of the political question, he plainly discloses his views concerning the artistic and social aspects of that historic scene. Words fail to express his horror at "the Place of Assemblage," which is destined to form the background of his own picture. It is "like the top of a twelfth cake," "like a gigantic circus;" it "outdoes the Crystal Palace in hideosity," "the Ossa of bad taste piled on the Pelion of shrieking colour." Of the Anglicised Rajahs who contribute to fill up his picture his unfavourable opinion is expressed with no less decision. It may readily be assumed that no man is a hero to his portrait-painter, but we scruple to reproduce the epithets and stories here given of "the principal chiefs in India." Indeed, Mr. Prinsep supplies his own reproof. With his usual freedom, he reports the behaviour of British subalterns at the Viceroy's *levée*: how they made loud remarks about the Rajahs present, expressive of a desire to cut off their ears to get their jewels, &c., "quite forgetting that many of the Rajahs understand English." Has Mr. Prinsep sufficiently remembered that many of the Rajahs may possibly read his own pages? If they do read them, they will find greater difficulty than ever in distinguishing his status from that of a "travelling photographer." The truth seems to be that Mr. Prinsep's natural tendency to plain-speaking was confirmed by the example of an American companion, who is always saying good things. He begins by stigmatising the outward-bound steamer as "the slowest place on God's footstool," and effectually wins the artist's sympathy by remarking that "Rajahs have no more sense of the value of time than a sitting hen."

But apart from such eccentricities of taste, or, perhaps, by reason of them, *Imperial India* affords the precise tonic required by those who are never weary of glorifying our Empire in the East. Exceptionally qualified by his hereditary sympathies, his professional training, and his semi-official position, Mr. Prinsep has put on record the impressions produced on an impartial mind. The stately grandeur of Indian architecture whether in the crowded cities of the Ganges Valley or in the remote wilds of Rajputana; the exquisite delicacy of native ornamentation both in design and colour; the statuesque proportions of the draped or undraped Hindu figure; the ravishing scenery of Cashmere—all alike elicit his enthusiastic admiration. The English in India, as a class, he did not find attractive, and he says very little about them. But the vials of his indignation are poured out upon the prevalent miscegenation between native and English, whether in art or in habits of life. The carpets produced in our jails, the art school at Jeypore, and, above all, the restorations at Delhi and Agra, fall under the same strenuous condemnation. These criticisms of a painter are the more valuable as translating into a new sphere the complaints which have been urged against the whole tone of our Indian administration. We educate the Hindus in English literature and modern science, we impose upon them the ripe products of Western civilisation; and we find that, so far as we have achieved anything at all, we have only spoilt the indigenous type by turning a good native into a bad "baboo." And then we attribute it to the original depravity of the Eastern character that our virtues are selected for dislike and our vices for imitation. Mr. Prinsep teaches that we must first recognise the good that exists, before we can hope to make it better. It is only through knowledge and appreciation of the Eastern mind that we can ever found our Empire on aught but fear.

The majority of the illustrations are portraits, chosen rather out of respect for the rank of their subjects than from their inherent merit. As a frontispiece is given the Rana of Oodeypore, who in antiquity of descent and purity of blood may fairly claim to be the premier prince of our common Aryan stock. His complexion, however, happens to be darker than it should be. Of the others none will be found more attractive than the nautch girl of Cashmere, and the adoptive mother of the young Guicowar of Baroda. Before now photographers have taken excellent likenesses, which are capable of being reproduced in wood-cuts; but we must look to Mr. Prinsep's finished canvas to give us the first representation in oils of the richness in colour and texture of an Indian Durbar.

JAS. S. COTTON.

Patchwork. By Frederic Locker. (Smith, Elder & Co.)

MR. LOCKER'S book begins with an extract from Isaac Barrow against want of earnestness; it ends with an aphorism of his own, that "if you wish to judge of a man's character and nature, you have only to find out what he thinks laughable." By the first the serious people are conciliated; by the last the critics are silenced—for one who pronounced the book not laughable would run a risk that none would willingly encounter. Not that there was much necessity for the malicious little warning, for it would be a very exceptional taste indeed that could not find something to gratify it in *Patchwork*. "My detached pieces were brought together with no idea of pleasing anybody but myself," says Mr. Locker; and the chance is therefore considerable that they will please other people. The only fault that we ourselves have to find with the book is that a few of the stories are of rather too venerable antiquity; such as the puzzle of Epimenides the Cretan, and two little jokes (pp. 88 and 141), which after a brief retirement from the world turned up again the other day in *Punch*.

The "patches" of which Mr. Locker's motley is composed are in part short poems, or prose stories, or miniature essays of his

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own; partly extracts from other writers in prose or verse, from Prior to Mungo Park, from Keble to Lewis Carroll; partly mere jokes cut from the newspapers, or picked up "from the man in the Turkish bath." The merit of such motley depends entirely on the maker, and all that it is safe to say is that if Mr. Locker cannot make it nobody can. Some of the little stories and essays are models of short and clear-cut composition—*e.g.*, the three pages on Hymns contain as much thought as an average *Quarterly* article. Those who are interested in old prints, and who have suffered from the humour of collectors, will appreciate "Mr. Doo," a type of man that well deserved the immortality of shame with which Mr. Locker has crowned him. For the small jests, riddles, &c., the reader must be referred to the work itself; it would be invidious to make a selection for him, though we cannot refrain from giving one, the motto for a paper-knife—"Avia Pieridum peragro loca, nullius ante Trita solo."

Mr. Locker is known to possess treasures of many kinds—of prints, of drawings, and, as this book shows, of autographs. Some of his quotations from unpublished letters or from the first drafts of poems are very interesting. Such is a letter of Swift to Sir William Temple, humbly asking for "a certificate from Your Honor of my Conduct in your Family," without which the Archbishop of Dublin would not ordain him. Such, too, is a MS. note of Pope's on the back of another short letter of the Dean's:—"A King—a scarecrow of straw, yet protects your corn." Such, too, is the following:—

"I have the original MS. of Wordsworth's *The Brothers*. At line 98 of the first edition (1800) the following passage occurs:—

'By this the Priest, who down the field had come
Unseen by Leonard, at the churchyard gate
Stopped short, and thence at leisure, limb by limb
He scann'd him with a gay complacency.'

In my MS. it runs as follows:—

'By this the Priest, who down the field had come
Unseen by Leonard, at the churchyard gate
Stopped short, and prying through his natural eyes
As through two opera-glasses, limb by limb,' &c."

The world will agree with Mr. Locker's comment, "W. W.'s second thoughts were best." T. H. Ward.

Mémoires et lettres de François-Joachim de Pierre, Cardinal de Bernis. Par Frédéric Masson. In Two Volumes. (Paris: Plon.)

There can be no doubt that in these volumes we have an important contribution to the history of France in the eighteenth century. The Memoirs of the Cardinal de Bernis are a counter-statement and a sort of unconscious reply to Frederick the Great's history of the Seven Years' War. Both writers are able advocates, each pleading for his own cause. But hitherto only one side has been heard, and, whatever deductions may need to be made from the veracity or candour of this representative of the other side who now appears so late in the field, history has only to gain by the comparison of their mutual contradictions and discrepancies. Frederick's account of the matter, the work of a consummate soldier and statesman, who was also an able man of letters, has had the extraordinary good-fortune of not only satisfying his own countrymen, but of being eagerly accepted by the French whom he vanquished. Just as after the victory of Rossbach he was praised in Paris while Soubise, the French general, was lampooned, so Frederick's narrative of the negotiations which dislocated the previous system of alliances, and, to use Mr. Carlyle's expression, "tumbled the wholly astonished European Diplomacies heels-over-head," has been received with favour by the people on whose Government it reflected most severely. The fact is that Louis XV. and his Pompadour had become, and even still remain, so justly odious to the French that any stone, wherever it came from, was good enough to throw at them. It is a fortunate circumstance, as likely to lead to an impartial consideration of these new documents, that they do not tend in any degree to a rehabilitation of Louis XV. or his too-famous Marquise. The Cardinal de Bernis's main, almost sole, object is to defend himself. These Memoirs, written in exile after his disgrace, when he felt that whatever debt he had once owed to Mdme. de Pompadour had been more than extinguished by her subsequent conduct, are animated by a tone rather hostile than friendly towards her. With regard to the king, he uses abundant lip-homage, but he hardly mentions a circumstance that is not to his discredit. On the whole, therefore, the traditional key in which this part of French history is usually written need not undergo much modulation. There will be, indeed, one new note introduced which cannot fail to be welcome: it is that Prussian policy is supposed to be convicted again of astuteness and long-headed duplicity in the eighteenth century, as some suppose that it has more recently been in the nineteenth. Bismarck and the war of 1870 are already beginning to cast new light on Frederick and the war of 1756.

In the short compass of an article it is quite impossible to give an adequate idea of the varied and interesting contents of these volumes. Besides the Memoirs of de Bernis, they contain in the appendices a number of official documents and papers extracted from the French archives. These, as well as the Memoirs, are now in the greater part published for the first time. Last, but by no means least, we have now in their complete form the series of letters which Bernis wrote to the king, Mdme. de Pompadour, and the Duc de Choiseul, during his political career, of which fragments had appeared as far back as the year 1825, and had supplied Sainte-Beuve with materials for his charming *causeries* on the Cardinal (*Causeries du Lundi*, vol. viii.). There is, in fact, here sufficient material to supply serious students of history with abundant occupation for some time. The due estimation of the value of these documents, the residuum of hard trustworthy fact which they may be proved to contain after mature criticism—these are points which must be reserved for the leisure of competent enquirers. I can only call attention to a few of the many topics of interest presented by the volumes on a first and simple inspection.

By far the most important feature in these Memoirs, as already hinted, is the light they throw on the origin of the Seven Years' War. The traditional story—we may almost say legend—on that subject is only too well known, that the war arose from Mdme. de Pompadour's resolve "to take revenge for an epigram." In erudite histories like that of Henri Martin, in school manuals published by the Government, this is the common view still prevalent even in France. Mr. Carlyle, who adopted it with entire faith in his History of the French Revolution, had evidently grown more cautious in his graver History of Frederick the Great. He saw that more potent forces were at work at this juncture than the "caprice of a courtesan." Still he estimates her influence as a considerable factor in the problem, as with the documents that he had before him he could not fail to do. Serious history has no prejudices, and must not hesitate to absolve even a Pompadour if truth demands it. It is, after all, pleasant to be relieved from even a provisional acceptance of the shallow maxim that "great events from trivial causes spring." When the causes of great events appear to be trivial, we are justified in surmising that it is our imperfect scrutiny rather than their inadequacy which leads to such a conclusion. At the outbreak of the French Revolution the courtiers attributed the troubles to the intrigues of the Duke of Orleans; while others more profoundly regarded Marie Antoinette's neglect of etiquette as the real source of the mischief. The moral to be inferred is not less weighty because the example is grotesque to absurdity.

These Memoirs, at any rate, show that the Seven Years' War arose from something far deeper than the caprice of a pretty woman with whom a luxurious king was in love. In the first place, it is certain that Louis XV.'s passion for the Pompadour had ceased some years before the outbreak of the war; but that is a mere detail. The question to which history has hitherto given only a stammering and dubious answer is this: how to account for the sudden dissolution of alliances in which the European States had persevered for more than a century, France and Prussia becoming fierce enemies after being staunch allies, England and Austria executing a similar evolution, or, as Mr. Carlyle puts it in his humoristic way: "Nothing less, in short, than the explosion or topsy-turvying of the old Diplomatic-Political Scheme of Europe. Old dance of the constellations flung heels-over-head on the sudden; and much pirouetting, jigging, and setting, before they could change partners, and continue their august dance again whether in War or in Peace." It is precisely on this "pirouetting, jigging, and setting," about the inner details of which the world has hitherto been much in the dark, that the present Memoirs throw so much new and welcome light. It turns out that gossip has, as usual, misrepresented historical fact: that the new alliances were made because they suited those who made them; that George II., who not long before had pronounced his nephew the King of Prussia worthy of being sent to the galleys, swiftly made a treaty with him when the war with France placed Hanover in danger; that

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Austria and France easily forgot old enmities when by their union they could the better confront recent foes. The promptness with which the new bargains were struck is sufficient to prove that they were made under the pressure of visible necessity: the Treaty of Westminster (January 16, 1756), negotiated between Prussia and England, with "uncommonly rapid surgery of any little difficulties and discrepancies;" the Treaty of Versailles, not so rapid, yet still speedy, considering the impediments in the way (May 1, 1756). Some—one may hope, not many—will find with regret that the scandalous influence of the Pompadour in these transactions vanishes on nearer inspection. Kaunitz, Maria Theresa, and Frederick were the really responsible parties, and the seizure of Silesia was the original cause of all the trouble. No attempt can be made in these columns to set forth even in outline the new points of view suggested in these Memoirs on one of the greatest crises of European history. It is not an exaggeration to say that they render incomplete all that has hitherto been written on the origin of the Seven Years' War.

After the great questions of diplomacy, the most interesting topic in these volumes is the revelation they afford of the utter anarchy and imbecility of the inner counsels of the French Government; and here those who may have regretted that Mdme. de Pompadour should escape virtuous indignation as a cause of the war will find ample consolation. If she did not originate the war, she certainly practically directed it—with what results we know. It is time, as M. Masson says in his intelligent Introduction to these volumes, for history to see things as they really were, and to condescend to take an interest in Mdme. de Pompadour, not only on account of her dresses and furbelows, but on account of the real position she for years occupied—that of First Minister.

"Whoever displeases her, whoever thwarts her, whoever opposes any one of her projects, is ruined; and without care for public opinion, without concern for the welfare of France, she pushes without rest the fortunes of her friends."

Thus the only two able Ministers whom France possessed at the outbreak of the war—Machault and d'Argenson—were driven from office because they displeased the Sultana. The only capable general, Marshal d'Estrées, was deprived of his command even on the morrow of his considerable victory of Hastenbeck because he had offended the favourite. On the other hand, to the feather-head Soubise armies were entrusted which he could only lead to be massacred by the redoubtable Frederick. But the Marquise had set her heart on making the fortune of her "*her Soubise*," and saw even in the overwhelming disaster of Rossbach only a vexatious hindrance to his promotion to the grade of Marshal of France. After all, incompetent generals have been appointed by Governments which would have blushed to be compared to the Pompadour. We may remember the second Lord Chatham and the Duke of York, nominees of a virtuous George III.

As a picture of political decrepitude and Governmental paralysis these volumes are equal to anything that we read in the history of Spain. Each Minister thought only of his own department and worked it, not only without consulting his colleagues, but with hardly disguised hostility to them, and with utter indifference to the result on the national well-being. The Minister of War and the Minister of Marine thwarted each other whenever an opportunity occurred, and drew upon the treasury for their respective services without a thought of the condition of the finances. To get a colleague into difficulties seems to have been the one permanent motive with these officials. To ruin the credit of a rival by frustrating his plans was the sweetest pleasure known to them. The remotest concern for the public weal never crossed their minds. Bernis forms an honourable exception in the midst of this political profligacy, and he was hated in proportion. His favour with the king and Mdme. de Pompadour made him detested by the other Secretaries of State, and he gravely assures us that he had to beware of being poisoned. This is barely credible. But it is quite certain that months and years after he had been the king's most trusted and confidential agent, after he, and he alone, had negotiated with the Austrian Court the Treaty of Versailles, the titular Minister of Foreign Affairs put every obstacle in his way, even to the extent of stultifying the national policy in consequence.

"I had been chosen," he says, "to be the architect of a great work, but I was never master of its direction. Will it be believed that during the two years of our negotiations with the Court of Vienna, M. Rouillé, the Minister of Foreign Affairs, never would inform me of what was passing in the Courts of Germany and the North; that he limited my instructions to the letters which came from Madrid, under the pretext that I was only Ambassador to Spain?" [Bernis had been nominated to this post, but he never filled it.] "Not only did he refuse me the knowledge which was necessary to negotiate successfully with M. de Staremberg, the Austrian envoy, but he often gave instructions to the King's Ministers in Germany quite contrary to the language he was holding with the Minister of the Empress, which circumstance excited continued complaint and distrust in the Court of Vienna. The King was informed of this strange conduct so prejudicial to his interests; and he deplored it. But M. de Rouillé was old and infirm; the King knew his jealousy and weakness, and by an excess of kindness he would not mortify him by an order to give me free access to the Foreign Office" (vol. i., p. 246).

While the Government was a prey to such scandalous anarchy and disorder, French society was in a turmoil in consequence of the disputes between the clergy and the Parliaments. Those who are inclined to wonder at and deplore the hard measure which the ecclesiastics met with at the hands of the Revolutionists should make sure that they have duly appreciated the provocation which civil society in France had received previously from the priesthood. Bernis, Archbishop and Cardinal as he was, visits with reserved but severe blame the wanton turbulence of the narrow-minded Christophe de Beaumont, who with his *billets de confession* filled the nation with anger. The scenes of that irritating struggle between the temporal and spiritual powers rise before us afresh in these pages with that liveliness peculiar to contemporary record. In no part of the work do we get a better impression of Bernis as a man of shrewd sense and genuine political quality.

These memoirs, it should be added, differ in many ways from the classic type of that species of composition in which French literature is so superbly rich. They are not leisurely pictures of men, manners, and events drawn from a memory full fraught, in which the zest and skill of the draughtsman were their own rewards. Tried by such a standard they are not only inferior to the incomparable Memoirs of St.-Simon, but to scores of others, whether by men or women, in which all the subtle graces of French prose adequately render every *nuance* and fine discrimination of thought. On the other hand, they lack the monotonous but persuasive iteration of the pure diarists, such as Dangeau, Barbier, d'Argenson, and others. They are political Memoirs written by a man who felt that his official career had been misrepresented, and that he had a good vindication to offer. There is consequently present a contentious and somewhat injured tone, which is not always pleasing. The style also has no distinction or individuality of any kind. But, in spite of these drawbacks, the book is secure of a place far from the lowest in every good historical library.

Jas. Cotter Morison.

An Eirenicon of the Eighteenth Century: Proposal for Catholic Communion. By a Minister of the Church of England. Edited by H. N. Oxenham, M.A. (Rivingtons.)

The historical interest of this volume is considerable: its theological interest is small, except for those very few persons who hold the peculiar view as to the controversy between the Roman and other Churches, that she is absolutely right, but that they are not as absolutely wrong as she tells them they are. The Catholicising tendency of English theology under the Stuarts was so largely combined with a political element, and carried with it so little relaxation of the traditional hostility to Rome, that it is a fact worth calling attention to that in the year 1704 a minister of the Church of England should have written and published, even anonymously, a plea for reunion with Rome, or in fact virtually for capitulation to Rome: the more so, as he does not seem to have been a non-juror, and on the whole does not appear to have been personally dissatisfied with his position in the Church of England, or disloyal to her formularies. It is true that a contemporary asserted that the author had joined the Church of Rome before the book was written, and there are one or two passages which might make it credible; but on the whole the internal evidence of his good faith preponderates, and Mr. Oxenham suggests that the charge arose from a confusion between Joshua Bassett, who became a Roman Catholic in 1687, and William Bassett, who wrote in 1689 in favour of "comprehension" of Dissenters, but who also, he thinks, may well have been the author of the present work.

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But though the fact is important that such a book could be written, its importance must not be over-stated. It is not evidence that public opinion under Anne was not thoroughly Protestant: it is evidence that a well-read theologian, and for aught that appears an honest man, was capable of living through the reigns of James II. and William III. without understanding public opinion. James II. had proved conclusively that the English nation was Protestant to the backbone; he had made it even more Protestant than he found it, by the unfavourable specimen of Catholicism he gave them. If James had been a just ruler and a popular man, the fact would have altered the course of English history; but the alteration would have been one rather of degrees of rapidity than of direction. He would have saved the power of the Crown from the shock of the Revolution, and he would in like manner have saved the Catholicising party in the national Church from the non-juring secession: but it is doubtful if he could have brought even the Episcopate to submit to Rome, and certainly he could no more have brought the nation to consent to such submission than he could have revived the policy of Strafford. Yet this author thinks that reunion, even with the English Dissenters, is likely to be promoted by reproducing Bishop Parker of Oxford's arguments that the doctrine of transubstantiation is tolerable, and by proposing that the English bishops shall submit to a conditional reordination.

The Editor's own contribution to the volume is a Preface of 95 pages, not exactly from the point of view of the original author, but from one hardly less clearly condemned by history. Opinions will differ whether the doctrinal differences which caused the national Churches of Syria and of Egypt to break off from the unity of Christendom might not have been allayed by mutual explanations, instead of being rendered permanent by conciliar decrees and anathemas. But, right or wrong, the latter is the traditional policy of the Church: the Council of Trent, in making compromise impossible with the national Churches of Teutonic Europe, did no worse than the Councils of Ephesus and Chalcedon, and their successors, had done before them. And it is a hard thesis to sustain logically, though a very attractive one ethically, "We all ought to be Catholics, but to do the very reverse of what all Catholics have done."

William Henry Simcox.

Bjorn and Bera: a Norse Legend. By B. Montgomerie Ranking. (Remington & Co.)

The pathetic legend of *Bjorn and Bera*, which has in it some of the elements of the story of "Beauty and the Beast," has been skilfully told by Mr. Montgomerie Ranking. There is freedom in the verse and strength in the language in which it is told; the poem seldom halts, and deepens in fervour and pathos as the tragedy is revealed. For the resemblance to "Beauty and the Beast" is chiefly that of the possibility of the human being discovering human qualities in the bear on whom a witch has laid her spell, and, by daring to love them, meeting with a human reward. The story as a whole is a much sadder and a much wider one than the joyous fairy-tale, and is fitly told on a blast of cold north wind, amid the roar of icy seas, and the clash of swords.

The scene opens in the Court of King Hring—

"In Scamness by the Northern Sea,
In Scamness of the swords;
Where streams in summer joyously
Leap to the summer fjords,
Where winter is both chill and long,
And binds the streams in fetters strong."

The "worthy king," who is described as "lusty-strong," though "the years had made him still and sage," had early lost his wife, the Lady Drifa, and had one son, Bjorn, who was his pride. But the king's heir must prove his manhood, and therefore Bjorn was sent forth to exile that he might bring back token of his knightly power. So the gilded dragons were manned,

"And the stout pine oars with their dropping chimes
Kept up the beat of the rowers' rhymes:
The red sails gleamed in the setting sun,
Grew brown, and faded to dusk and dun."

And thus the father and son were parted, and year by year the Court grew weary waiting for Bjorn's return, till the stout earls of Scamness, who did not love inaction, and felt that the king's strong hand was losing its power, persuaded him to marry again, that the beauty of a new wife "might woo him to winning of honour and fame."

Then the dragons were manned once more, and the brave lords were sent out on a quest to bring home the beautiful wife who should renew the youth of their king. The description of the magic garden in which they find the witch Snow-white and her dangerous mother is extremely musical, and the passion of the witch maiden is powerfully represented. At last Bjorn returns and is loved of Snow-white, his father's young wife, though his own heart is given to the beautiful Bera, one of the ladies of his father's Court. Snow-white, through the magic arts of her wicked mother, when she finds every appeal to him in vain, lays a spell upon him by which he is obliged all day to roam the woods as a bear, though allowed at night to resume his natural shape; the curse further extends to his child, or children should he be the father of twins. Bjorn is thus lost to his father, to the Court, and to Bera; but Bera remains faithful to his memory; and it chances on a certain Midsummer's Eve that as she wanders in the woods she hears stealthy footsteps coming near her, and a bear of "wonder size" crouches beside her.

"In that lone place no aid was nigh,
Whilst nearer still did creep
The brown bear, till in seeming ease
He laid his rough head on her knees,
And gazed up in her face,
Whilst Bera's dread grew all surprise—
There was such yearning in those eyes
That seemed to sue for grace;
They were not the eyes of a forest bear,
But the eyes of a man in grief and care;
And they stedfast gazed on the shrinking maiden,
And troubled her gentle heart."

Perhaps the most charming part of the poem is that which tells of the trustful way in which Bera gives herself up to the guidance of the wild brown bear. With one white hand dropped wearily on the shaggy head, she passes through the woods by his side until the hour arrives when the spell is removed, and Bjorn kneels at her feet. After this they part no more till death, but live in the bear's den rejoicing in the hours when Bjorn is free, and perfectly happy in each other. But Snow-white sees their happiness reflected in a magic pool, and urges her aged husband for love of her to kill the man-bear. There is a royal hunt; Bjorn is slain by his father's hand, and Bera hides herself in the woods until the birth of her child. The witch has laid the spell on two children; but Bera gives birth to three at once, and thereby breaks the spell: for while one son wore an elk's head, and another had a hound's feet, the third stood straight and comely, "by spell unharmed," and when grown to manhood avenges his father's death by killing Snow-white, and ridding the land of the witch-wife. The story is full of beauty, and is told simply and picturesquely by Mr. Ranking, though the frequent repetition of one or two unpoetical words may be regretted.

F. M. Owen.

From Kulja across the Tian-Shan to Lob-Nor. By Colonel N. Prejevalsky. Translated by E. Delmar Morgan, F.R.G.S. (Sampson Low & Co.)

Scientific exploration has made great strides of late years, and many geographical problems which have long baffled research are being solved from day to day through the energy and enterprise which so many modern travellers bring to the task. Probably at no very distant date we may expect to have exhausted the list of blank areas which figure conspicuously on conscientious maps; but it is a happy accident that so many of the knottiest questions, like geographical *bonnes bouches*, should be reserved for the last. Lake Lob-Nor has long been a coveted goal for Central Asian explorers. The fact of its having been an important halting-stage on the road between Cathay and the West, and its circumstantial mention by Marco Polo, have served to attract the attention of many learned geographers and historians; but its inaccessible position, bounded as it is on three sides by an almost impassable desert, and on the remaining side by one of the loftiest, bleakest, and most forbidding regions of the inhabited globe, has proved an effectual bar to European research. Neither that adventurous traveller, Mr. Johnson, nor any of the able and numerous staff composing the last British Mission to Kashgar, were able to penetrate so far. It has been reserved for a Russian to accomplish the feat; and while we cannot but applaud the scientific knowledge, endurance, and energy which enabled him to win the geographical blue riband for 1876-77, we cannot but regret that fate (or red-tape, which was it?) should have debarred our countryman, Ney Elias, a worthy compeer of Prejevalsky's, from joining issue with him in that field of exploration.

Lake Lob occupies the lowest depression in a huge horse-shoe shaped desert, bounded on three sides by the Kuen-Lun, the Pamir, and the Tian-Shan mountains. It receives

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the drainage of a river 1,150 miles in length (the Tarim), the tributaries of which rise in all three of those massive ranges, whose ridges attain a height of 18,000 or 20,000 feet, while their peaks shoot up to a height of 25,000 and even 28,000 feet. The stupendous character of the mountainous girdle encircling this basin, and the extent of the catchment basin itself, are therefore unique features in its geography.

Eastward the great Gobi desert stretches away to the mountains of Manchuria. Lake Lob may therefore be described as a sort of half-way house between China and Europe; and its importance in past ages was enhanced by the fact that it formed a point of junction of two great trade-routes, one leading along the oases which lie studded at intervals at the base of the Kuen-Lun range, and the other diverging to the north-west, and passing under the slopes of the Tian-Shan. Both these routes passed over the Pamir Steppe into the valley of the Oxus, and so away to the markets of the West. And it is a further proof of the strategic value of this position that its tenure by the turbulent Hiungnu or Huns enabled them completely to cut off communications between China and her Western possessions, while their defeat and dispersion from the Lob district led to the resumption of Chinese authority over Eastern Turkestan and the re-establishment of the old Seric trade along this route.

It was thus natural that the attention of so keen a geographer as Prejevalsky should have been attracted to this promising field for research. He had well qualified himself by his previous travels in the Amur and Ussuri country, and more recently by his adventurous journey through Mongolia, in the course of which he was almost on the point of penetrating westward to Lob, in quest of the wild camel—an animal which by some naturalists was considered as problematic as the unicorn. Circumstances, however, were unfavourable at the time, and on his return home Prejevalsky determined to attack the mystic lake from the north.

On this occasion he was exceptionally fortunate, for Yakub Beg—that energetic though short-lived ruler of Kashgar—having cemented a friendship with Russia by means of a commercial treaty, was more than ever desirous to enlist her good will, if not active interposition, on his behalf against the encroaching power of the Chinese. Had the journey taken place a year earlier, Yakub Beg might have displayed the usual obstructiveness of an Oriental; while a year later he was no longer living, and the whole country was in a state of anarchy. Colonel Prejevalsky had thus little difficulty in obtaining permission to journey through Yakub Beg's dominions to Lob-Nor; and though he complains of the suspicion with which he was regarded, the false information purposely supplied to him by natives, and the strict official surveillance under which he was placed at Korla and other towns, he could hardly have been surprised—much less really indignant, as he appears to be—at this treatment. Anyone accustomed to travel in semi-civilised countries ought to know that travellers from foreign parts are often watched in the closest fashion; that their position when residing in towns is more like that of prisoners than honoured guests; and that, as the natives cannot understand the object of a scientific traveller in making observations and collections, they naturally get to view his movements with suspicion, and endeavour to mislead him accordingly. In our opinion Prejevalsky was exceedingly fortunate, and the much-abused Yakub Beg certainly showed him quite as much consideration, to say the least, as he did to the members of the British mission, with all their pomp and official prestige.

Prejevalsky and his party left Kulja on August 12, 1876, and crossed the Narat range, which forms the water-parting between the lakes Balkash and Lob-Nor, a few weeks later. The natural-history collections made here by Prejevalsky should be of some interest, for we meet here with two very different regions: one of the semi-Alpine and moderately fertile character peculiar to so many of the Central Asian mountain ranges; and the other bordering on a barren steppe, highly impregnated with saline particles. The physical aspect of the country beyond must be cheerless to a degree. The last drops of moisture are wrung from the clouds by the culminating ridge of the Tian-Shan, and all beyond lies a bare sandy waste, the bed of an ancient sea, now traversed by the one river which with its tributaries serves to redeem it from absolute sterility, and make it barely habitable by the few hundreds of settlers who eke out a wretched livelihood along its banks. Yet this route was, as already remarked, an important one during the two centuries immediately preceding and following our era. A strong town called Ului was erected in a commanding position near a gorge through the Kurugh-tagh mountains, and here used to reside in past times the Governor-General of Eastern and Western Turkestan, who was enabled to exercise control over the caravan roads south of Lob-Nor and so protect travellers from the plundering and unruly tribes on the southern Tian-Shan. The probable position of this town is identified with tolerable confidence from Prejevalsky's description by that high authority on the comparative geography of Asia—Baron Richthofen.

Prejevalsky appears to have been led by a roundabout route to Lob-Nor, but the deviation (if it were one) gave him the opportunity of throwing a good deal of light on the hydrography of the Tarim river, which here seems to be very complicated. The main river flows in a deep trough-like channel, with a clear and rapid stream, bordered on either hand by marshes and lakes; tamarisks, poplars, *halimodendron* and *asclepias* grow on its banks, and wild boars and hares and rare specimens of the wild camel are the only animals of importance which frequent its vicinity. On either hand there lies a huge expanse of desert, that to the west being the more forbidding of the two.

The reservoir towards which the Tarim flows—the long-looked-for Lob-Nor—was reached in December. We cannot attempt to reproduce here the ingenious, and at first sight convincing, arguments adduced by Baron Richthofen, tending to prove that Prejevalsky had not demonstrated at all satisfactorily that the object of his search had been really found by him. We will merely remark that Prejevalsky, who, though an explorer of unquestionable intrepidity, is certainly more at home with the rifle and compass than with the pen, had done himself an injustice by unwittingly keeping back several most important arguments and facts concerning his exploration of Lob-Nor. Had not his able advocate and translator, Mr. Delmar Morgan, taken pains to elicit these in the form of a reply to Baron von Richthofen's criticisms, the judgment of the scientific world would, we venture to think, have been even now that Lake Lob, like the North Pole, was still "waiting to be won."

The most important of Prejevalsky's discoveries is the existence of the great Altyntagh range south of Lob-Nor, which there is every reason to believe forms the eastern prolongation of the Kuen-Lun range, and buttresses the highlands of Tibet or Khor to the north. These mountains, described by him as like a huge rampart, towering above the snow line to the south-west, were generally supposed at this meridian to lie much further south, and many a puzzling incident in Chinese history is explained by the discovery of their true position. The thorough exploration of the entire line of this great range—the geological backbone of the continent of Asia—is one of the most interesting geographical feats still awaiting accomplishment; and it is very satisfactory to learn (as we did from a private source the other day) that Count Béla Szeczenyi, the head of an Austro-Hungarian expedition about to visit and explore this mountain chain, has been well received and furnished by the Chinese Government with every facility for prosecuting his investigation.

We regret that we have not space to notice Mr. Delmar Morgan's interesting chapters on some of the lakes of Central Asia, which, though perhaps foreign to the more immediate subject-matter of the book, will well repay perusal. It is, perhaps, to be regretted, in spite of their merit, that there should have been any room for their insertion: by which we mean that Colonel Prejevalsky's narrative might well have been fuller. Especially interesting would it have been to have had it carefully collated by his own hand, if possible, with that admirable storehouse of information—the official Report on the Yarkund Mission of 1873. One fact alone, mentioned frequently in that Report—viz., that Lob-Nor and Kara-Kochun are almost identical—would have sufficed to dispose of most if not of the whole of Baron von Richthofen's doubts. The interesting details given in that and other publications respecting the buried cities and the former prosperity of the oases of the desert might well have prompted Prejevalsky to make some excavations at the great ruined city close to the lake, which would have been of high antiquarian interest. There is, in short, plenty of scope for a fresh expedition in the direction of Khotan, Charchand, and Lob; and, though we fear that there is small chance of any English traveller following the example of Prejevalsky, who has just started afresh for Zaissan, Hami, and Tibet,

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the Surveyor-General of India might possibly find it practicable to despatch one of his invaluable native explorers on so worthy a quest. Charles E. D. Black.

NEW NOVELS.

Cordelia. By Mrs. Notley. (Bentley.)
The Lady of Treferne. By Harriet S. Hill. (S. Tinsley & Co.)
Violet Mortimer. By Frances Noble. (S. Tinsley & Co.)
Written on their Foreheads. By R. H. Elliot. (Sampson Low & Co.)
Saul Weir. Parts VIII. and IX. (Blackwood.)

That the author of *Olive Varcoe* has a very considerable faculty of novel-making is a proposition which we do not think any competent person can have felt inclined to deny for a long time. But too much of her abundant work has been hitherto disfigured by defects of detail, especially by a predilection for extravagant incident and language. These defects are less noticeable in *Cordelia* than in any novel of Mrs. Notley's that we remember, and thus her story-telling powers have much better play. The scene is laid as usual in Cornwall, a locality which Mrs. Notley is wise not to desert. The particular place which is of most importance in the story is Warewood Cave or Tregeagle's Kitchen, a smuggler's resort, where there is a terrible natural trap for the feet of the unwary. The capabilities of such a trap must be evident to the most inexperienced novel-reader, but the story is not so tragic as he may feel inclined to conjecture. Nevertheless, it is tragic enough, and, as is usual with the author's work, is of a character which requires that the critic shall not anticipate it. It turns chiefly on a series of mistakes, or rather misunderstandings, which cause a great deal of misery. These mistakes are not unskilfully managed, but sometimes the reader is inclined to think that the characters were rather fools to make them. Another drawback to the story is that it drags a little in the middle and does not go off trippingly, as Captain Clutterbuck wisely remarked that a novel should go. It abounds, however, in pathos, and the character and fortunes of the ill-fated heroine are very successfully drawn. The hero is not so good, but it seems to be a law of the universe that the hero and heroine of a novel shall behave in matter of goodness like the lady and gentleman in the weather-house, and decline to keep each other company.

We should suppose *The Lady of Treferne* to be the work of an unpractised hand; and, if it be so, it is by no means the worst of such attempts. The story is on the whole very well put together, though there are signs of inexperience in a good many of the details. For instance, though it is not impossible that a gentleman and a man of the world might induce his daughter to commit a forgery for his benefit, it is not at all likely that he would himself present the forged cheque at a bank, take the amount in notes, and immediately hand over those notes in payment of a mortgage. He would know perfectly well that such a proceeding was nearly equivalent to announcing his deed in so many words. Not a few others of the male characters behave themselves in a somewhat unnatural manner. But the character of the unhappy daughter before mentioned is not by any means badly imagined, and is very fairly worked out. Miss Hill does not, so far as this book shows, give much promise of exceptional work; but she ought to be able to turn out, with a little care, very good specimens of the average circulating-library novel. This sort of literature is now as much a recognised product and necessity as the newspaper or the railway time-table; and, therefore, it is cheering to find it done well instead of finding it done badly. *The Lady of Treferne* displays few faults, either of language, taste, or sense; and this negative excellence, joined to the positive excellence we have already noted as displayed in the character of Blanche Lambert, may fairly claim recognition and a certain amount of praise.

Violet Mortimer is another book which lends itself to much the same criticism, though its merits are less than those of *The Lady of Treferne.* Miss Noble's language is apt to be sometimes stilted and sometimes fulsome. Her men, as may be guessed, are the chief sinners with their tongues in the former respect; her women the main offenders in the latter. If we had time and were arithmetically disposed, we should like to count the number of occasions on which "dear," "darling," "love," and other words of feminine endearment occur in these volumes. The excuse for this, if there be any, is to be found in the fact that the heroine during her early youth is, not exactly maltreated, but defrauded of the affection for which she yearns by a cold-hearted stepmother and a black-hearted stepsister; and thus at the age of sixteen she has a great leeway of "dears" and "darlings" to make up. The stepmother, we may observe in passing, is not only cold-hearted, but also rather soft-headed, inasmuch as she allows her daughter to marry a ruined man without the least enquiry into his circumstances. There is, however, with all these drawbacks and others, a certain readableness in *Violet Mortimer.*

The supremacy of the novel just now as a literary form has in all probability never been better shown than in *Written on their Foreheads.* At different times, as students of literary history know, different kinds of books have enjoyed a similar position, and the writer has thrown his thoughts into the prevalent shape without the least regard to its suitability. Mr. Elliot has some noteworthy views about Indian policy and administration to give us, and possesses a great familiarity with some aspects of Indian life and scenery. If he had thrown the views into the form of essays, and the familiarity into a series of descriptive sketches, he would have in all probability produced two books of rather unusual interest and merit. But he has possessed himself of the notion (not, perhaps, in itself an altogether wrong notion) that nobody nowadays will read anything that is not in novel form, and *Written on their Foreheads* is the result. The story, however—at least the main story—is so slight that it might have been told in half-a-dozen pages. A Cheltenham boy visits at a neighbouring private lunatic asylum, and falls rather precociously in love with a beautiful patient. He goes out to India, loses sight of his love for a year or two, and afterwards, coming into some money, returns home and marries her, she being warranted sane and not "relapsible." Inside this rather husky envelope, however, lies a series of sketches of Mysore life which are very well worth reading. Scenery, sport, and native views and prospects are alike dealt with, the principal exponent of the latter being an intelligent and virtuous Brahmin, of a more modern type than the intelligent and virtuous Brahmin beloved of the eighteenth century. There is every reason to believe that the imaginary Kistna Rao speaks the sentiments of a considerable class in India; and though these sentiments will not be new to the small number of persons who take an interest in Indian affairs, they will be new enough to the general public. The sporting and descriptive parts of the book are also very good.

The curious mixture of goodness and badness which has distinguished *Saul Weir* throughout is particularly to be noticed in the eighth part, which contains some lively matter in the way of travelling, shipwrecks, pistol and dagger business with ruffians, and the like. This displays in a particularly prominent way the occasional vigour of the author, marred as it is by his strange dialect, now bombastic, now commonplace, and now resembling the lingo of the class of men of letters who are described in advertisements as "smart paragraphists." There is a dialogue between Merry Tattergast, the Bohemian, and his fellow-travellers, on board ship, which is quite ghastly in its attempts at comedy; and something the same may be said of a scene in which the author again drags in the wearisome Brothers Tomkins. The ninth part returns to England, and is decidedly less interesting. It deals largely with Lords; and the practical familiarity of the author of the "Cheveley Novels" with Lords seems doubtful. At any rate his specimens are entitled, and sign their names, in a somewhat unusual way. George Saintsbury.

CURRENT THEOLOGY.

The Student's English Church History. A History of the English Church from the Accession of Henry VIII. to the silencing of Convocation in the Eighteenth Century. By G. G. Perry, M.A., Canon of Lincoln and Rector of Waddington. (Murray.) Canon Perry writes from the view-point of an Anglican Churchman, yet throughout with singular candour and impartiality. His judgments always deserve to be considered with respect as being those of a man of vigorous good sense, who has rarely, when it could be avoided, taken his evidence at second-hand. Mr. Perry is generally so minutely accurate that we are surprised to find him giving the date of the burning of Joan of Kent as May 1549. He was misled, we suppose, by the date of the sentence; but Joan was kept a year in prison in hope of her conversion, and May 1550 was the time of her death. This becomes important from its bearing on the question of Foxe's story of Cranmer's eagerness for her execution, which Mr. Perry apparently accepts. A much more extraordinary and unaccountable blunder (though, it must be admitted, it is when Mr. Perry

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strays beyond his own proper province) occurs when he is giving an account of James I.'s introduction of Episcopacy into Scotland:—"Towards the end of the next reign," writes Canon Perry, "a serious attempt to introduce a liturgy so excited the people that the episcopacy planted with so much care was overthrown, and Scotland remained without the higher order of the ministry *for upwards of a century*." Does Canon Perry forget Archbishop Leighton, or has he never heard of the murder of Archbishop Sharp? If we count from the Glasgow Assembly in December 1638 to the consecration of the new bishops in December 1661, we have exactly twenty-three years. Indeed, at the Restoration the old succession was not extinct, for Sydserf, Bishop of Galloway, returned to exercise episcopal functions once more in Scotland. The notes and illustrations add much to the value of the book. We only wish—for the sake of theological students, with whom no doubt this volume will become a text-book—that the notes on the leading English theologians were more full.

Position and Prospects of the Church of Scotland. Address delivered at the Close of the General Assembly of the Church of Scotland, June 3, 1878, by the Moderator, J. Tulloch, D.D., Principal of St. Mary's College, St. Andrews. (Blackwood and Sons.) The interest of this address chiefly turns on Principal Tulloch's reference to "Creed Subscription" and "the Westminster Confession of Faith." As becomes the highest functionary of an Established Church, Dr. Tulloch guards his words, and adds provisoes and qualifications which detract somewhat from the rigour that we are accustomed to expect from him. But his meaning is plain. Let there be no revision of the Confession, as advocated among some of the dissenting bodies of Presbyterians. "The theological fabric which is built up with many arguments—here it may be in excess and there in defect—is too compact to be remoulded according to modern fashion;" and then, adds Dr. Tulloch:—"Surely in such circumstances the true remedy is not to attempt to pull to pieces and refit this fabric, but to make clear the spirit and sense in which the Confession is to be received." *Dr. Tulloch*, we need hardly say, advocates "that the utmost freedom compatible with our historical position as a Church . . . should be accorded to *all ministers*, professors, and elders." Nor is Principal Tulloch without sympathy for what he calls "over-scrupulous consciences" (and such apparently are not unfrequent among the intelligent young men who are called upon to subscribe "the Standards"). For their sake, adopting the Duke of Argyll's suggestion, he would have "authorised declarations, on the part of Church Assemblies, negativing or repudiating certain meanings or apparent meanings."

The Present Trial of Faith; being Sermons preached in St. Martin's Church, Leicester. By David J. Vaughan, M.A. (Macmillan.) Canon D. J. Vaughan has for some time been recognised as an able and thoughtful preacher, of the moderately liberal school in theology. The volume before us will certainly not detract from the author's reputation. The sermons preached before a town congregation assume an audience of fair education and culture. They everywhere exhibit a more than ordinary sensibility to the currents of contemporary thought, and this not less when the writer firmly refuses to be moved than when he deliberately yields himself to their force. The sermons are not for the most part, as the title might lead one to suppose, discourses in controversy with science and modern thought; they traverse the regular circle of the Church's year; but when the present-day problems that vex the minds of religious people offer themselves they are not summarily dismissed. There is not a dull sermon in the volume.

Saintly Workers. Five Lenten Lectures delivered in St. Andrew's, Holborn, March and April 1878. By Frederick W. Farrar, D.D., F.R.S., Canon of Westminster, Chaplain in Ordinary to the Queen, &c., &c. (Macmillan.) The subjects of these lectures may be gathered from the titles—"The Martyrs," "The Hermits," "The Monks," "The Early Franciscans," "The Missionaries." Canon Farrar tells us they "aim solely at Christian edification." We need hardly say that they are brightly coloured and somewhat sketchy, yet we can well believe that the audience to whom the lectures were addressed, consisting largely of "young men from some of the neighbouring city firms," derived both enjoyment and profit from them.

Creed and Conduct. Sermons preached in Rosneath Church. By Robert Henry Story, D.D. (Edin.), Minister of the Parish. (Glasgow: Maclehose.) Dr. Story is known in Scotland as a representative of the "Broad School" in the Established Church. South of the Tweed readers will be interested in Dr. Story's sermons chiefly as affording a large number of illustrations of the manner in which the party to which Dr. Story belongs is breaking loose from the Calvinistic theology so long universally prevalent.

Sermons on Daily Life and Duty. By George Dawson, M.A. Edited by his Wife. (C. Kegan Paul and Co.) Those who know Mr. Dawson's earlier volumes will be glad to receive this. They will find here the same eager love of whatever was felt by him to be good and true, the same clear and vigorous expression of his beliefs—with, we must add, the same incapacity for understanding the position of those who do not accept his theology.

The Mystery of Pain, Death, and Sin; and Discourses in Refutation of Atheism. By the Rev. Charles Voysey, B.A., of St. Edmund Hall, Oxford; late Vicar of Healaugh. (Williams and Norgate.) These are lectures delivered at Langham Hall. Some of them have already appeared in the *Index*, published at Boston, U.S. The first part deals, among other questions, with the sufferings of the lower animals as well as of man in their relation to Theism. Dr. Andrew Wilson, of Edinburgh, contributes an Appendix, in which it is sought to minimise the apparent sufferings of the brute creation. He boldly asks: "Are the writhings of the tentacles of a sea-anemone when the knife has slit it in two—an animal this, it must be remembered, which feels the operation so little that in due time each half becomes a perfect animal—to be taken as indicative of pain, or merely of ordinary painless sensation? There can be no hesitation in choosing the latter alternative." But as "pain" is admitted to be really felt by the Vertebrates, it seems to us that the more or less is a matter of indifference as regards the logical cogency of the objection. The arguments for Theism, in the second part, drawn from the conscience and affections of man are put with much force.

The Cambridge Bible for Schools; the Book of Joshua. With Notes, Maps, and Introduction by the Rev. G. F. Maclear, D.D., Head Master of King's College School, London. *The Cambridge Bible for Schools: the Gospel according to St. Matthew.* With Maps, Notes, and Introduction by the Rev. A. Carr, M.A., late Fellow of Oriel College, Oxford, Assistant Master at Wellington College. Edited for the Syndics of the University Press. (Deighton, Bell and Co.) We have already favourably noticed the first instalment of this series. The works before us are constructed on the same model, and are carried out in a similar spirit and with similar success.

The Efficacy of Prayer: being the Donnellan Lectures for the Year 1877. By John H. Jellett, B.D. (Dublin: Hodges, Foster and Figgis.) In these lectures, the truth of Theism being assumed, the arguments which have been commonly urged against the efficacy of prayer are examined. "The Theological Objections" to the notion of the efficacy of prayer (objections based on notions formed of the Divine nature and character) are met by a very bold acceptance of what most theologians will call anthropomorphic conceptions of the moral attributes of Deity.

"So far as our moral nature may be trusted (and what may we trust if not that?) it is the absence, and not the presence, of emotion, which is to be regarded as a defect in any being, human or Divine. . . . . Is it a mere human weakness which prompts man to yield compliance to a suppliant, merely because he is a suppliant? Does our moral nature recognise this tendency, which undoubtedly exists, as deserving of approbation or of censure? It is an undoubted phenomenon of human nature that the claim which suffering has upon our compassion is enhanced in our eyes by the fact that the sufferer has implored our assistance."

The space at our disposal does not allow of our tracing further Prof. Jellett's argument, the general direction of which is here indicated. "The Philosophic Objections" are treated at length; and on this head Prof. Jellett's reputation as a mathematician and physicist adds interest to the discussion. Indeed, we suspect that "idols of the cave" of dynamics may be found lurking in some of the arguments. This seems to us the case where (p. 182) Prof. Jellett remarks:—

"If the *fact* of a shorter duration of life in this class of persons [members of royal families] have been ascertained, it is plain that class influences unfavourable to longevity do exist. The sole question is of the *amount* of effect which these influences produce and it is pure hypothesis which assigns to them just such an intensity as to produce the exact amount observed, without the intervention of the cause which it is sought to discredit [*i.e.*, prayer]."

This is no doubt quite true, but is it a sufficient reply to the objection that (assuming the truth of the alleged facts) *prayer for the long life of kings* is not granted? With equal justice might it be contended that the prayer that a mountain be removed and cast into the sea might be quite effective although the mountain did not stir. Here prayer is treated as one of the ordinary powers of nature, and takes its place in the parallelogram of forces. To all persons interested in the controversy started in 1872 by Prof. Tyndall's proposal of the "hospital test," and carried on by several writers in the *Fortnightly* and *Contemporary Reviews*, we commend these able and interesting lectures.

Sermons on some Questions of the Day, preached before the University of Cambridge, and in the Chapel Royal, Whitehall. By T. G. Bonney, F.R.S. (Cambridge: Deighton, Bell and Co.) Among the "questions of the day" that are here treated are "Evolution," "Waste in Nature," "the Rationality of Prayer," "the Inspiration of Scripture," "the Resurrection Body," and "the Origin of Evil"—topics weighty enough, it must be acknowledged. Mr. Bonney writes in a lively and interesting style, and here generally, as previously in his little manual of geology which so deeply grieved the soul of Lord Shaftesbury, his view-point is—to borrow an expression from the political world—that of a "Conservative-Liberal." In treating questions more strictly theological Mr. Bonney's work bears unmistakeable indications of *amateurish* handling. Witness the quiet assumption that Paul repudiated (1 Cor. vii., 12, 25, &c.) "being always inspired" (p. 40), when interpreters so untrammelled by orthodoxy as even De Wette perceive that the reference is to an expression of Jesus during His ministry. Again, treating the subject purely on historical grounds, one may feel much confidence that the framers of the Articles of Religion did not draw a distinction between the authority of various parts of the Bible, regarding some parts as the "Word of God," and some as Holy Scripture (p. 37). And the considerable literature that bears testimony to the distinction between "soul" and "spirit" in Scriptural phraseology was, one cannot help thinking from the reference at page 25, unknown to Mr. Bonney. The confusion between nouns and

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adjectives apparent when Mr. Bonney writes of "the Decian or the Diocletian persecutions" (p. 71) is not original. But we are ashamed to carp at these small faults in a very pleasing volume.

Practical Theology. A Manual for Theological Students. By Prof. J. J. Van Oosterzee, D.D.; translated and adapted to the Use of English Readers by Maurice J. Evans, B.A. (Hodder and Stoughton.) Dr. Van Oosterzee is known as a laborious and painstaking writer; and students preparing for clerical life will here find much sensible counsel. Our own theological literature, however, is not deficient in serviceable books on pastoral work, albeit we do not affect such a systematic treatment as is indicated by the words "Hodogetics," "Poimenics," "Halieutics," and (save the mark!) "Ceryctics." This volume differs from most English works on pastoral theology in the larger share of attention that is bestowed on the history and literature of the various branches of the subject. The references to the literature are generally copious enough (though with some notable exceptions—*e.g.*, on "Liturgics"), but there is not sufficient aid given for distinguishing what is valuable from what is worthless, or of very inferior merit. Those for whom the book is intended will be only perplexed and disheartened by long lists of writers, Dutch, German, and English, the majority of whom, as they will discover on examination, do not repay the labour spent in perusing them. In a few instances the references are misleading, and suggest the suspicion that the writer was sometimes familiar rather with the title of the work referred to than with its contents—*e.g.*, when Dr. W. Smith's *Dictionary of Christian Biography* is indicated as a source of information on the history of *modern* preaching (p. 135); and, again, when How's *Pastor in Parochia* is assumed to be a treatise on pastoral theology (p. 514). The parts of the volume that treat of England and English writers, although here the author has been aided by the translator, are extremely meagre and unsatisfactory.

Bible Echoes in Ancient Classics. By Crauford Tait Ramage, LL.D. (Edinburgh: A. and C. Black.) There are here collected a great number of passages from Latin and Greek authors, which are regarded by the editor as parallel to passages in the Bible. Sometimes the classical "echo" sounds so very unlike the Scripture utterance that it demands generosity to admit that there is any parallelism at all. In the great majority of instances, however, there is a real likeness in thought, but then for the most part it is only such as of necessity emerges in the forms of expression of all languages, or else is found in the parallelism of the obvious commonplaces of morality. When Dr. Ramage speaks of "the profound thoughts of the ancient poets and philosophers that may be regarded as little else than echoes of the inspired writers," and declares that "some of these approach so closely to Christian truths that it is difficult to resist the belief that the Hebrew Scriptures must have been known to the educated Greeks and Romans," he will not gain for his statement, taken in its broad generality, the assent of those most competent to form an opinion. No doubt since Dr. Ramage's "Ancient Classics" are made to include writers so late as Ausonius, Ammianus Marcellinus, and Claudian, it would be absurd to suppose that the Christian notions with which the intellectual atmosphere was filled, and the phraseology of the sacred books of the religion of the State, were wholly without influence. It is a little surprising, too, that no hint is given of the belief that Ausonius, and even Claudian, may have been professedly Christians. It is true, also, that during the earlier period of Seneca and Epictetus there can be no doubt the stoical philosophy felt once more the Oriental influences which had from its origin marked it with characteristic features, and would readily have assimilated certain elements of Hebrew theology. But no allowance whatever is made by Dr. Ramage for the counter-truth, so ably maintained by Prof. Lightfoot, that the principal writer of the New Testament—St. Paul—can scarcely have failed to have been affected by the stoical philosophy of his day, and thus the parallelism will be partially accounted for in another way. On the pre-Christian writers of Italy and Greece we may—speaking generally—confidently assert that the influence of the Hebrew Scriptures was *nil*.

NOTES AND NEWS.

We understand that the next number of *Macmillan's Magazine* will contain an account of and full extracts from Robert Burns's Edinburgh Commonplace Book, the original MS. of which is in the possession of the publisher. It was used by Dr. Currie in the preparation of his edition of Burns's Life and Works in 1800, and again by Alexander Smith in preparing the "Golden Treasury" and "Globe" editions. But important letters and many interesting variations in poems will now be made public for the first time.

The Curators of the Taylor Institution have selected Mr. Arthur J. Patterson to deliver the Ilchester Lectures in the October term of the present year. Mr. Patterson's subject will be "The Early Relations between the Slavs and the Hungarian Kingdom."

We understand that the Archbishop of Canterbury has placed in the hands of Messrs. Macmillan and Co. for publication a memoir of his late wife, including some notices of his son, the Rev. Craufurd Tait. The volume will contain also the diary kept by Mrs. Tait on the occasion of the loss of their children some years ago at Carlisle.

The announcements that have been made as to the successful lighting of the British Museum Reading Room with the electric light were premature. The actual experiments can hardly take place for two or three weeks yet.

Early in March the philological library of Wilhelm Dindorf will be brought under the hammer. The books number nearly 5,000, and form one of the richest private libraries of this kind extant. There are 217 works relating to Sophocles, and 290 to Aeschylus. The value of the collection is further enhanced by numerous *incunabula*, as well as by the valuable annotations written in their books by the brothers Dindorf.

The Rev. A. J. Church intends to follow up his Stories from Homer and Virgil by a volume of Stories from the Greek Tragedians.

Sir John Lubbock has in the press, we are informed, two volumes of lectures and essays, one scientific, the other political and social in character. They will shortly be published by Messrs. Macmillan and Co.

We learn that Mr. C. D. Butler, of the Map Department, British Museum, has been elected a member of the Kisfaludy Society.

It will be fresh in the memory of our readers that Dr. Julius Robert Mayer, renowned for his contributions to the mechanical theory of heat, died on March 20, 1878. The inhabitants of Heilbronn, his native town, are desirous of paying due respect to his memory, and have resolved to erect a suitable memorial on the spot where he lived, laboured, and died. They invite co-operation, and, with the view of enabling the admirers of Dr. Mayer in England to join in this tribute of recognition, the following gentlemen have agreed to form a Mayer Memorial Committee:—Mr. W. Spottiswoode, Sir Joseph Hooker, Prof. Stokes, Prof. Huxley, Prof. Tyndall, Dr. W. Siemens, Dr. Carpenter, Mr. Herbert Spencer, Sir William Gull, Sir James Paget, Sir John Lubbock, Prof. Henry Smith, Dr. Debus, Mr. G. Busk, Dr. Hirst, Prof. Frankland, Prof. Dewar, Messrs. John F. Moulton and F. Pollock. Dr. T. Archer Hirst is the honorary secretary.

Messrs. Trübner and Co., in conjunction with Mr. Alexander Gardner, will publish almost immediately a volume of translations under the title of *Heine's Wit, Wisdom, and Pathos.* This is an attempt (the first, we believe, that has been made in this country) to do for Heine's prose what has already been done for his verse. The translations will be in the form of short extracts of the most striking passages occurring throughout the collected edition of Heine's prose works. The translator is Mr. J. Snodgrass.

Mrs. Macdonell's new novel, *Quaker Cousins*, will be published shortly by Messrs. Hurst and Blackett.

Under the title of *Celebrities of the Yorkshire Wolds* (Trübner and Co.) Mr. Frederick Ross has compiled a serviceable work of reference for biographical purposes, and prefaced it with an interesting topographical account of the district. Very few, indeed, of the "Celebrities" can be said to stand in the first rank of England's heroes, but the lack in quality is made up in quantity. Mr. Ross's treatment of his subjects shows great catholicity of temperament, for each one of them, whether he be archbishop, geologist, or a trainer of race-horses, has ample justice accorded to his merits.

Many English readers will be thankful to Messrs. Trübner for introducing into England the condensed edition of Mr. Spedding's Letters and Life of Bacon, under the title of *An Account of the Life and Times of Francis Bacon.* "The editor of this American abridgment," we are told in the Introduction, "has followed Mr. Spedding's order and authority in all points. The commentary has become the main thing, and the writings are introduced as illustrating that." The condensation has been made with Mr. Spedding's permission, and when the work was done, Mr. Spedding examined it with a view to its being read as a separate Life, inserted what he thought wanting in the way of connexion or explanation, and corrected such errors or supplied such deficiencies as he had discovered since the publication of his original work. The book is, in short, an edition prepared for readers as opposed to students, and as such it may be heartily commended to those who wish to know how Mr. Spedding has told the story of Bacon's life, but who have hitherto been repelled by the formidable appearance of the seven volumes in which it was originally to be found.

Mr. Charles Kent is arranging for publication as a curiosity of literature an epigram recently written by himself, together with translations into nearly fifty languages by well-known scholars. The original words are entitled "On the Accession of Leo XIII.: an Epigram after S. Malachy," special reference being made therein to the reputed prophecies first laid before the world three centuries ago in Wion's *Lignum Vitae.* The collection, which will be entitled *Corona Catholica*, includes upwards of seventy versions, representing nearly fifty languages. Conspicuous among the contributions to the volume are versions in Greek by Prof. Paley, in Persian by Prof. Mir Aulad Ali, in Zend by Prof. Darmesteter, in Mandshu by Prof. Gabelentz, in Assyrian by Prof. Sayce, in Icelandic by Prof. Magnússon, in Sanskrit by Prof. Max Müller, in Irish by Canon Bourke, and in Basque by Prince Lucien Bonaparte. The work will be issued in a quarto volume by Messrs. C. Kegan Paul and Co.

M. F. Michel is engaged on an *Histoire de la Civilisation en Ecosse.*

M. de Mas Latrie is about to publish an *Histoire de l'Eglise latine en Chypre.*

M. Rayet has succeeded M. Foucart, the new Director of the School of Athens, in his Chair of Greek Epigraphy at the Collége de France. The

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new course of palaeography at the Ecole Normale Supérieure is to be given by M. Molinier, and that of comparative grammar by M. Michel Bréal.

The "Commission des documents inédits" will shortly publish a series of documents relating to the English administration in the West and South of France, which will probably fill twelve volumes. The first, edited by M. F. Michel, is in the press. It is entitled *Rôles gascons*, and contains many documents from the Public Record Office. The next volumes will relate to Normandy.

The last number of the *Shaddarshana Chintanikâ* contains an important advertisement which will be very welcome to all Sanskrit students. The managers of the *Shaddarshana Chintanikâ* state that they have prepared a complete index to the Taittiriya-Sanhitâ, or the Black Yagur-veda-sanhitâ, on the model of the Index of the Rigveda-Sanhitâ in Prof. Max Müller's edition of the Rigveda. The number of copies to be printed is to be determined by the number of purchasers, who are requested to send their names and addresses before the end of January 1879. This, under the circumstances, will hardly be possible. The price to subscribers will be twelve rupees.

The *Brahmo Year-Book for* 1878, edited by Miss S. D. Collet, gives a very clear and, on the whole, impartial account of the schism that has broken out in the Brahmo Samáj, owing to the marriage of Keshub Chunder Sen's daughter with the young Rajah of Kuch Behar, now in England. It seems as if here, as elsewhere, marriage were to be the chief stumbling-block of religious reformers.

The Working Men's College, Great Ormond Street, still needs money-help from its friends. Last year showed a deficit of 106*l.* 14*s.* 4*d.* on the current account, though the mortgage debt on the college property—thanks to the generosity of Mr. Westlake, Q.C., and others—is now only 425*l.* The College has not shown the self-developing and self-sustaining power of the Birkbeck Institution and the City of London College. Cannot it take a leaf out of their book?

The German Shakspere Society has put out an appeal to writers and publishers of books on Shakspere, to give a copy of each of their works to the new Birmingham Shakspere Library.

Dr. Todhunter is to give a series of lectures on the History of Art at Alexandra College, Dublin, during the months of March, April, May, and June.

The *Revue Critique*, among other announcements of interest, states that the Bordeaux Faculty of Letters will publish in April next the first part of a quarterly Review, to be entitled *Annales de la Faculté des Lettres de Bordeaux*, which is to give the result of personal researches and original works by members of the Faculty. The *Revue Critique* welcomes this publication as a symptom of scientific decentralisation and of fresh life among the provincial Faculties.—The Early French Text Society's publications for the present year will be: *Le Voyage en Terre Sainte du sieur d'Anglure*; Guillaume de Berneville's *Vie de Saint Gilles*; the first volume of Eustache Deschamps and the third volume of *Les Miracles de Notre Dame*.—M. M. Vernes will publish shortly an *Histoire du Peuple d'Israël*; and M. Louis Leger an *Histoire d'Autriche*, for Messrs. Hachette's "Histoire Universelle" series, which is edited by M. Victor Duruy.—M. de Tourtoulon will publish shortly a work on *Le Duc de Rohan et les guerres de religion sous Louis XIII.*—M. Nérée Quépat has published a collection of thirty-two popular songs which had escaped the research of M. de Puymaigre, under the title of *Chants Populaires Messins recueillis dans le val de Metz en 1877*.

Dr. Bickell, the eminent Syriac scholar, has published an attempt to prove that the Hebrew poetry of the Old Testament has, not only strophes or stanzas, but metre. He follows Cardinal Pitra, who, in his *Hymnographie de l'Eglise Grecque* (1868), proved that the Greek hymns have metre, and that the metres are derived from the *madrashas* or strophic hymns of the Syrians, and who further conjectured that these were derived from the poetry of the Bible. After a short Preface, explaining how he detects the Hebrew metres, Dr. Bickell gives a number of specimens of Biblical poetry in heptasyllabic, pentasyllabic, and in mixed metres. He thus goes considerably beyond Delitzsch (*Die Psalmen*, 3. Aufl., s. 18), and even Merx (*Das Gedicht von Hiob*, Vorbemerkung 5). The specimens appear to be all from the Psalms, except Deut. xxxii., and Hab. iii. The title of the pamphlet is *Metrices Biblicae Regulae Exemplis Illustratae* (Innsbruck: Wagner). We should add that the Hebrew texts are transliterated and arranged according to the author's system. It must be confessed that his procedure is less arbitrary than might have been expected.

The indefatigable M. Ganneau sends us an extract from the *Revue Archéologique*, containing various archaeological papers by him, from one of which we gather the interesting fact to Hebraists that *Yehosef* for Yosef (Joseph) occurs in the epigraphs of ancient Jewish ossuaries (see Ps. lxxxi., 6).

We regret to see that the *Zeitschrift für lutherische Theologie* has come to an end, after a career of thirty-nine years, illustrated by the eminent names of Guericke and Delitzsch among its editors.

A Spanish translation of Dean Merivale's *History of the Romans under the Empire* is being issued. It is profusely annotated by Señor Garcia Moreno.

The Russian Historical Society has in view the compilation of a *Biographical Dictionary of Eminent Russians*. The society will in the meantime confine itself to taking the initiative in the matter, and affording material support. A committee of members is to be appointed who will invite the co-operation of specialists, and otherwise arrange for the scientific efficiency of the undertaking.

The Jubilee of the Polish poet and novelist, Kraszewski, occurs this year. His countrymen, among numerous other tributes of admiration, intend to present him with an album specially illustrated by Polish artists. This proposal has met with so much sympathy on the part of the latter that drawings and water-colour paintings to the number of thirty—some of them representing subjects from Kraszewski's works—have been already contributed. The exterior of the album will be worthy of its contents. On the upper board will be engraved a portrait of Kraszewski, surrounded by emblematic figures representing romance, poetry, comedy and the drama.

Bibliography appears to be popular in Lancashire. On Monday week Mr. G. W. Napier read a paper before the Manchester Literary Club on "The Authorship of the *Imitatio Christi*," and exhibited in illustration of it a remarkable series of the early editions of the work, including the *editio princeps*. Mr. W. H. Bailey, a member of the Salford Town Council, has been lecturing on Books and Reading, and is urging upon the corporation of which he is a member the desirability, in connexion with the free libraries, of courses of popular lectures having for their object the guidance of readers in the choice of books. On Monday last Mr. W. E. A. Axon gave a bibliographical lecture on the Literature of Temperance, before the Manchester Temperance Union. On the same evening Mr. J. E. Bailey lectured at Leigh on the Library of the old Grammar School there. We have already noticed the Cranmer autograph which it possesses. Mr. Bailey's lecture, while largely bibliographical, also contained a good deal of information respecting the studies of Lancashire schools in the seventeenth century. On Tuesday last the interesting shorthand books of the Chetham Library were exhibited to the members of the Manchester Shorthand Writers' Association. They consist of the collection made by John Byrom, whose stenographic diary, printed by the Chetham Society, forms so graphic a picture of the social life of the last century; and of a more extensive series accumulated by the late John Harland, F.S.A. The most important features of the two collections were explained in a brief address by Mr. Axon. This popularisation of bibliographical knowledge and research cannot fail to be productive of good.

We are requested to state that the work we mentioned last week as having been translated into Russian is not *The Englishwoman in Turkey*, but *The People of Turkey: Twenty Years' Residence in Bulgaria*, by a Consul's Daughter, edited by Stanley Lane Poole, and published last year by Mr. Murray.

A periodical has been started at Lâhor called *The Roman-Urdû Journal*, "to advocate the use of the Roman alphabet in Oriental languages." It is the organ of the Roman-Urdû Society, lately formed in the capital of the Panjâb. Mr. F. Drew, of Eton College, is Secretary in this country; he will gladly communicate with any who may take an interest in the movement.

OBITUARY.

MR. CHARLES NEATE.

The death of Mr. Neate, late Senior Fellow of Oriel College, has removed the most characteristic representative of old Oxford, and has closed a career more varied and more chequered than that of most men. Mr. Neate was the second son of Mr. Thomas Neate, a clergyman once well known in South-West Oxfordshire. He was educated in France, and in youth distinguished himself by his acquirements in literary French. He was a scholar of Lincoln College, gained a first-class in Literis Humanioribus in 1827, and was shortly afterwards elected to a fellowship at Oriel, a college which at that time was at the height of its reputation. He was called to the Chancery bar, and had fair prospects of success in his profession. Unfortunately, he resented in too marked a manner a gross affront which was put on him by another lawyer, and thereupon practically quitted his profession. He became for a time secretary to Mr. Baring, Melbourne's Chancellor of the Exchequer. When Sir Robert Peel came into office, Mr. Neate returned to Oxford, and constantly resided in his college till he was returned to Parliament for the city in 1863. He retired in 1868, and has since lived in his college, or with a sister, who survives him. It would be superfluous to comment on his political career in the Academy, but there was a literary element in Mr. Neate's mind, of which record should be made.

He was known to possess a remarkable knowledge of the French language: that is to say, he could be safely consulted as a scholar in that tongue. By some unexplained oversight, however, he was not a curator of the Taylor Institution, as he should have been. He was a fairly good Greek scholar, reading his favourite author, Plutarch, to the last. He cared but little for the Greek drama, and had only a slight interest in the earlier historians and philosophers. But he delighted in the philosophy of common-sense and the practical wisdom which he found in the Greek of the Empire. His knowledge of Latin literature was more copious, and his acquaintance with the Latin language more exact. He wrote Latin prose with some of the faults which are sure to be committed when Latin is first learned, as he had learned it, colloquially, but with great force and freshness. His Latin verse was more accurate, for it was formed on the traditional models. But whether he wrote in French or

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Latin, he had the art of condensing in a few words of epigram a host of suggestions. Thus in one of his Latin poems the description of the popular Jupiter as

"Summi regnantis Olympi
Cui regale fuit divos genuisse minores"

is a stroke of satire which could hardly be matched, for the humour is perfect. Unfortunately, his happiest efforts were printed on fly-sheets, of which, it is to be feared, it would be difficult to make a complete collection. If they could be gathered they would be valuable, even if only as specimens of an art in which Mr. Neate was not only an adept, but was almost unique.

J. E. Thorold Rogers.

MR. RICHARD HENRY DANA, SENIOR.

The earliest author who wrote well in America must not be allowed to pass away without our tribute because he had long outlived the youngest of his fellow-workers. There is now a great throng of writers, young and old, in the country where the man who has just died in his ninety-second year was once the absolute pioneer of letters. For more than a quarter of a century he has lived in close retirement, seen by few friends, and spoken of, half familiarly, half reverently, as "Richard I.," his son and grandson, similarly named, having each attained distinction. The Danas, as is known, are a great family in New England, rich in various talent and lineally sprung from the one good American poet of the colonial time, Anne Bradstreet. The deceased, Richard Henry Dana, was born on November 15, 1787, at Cambridge, Mass. He was educated at Harvard, and would have taken his degree in 1808 but that he was concerned in the famous college rebellion of the preceding year. He studied the law at Newport, Baltimore, and Boston, and was admitted to the Massachusetts bar in 1811. He went immediately to practise in his native town, and received a strong bias towards literature from the poetical works at that time being produced in England. The career of Byron, who was Dana's junior by two months, interested him vividly, and he was also affected by Wordsworth and Coleridge. In 1814, in conjunction with Bryant, then a youth of twenty, he started the *North American Review*, the earliest organ of any literary excellence existing in America. Washington Allston, who married Dana's sister, presently joined the *Review*, of which, in 1818, Dana and Channing became the sole editors. In 1821 Dana, Bryant, and Allston started *The Idle Man*, in which the best prose writings of the former appeared. In 1825 his poems, which had hitherto circulated in MS., were printed in Bryant's *New York Review*. They were collected by Dana, in 1827, as *The Buccaneer and other Poems*, his only poetical volume. In 1850 he published his complete works in two volumes, which, however, did not contain his series of lectures on Shakspere, 1839–40. *The Buccaneer*, on which Dana's reputation rests, is a very striking and graceful poem, dealing with a ghastly story of crime on the high seas which is a little out of keeping with a style as cold and severe as that of Akenside. It is written, moreover, in an unattractive stanza, of which this is an example:—

"A sweet, low voice, on starry nights,
Chants to his ear a plaining song;
Its tones come winding up the heights,
Telling of woe and wrong;
And he must listen, till the stars grow dim,
The song that gentle voice doth sing to him."

But the poem is well composed, and must be judged, not by the standard of to-day, but by that of the *Corsairs* and *Jacquelines* in competition with which it was written. In Dana's other poems he shows himself a tamer and less stately Bryant, always graceful, and sometimes very felicitous, preferring, however, the heroic measure to Bryant's eighteenth-century blank verse.

Edmund W. Gosse.

The name of the late Mr. George Vicesimus Wigram was well known to all students of Biblical criticism. He was the twentieth child of Sir Robert Wigram. Early in life he joined the ranks of the Plymouth Brethren, and was admitted into intimate friendship with a still more illustrious scholar of that Christian body, Dr. Tregelles. Mr. Wigram edited, in 1839, *The Englishman's Greek Concordance of the New Testament*, the third edition of which, revised by its author, was published in 1860. In 1843 he brought out *The Englishman's Hebrew and Chaldee Concordance of the Old Testament*: it was republished in 1860. Dr. Tregelles assisted in the compilation of both these works. Mr. Wigram produced in 1867, in conjunction with Mr. W. Chalk, a volume entitled the *Hebraist's Vade Mecum*, a first attempt at a complete verbal index to the Hebrew and Chaldee Scriptures. Mr. Wigram died at 45 Great Cumberland Place on the 1st inst., aged seventy-three, and was buried at Paddington Cemetery on the 6th inst.

The death is announced of M. L. F. Clairville, the actor and prolific dramatist, at the age of sixty-eight; of M. Victor Bétoland, editor of several Greek and Latin authors, and for many years professor at the Lycée Charlemagne; and of the well-known caricaturist Daumier, aged sixty-eight.

NOTES OF TRAVEL.

Mr. Keith Johnston's general Map of Africa (scale 1 : 8,420,000, or 133 miles to an inch) is a conscientious compilation embodying the results of the most recent explorations and researches. The scale is sufficiently large to show a considerable amount of detail without rendering the map indistinct. The hills are carefully delineated, and the political boundaries clearly indicated. Stanley's daring descent of the Congo has filled up a huge blank upon our map of Africa, but vast regions remain to be explored by future travellers. One of the most attractive of these extends from the southernmost limits of Abyssinia down to the eastern margin of the Victoria Nyanza. Mr. Johnston has ventured to lay down several lakes there, but in reality all we know about this region is derived from very unsatisfactory native reports. The Italian explorers will make an effort to penetrate from Kafa into this land of mystery. If they should succeed in their attempt, they will have earned the thanks of geographers, and their names will be placed side by side with those of Livingstone, Burton, Speke, Grant, and Stanley. Mr. Keith Johnston, as is known to our readers, is about to explore the region between the Nyassa and the Tanganyika. We trust that the Royal Geographical Society will see its way to fitting out another expedition to which might be allotted the task of throwing light upon the countries of the Masai and Southern Gallas.

Mr. Stanley is stated to have accepted the command of an expedition to be fitted out by the International Association at Brussels.

The Paris Geographical Society has appointed a commission for promoting the exploration of the Western Sudan. Its members are MM. A. d'Abbadie, H. Bionne, H. Duveyrier, and O. Hüber.

The Grand Duke Constantine is preparing a third expedition for the discovery of a route suitable to the construction of a Central Asiatic railway. He proposes to push his way as far as the Bamian Passes, and then to descend the Amu Darya and the old bed of the Oxus to the Caspian. The outbreak of the Afghan War may possibly interfere with his project.

Petermann's *Mittheilungen* contains an account of Dr. Voeikof's journey through central and southern Japan. The author's route and the numerous altitudes determined by him are laid down on a map. Dr. Voeikof states that every facility is offered to scientific travellers desirous of exploring the interior of the country. Merchants and missionaries are made to conform to the conditions laid down in treaties; tourists are permitted to travel pretty freely; but scientific men are received with open arms.

Dr. Hann, in the same number of the *Mittheilungen*, discusses the meteorological observations made at Rubaga, Mtesa's capital, by Dr. Emin Effendi and the Rev. C. T. Wilson. They extend over nine months. The mean annual temperature may be assumed to exceed 70°. Rains fall throughout the year, with a maximum in November and April. The altitude of Rubaga, resulting from the barometrical observations, is 4,310 feet above the sea-level.

Count Bela Széchényi, who proposes to search out the original seats of the Magyars in Central Asia, has been furnished with a Chinese passport enabling him to travel in Tibet. He therefore starts under the most favourable circumstances.

Herr E. Marno has returned to the Sudan, Gordon Pasha having appointed him governor of Galabat. Herr Slatin, of Vienna, and Herr Glaser, an assistant of the Austrian Meteorological Institute, have likewise proceeded to the Upper Nile, their outfit containing sets of meteorological instruments. Dr. Oscar Lenz, we understand, proposes to examine into the geology of the countries lying to the west of the Victoria Nyanza.

M. Sibiriakof, the wealthy and patriotic Siberian merchant, is having a steamer fitted out with a view of relieving the Swedish Expedition now locked up by ice to the west of the East Cape. Capt. Sengstacke, of the second German Polar Expedition, will take command of this expedition, and his instructions are to return to Europe by the route discovered by Prof. Nordenskiöld. The expedition will start in May.

The December *Bulletin* of the French Geographical Society opens with a long and valuable paper by Col. Versteeg on the Dutch Scientific Mission to Sumatra, which is illustrated by a map of the Empire of Djambi. M. Ch. Cotard contributes a paper, entitled "De l'aménagement des eaux dans ses rapports avec la géographie," which is followed by a letter to the President from M. Pissis, embodying some remarks on the altitudes of the chief peaks in the Andes.

M. Alfred Marche, who is well known as a traveller in Western Equatorial Africa, first in company of the Marquis de Compiègne, and afterwards of M. Savorgnan de Brazza in the earlier part of the Ogowé expedition, has recently received a commission from the Ministry of Public Instruction at Paris to undertake certain investigations in the Philippine Islands.

We are glad to learn that the East African Expedition, lately despatched by the Committee of the African Exploration Fund under Mr. Keith Johnston, arrived at Zanzibar in good health on January 5. Mr. Johnston will not, however, attempt to make a start for the interior before the end of April or beginning of May.

We regret to hear that the report of the deaths of two members of the French Missionary Expedition in East Africa has been confirmed. One of the fathers died at Jewé la Singa of wounds received in lion-hunting. The expedition was expected to reach Taborah, or Kazeh, in Unyanyembe, on October 7, and it was hoped that the Abbé Debaize's expedition would arrive there about a week later.

Dr. O. Krümmel is about to publish a *Morphology of the Ocean*. He has computed the area and depth of the sea. The former, including inland seas, is 140,973,160 square miles, the latter 1,877 fathoms. The proportion between the volume of the sea-water and that of the protuberant land-masses is as 1 : 2·444. This result is sufficiently curious, for the specific gravity of the rocks composing our earth is usually assumed to amount to 2·5.

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MAGAZINES AND REVIEWS.

Cornhill is good this month. The paper on Antinous raises several points of interest. The difficulty as to the manner of Antinous' death is fully discussed. On general grounds the writer pronounces against the theory of immolation, and decides that Antinous was either drowned by an accident or took upon himself by a voluntary death the fate due to his imperial master. The latter supposition would best explain the almost religious veneration paid to the memory of Antinous:—

"We are obliged to ask ourselves whether there was not something in the character of Antinous himself, something divinely inspired, and irradiate with spiritual beauty, apparent to his fellows, and remembered after his mysterious death, which justified his canonisation, and removed it from the region of Imperial make-believe. If this was not the case, if Antinous died like a flower cropped from the garden of the Court-pages, how should the Emperor in the first place have bewailed him, and the people afterwards have received him as a god? May it not have been that he was a youth of more than ordinary promise, gifted with intellectual enthusiasm proportioned to his beauty, and endowed with something of Theban inspiration, who, had he survived, might have even inaugurated a new age for the world, or have emulated the heroism of Hypatia in a hopeless cause?"

The sketch of Hadrian which occurs in the course of the article is made out from Spartianus. The great importance assigned to Hadrian as a reformer seems exaggerated. It would be very difficult to give the evidence for such a statement as that he "succeeded in reorganising every department of the Empire—social, political, fiscal, military, and municipal;" and the fact that Hadrian availed himself of the services of the three or four great lawyers whom Spartianus mentions hardly justifies a writer in talking of his "code of laws" which "lasted till Justinian." The article on "The Polish Alps," by which are meant the Central Carpathians in Galicia, is excellently written, and full of interest. That on "The Evil Eye" deals with anything and everything rather than its professed subject. In "Miss Morier's Visions" we seem to recognise a familiar and always welcome hand.

An excellent feature of the *University Magazine* is a letter from a correspondent at the University of Seville. The paper on "Religion and Worship in Ancient China," by Dr. Victor von Strauss und Tornay, gives no evidence of first-hand study of China. A distinct mistake is made when Confucianism is numbered among the "three religious communions" recognised in the country. Confucianism, it is agreed, is in no sense a religion, but a cut-and-dried system of philosophical morality of an incomparable prosiness. Again, Lao-tse (literally "old son" or "child") was so called from the legend of his being born with white hair, and by no means signifies "the old teacher," as Dr. von Strauss has it. There is a good deal about China in the magazines this month. For instance, in *Fraser's Magazine* there is an article by Mr. H. Giles on "Mesmerism, Planchette, and Spiritualism in China," which will be read with some interest. The writer's experiences with Planchette are decidedly curious; but perhaps the most interesting point in the article is the writer's expressed intention of bringing out a translation of the Liao-Chai—the remarkable production of a disappointed *literatus*, written in pique, but in reality a far more lasting achievement than that of attaining the position of a "tsungtu," which was the object of his ambition in the Civil Service. Mr. W. B. Scott's article entitled "A Portfolio of Ancient Engravings" discourses pleasantly on Dürer and some of his predecessors and successors. He well maintains the interest and importance of the German *peintre-graveurs* against possible objectors; but we are not equally convinced that the collection of prints by Woollett or Bartolozzi is a sign of ignorance in art matters, or that mezzotint is a process "alien to an artist's hand." We do not, however, forget that it is an artist who is writing, and there is no mistake about the vigour with which the war is carried into the enemy's country by an onslaught on Sir Joshua himself and his mezzotinters. That mezzotint combined with etching may produce admirable results is, at all events, allowed, and could hardly be questioned with such an example in existence as the *Liber Studiorum*. The paper entitled "The Wonder-working Magician" is a study of Calderon's *El Magico Prodigioso*, by Mr. R. H. Horne. The opinion expressed of Shelley as a translator is interesting, and will hardly be questioned—certainly not by students who have compared the translation of this particular play with the Spanish:—

"I cannot forego this opportunity of recording my opinion of Shelley as the most poetical of all translators, in all the various specimens he has left us; his translations are as fine as the originals, and in some passages still finer than those originals."

The paper on "English Parties and Irish Faction" is a bold proposal to get rid of obstruction by absolutely disenfranchising twenty-four of the smaller Irish boroughs. That on "Reciprocity," by Mr. C. Halford Thompson, though "inserted without adoption of its principles," is an able statement of the heterodox view on the subject. It is the opinion of many that the political economists who have made it part of their argument against reciprocity to deny the reality of foreign competition have taken up an impossible position, and great part of Mr. Thompson's paper is devoted to proving this. He shows against Mr. Fawcett that the importation of Belgian iron to this country is very considerable, and that Belgian glass is imported in still larger quantities. This latter case is one of special interest, if it be true that Belgian manufacturers sell their inferior kinds of glass in this country at or under cost price, and recoup themselves by charging extra high prices for the better kinds of their glass in their own country—being enabled to do this by the heavy duty which protects them against English competition. Mr. Thompson meets the "consumer" argument by maintaining that the increase of rates which would go along with the pauperism caused by any great damage done to our manufacturing industries by foreign competition would be a far heavier tax than the slightly higher price which would have to be paid for certain articles. He is very careful to say more than once that he does not object to foreign competition *per se*, if the race is not one in which, from his point of view, England is unduly handicapped. He would, for instance, be quite willing to admit Belgian glass into England free of duty, if English glass were admitted on the same terms into Belgium. He also insists that the advocates of reciprocity by no means wish for duties on food or raw materials, and that the farmer would have no claim to protection on his principles if the manufacturer was protected, for the simple reason that there is in his case no question of *exporting* his produce, and, therefore, no question of reciprocity. Whatever we may think of these arguments, there can be no question that they are stated with considerable ability; but it is an unmistakeable weak point when Mr. Thompson himself declares it as necessary for the realisation of his ideas that England should combine with all her colonies and dependencies in the carrying out of a gigantic scheme of reciprocity—as if England would be able to induce her colonies to consider anything but what they regarded as their own commercial interests. Mr. Thompson can say nothing for the feasibility of such a scheme; nor does he meet the still more urgent objection that might be made to his whole theory, that it is not possible to point to a single instance in which a reciprocal duty has had the effect of inducing another nation to take off its own duties, and that there is much reason to doubt its having such an effect. And if it failed, would Mr. Thompson then cling to the worn-out heresy of Protectionism? His praise of Bismarck, whose fiscal policy is protection of the crudest sort, points in this direction.

THE extent to which this subject is being discussed is shown by Mr. A. J. Wilson's paper in *Macmillan's Magazine*—"Can Reciprocity Help us?" In this first instalment he endeavours to prove that protective duties do not really protect a country's industries; and he insists on the general causes at work everywhere for the depression of trade, apart from all question of a free trade or a protective policy. A comparison in detail between him and Mr. Halford Thompson on the points where their arguments touch would be instructive. Prof. Skeat's inaugural lecture "On the Study of Anglo-Saxon" is a vigorous statement of the philological importance of the language, with an attack on the word "Anglo-Saxon" by the way, and an assertion of the superior rationality of phonetic spelling. Prof. Mahaffy's paper on "The Age of Homer" discusses Mr. Paley's theory of the late date of Homer. He says much to throw doubt on Mr. Paley's assertion of the late date at which references to Homer occur in Greek literature, and deprives that argument of the greater part of its force by showing that such references are, if anything, rarer in the period after that to which Mr. Paley assigns the authorship of the poems than before. Mr. Mahaffy's notion is that the comparative rarity of reference to Homer by the tragedians is explained by the fact that the Greeks regarded his poems as a sort of Bible (a doubtful statement this), and therefore would allow the travesty of them in the satyric dramas, but not serious imitation. It seems, however, obvious that, granting Homer's immense popularity, it would be ill-advised of a tragedian to borrow from him such subjects as the death of Hector, or the story of Sarpedon or Andromache. A poet nowadays would hardly think of quarrying material out of *Hamlet* or *Lear*. He would go to something less famous and less stamped with a great individuality; and so the Greek dramatists went to the Cyclic poets and not to Homer. No reference is made in the article to Mr. A. Lang's paper on the subject in the *Fortnightly* some years back. If read together the two papers will supplement one another.

NEW MANUSCRIPTS IN THE BRITISH MUSEUM.

THE following additions have been recently made to the MS. collections in the British Museum. Of historical interest are:—A large collection of transcripts of State Papers, relating to the internal affairs of France and to her connexion with foreign countries from remote times, copied for the use of Henri de Loménie, Comte de Brienne, Louis XIII.'s Minister. Arms of Knights of the Garter, a MS. compiled for Sir Henry Sidney in 1564. Holograph letters of Elizabeth, Queen of Bohemia, to Lady Broughton and others. Copies of Parliamentary speeches and proceedings, 1626–1629. A subsidy-roll for part of co. Wilts, 1642. Sheriff's accounts for co. Herts, 1692. The papers and correspondence of John Wilkes, comprising a volume of letters to and from Charles Churchill; the correspondence with "Junius," including eleven letters in the handwriting of the latter; letters to his daughter; his diaries from 1770 to 1797; papers relating to his trial; a copy of the "Essay on Woman;" and various personal papers. Letters of Lord Edward Fitz-Gerald; and of members of his family relating to a petition against his attainder in 1798. Collections from Mohammedan historians made by Sir H. M. Elliot for his History of India. A volume containing copies of Petrarch's letters to the Roman people, extracts from Niem's Lives of the Popes, and

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a diary of Pope Benedict XIII. for 1406-7. At a sale at Paris in the summer of last year several important liturgical MSS. were secured, among which were three volumes of the tenth century, containing, between them, a large portion of the Mozarabic Liturgy of Spain; a Psalter arranged for the same ritual: and other volumes of Breviaries, Prayers, and Homilies from the ninth to the eleventh century, written in the Visigothic hand, and ornamented with coloured initials. This valuable collection came from the library of the monastery of St. Domingo of Silos near Burgos. Other mediaeval volumes are: the Satires of Juvenal, with a commentary of the eleventh century; Ovid's Heroides, of the fourteenth century; the Historia Hierosolymitana of Baudri, Bishop of Dol, thirteenth century; the Roman de Troie by Benoit de Sainte More, thirteenth century; the Voeu du Paon, fourteenth century; Titurel, in German verse, fifteenth century; Mathéolus, a satire on women, in French verse, fifteenth century; Nicholas Upton's "De Officio Militari," written in 1458; and, in English, the "Book Royal," a translation of the Somme le Roy, and a small volume of theological treatises, of the fifteenth century. Among the miscellaneous acquisitions are:—Miniatures cut from a Book of Hours, of French execution, early fifteenth century; Poems in Latin by Hieronymus Bononius of Treviso, in his autograph; selections from the Psalms in English verse by John Croke, Clerk of the Chancery in the reign of Henry VIII.; Coutumier of the Duchy and Province of Bourbonnois, A.D. 1520; a Commentary on Lamentations, seventeenth century; a volume of Social and Political Pieces in verse, of the seventeenth century; Milton's Latin Poems and Italian Sonnets, translated by William Cowper into English verse, partly autograph; Correspondence between William Hayley and Lady Hesketh, relating to Cowper, 1797-1803; Letters of Robert Southey, to his brother, Captain Southey, 1794-1831, and to Charles Danvers, 1799-1813; Journal of Excursions in the Lake District, by C. Danvers, 1795-1812; "A New Catechism for the use of the Natives of Hampshire," in the autograph of Richard Porson; a volume of notes on Shakspere, by Edmond Malone; and Architectural Notes on English Churches, by J. C. Buckler, 1822. A small roll of English arms, sixteenth century; Arms of Kentish families, sixteenth century; Pedigree of the Carews by R. Brooke, Rouge Croix, A.D. 1589; Genealogical Notes of English families, by William Godfrey, of co. Lincoln, seventeenth century. A wooden Exchequer-tally of 1790. A large quantity of MS. music has also been added, among which appear:—Early madrigals, dance music, &c., of English, Italian, and French composition; church music by English composers of the seventeenth century, George Jefferies, Benjamin Rogers, and Henry Purcell, including many autograph pieces of the last; operas by Pergolese, Zingarelli, Piccini, Rossini, Mercadante, Bellini, and others; and the musical and literary compositions of Charles Dibdin, including a considerable number of his songs, in his autograph.

"INDIAN HOME LIFE."

PROF. MONIER WILLIAMS delivered last Monday, at the London Institution, a lecture on "Indian Home Life." Interesting it must have been to all who heard it; but it was likely to prove of special interest to anyone who was acquainted with the home life of a Russian village. For in the earlier parts of his lecture, when the Professor was describing a Hindoo peasant's homestead, and giving a sketch of the manner in which that peasant and his family are accustomed to spend each day of their lives, it might almost have been supposed that he had passed from Asia into Europe, and was bringing before the mental eyes of his hearers a picture of a Russian moujik's home life. Widely different, of course, in many respects must be the portraits of Slav and Hindoo men and the accounts of their respective manners. But if the direct effects of climate and religion are set aside, there will still remain a great amount of similarity between the contrasted remainders. For as everything continues in an Indian village almost exactly as it was thousands of years ago, so the old Aryan form of village life has been preserved in Russia but little altered from what it was long before Rurik was heard of. It is true that the nature-worship of the ancient Slavs has been replaced by Christianity. But in the minds of the Russian peasants in remote districts there remains a considerable residuum of such superstitions as are closely akin to the beliefs attributed by Prof. Monier Williams to their far-away Hindoo cousins. Much more complete, however, is the resemblance between the Russian and the Hindoo homesteads. It is true that the *terem* or upper chamber for the women lives now only in Russian song, while its Indian counterpart still exists and is as secluded as ever. But the Russian peasant's "Icon-corner," in which the holy pictures stand, corresponds closely with the Hindoo rustic's "Gods' Room." No "anger room," however, has been retained in Slav dwellings for the benefit of inmates affected by a fit of the sulks. The ordinary life of the Russian peasant woman is in many respects nearly akin to that led by her Hindoo sister, some of the anomalies in the position of a wife being the same whether she lives near the Volga or the Ganges. As a general rule, for instance, she is treated by men with the contempt due to an inferior being. And yet she may be the acknowledged chief of a great family community which numbers among its members many beings of the lordly sex. Old Russian marriage customs were singularly like those prevalent in India; and even in those of the present day a considerable family likeness exists between the two groups, the Russian *swakha* exactly answering to the Hindoo matrimonial broker. The child-marriages of India, also, were known to the Russia of former days, but the practice has now fallen into disuse. The nuptial triple walk round the Indian sacred fire finds its counterpart in the thrice-repeated walk of the Russian wedded pair around a part of the church. This is a true survival; whereas the similarity between the never-parted-with triple thread of the twice-born Hindoo and the pectoral cross never removed from the neck of the baptised moujik may be an accidental likeness. The utter illiterateness of the Hindoo woman finds its exact parallel in Russian life; just as the kindly feeling which exists between the various members of an Indian family is by no means without its Slav counterpart. Such are a few of the points of similarity between the home life of Russian villages and that Indian life which Prof. Monier Williams brought so vividly before the eyes of his hearers. If space would permit it, there would be no difficulty in making the likeness much more complete.

W. R. S. RALSTON.

SELECTED BOOKS.

General Literature.

ARGYLL, Duke of. The Eastern Question, from the Treaty of Paris to the Treaty of Berlin, and to the second Afghan War. Strahan. 24*s.*

BERNARD, L. Chefs-d'œuvre de peinture au musée du Louvre. Ecole italienne. Paris: Loones. 10 fr.

DANTE. L'Enfer. Mis en vieux langage français et en vers, par E. Littré. Paris: Hachette. 4 fr.

DECAMERONE di Giovanni Boccaccio, illustrato e comentato da Giuseppe Bozzo. Palermo. L. 10.

HOLYOAKE, G. J. History of Co-operation in England. Vol. II. Trübner. 8*s.*

ROSENBERG, C. B. H. v. Der Malayische Archipel. 3. Abth. Neu-Guinea—Java. Leipzig: Weigel. 6 M.

STENT, G. C. Entombed Alive, and other Songs, Ballads, &c., from the Chinese. Allen. 9*s.*

WILD LIFE in a Southern County. By the Author of "The Gamekeeper at Home." Smith, Elder & Co. 7*s.* 6*d.*

History.

CHÉRUEL, A. Histoire de France pendant la minorité de Louis XIV. Paris: Hachette. 15 fr.

DUDIK, B. Schweden in Böhmen u. Mähren 1610-1650. Wien: Gerold's Sohn. 10 M.

LONGNON, A. Paris pendant la domination anglaise (1420-1436). Paris: Champion.

URKUNDENBUCH, Bremisches. Hrsg. v. R. Ehmck u. W. v. Bippen. Bremen: Müller. 18 M.

Physical Science.

FRITZ, A. Die Beziehungen der Sonnenflecken zu den magnetischen u. meteorologischen Erscheinungen der Erde. Haarlem: Loosjes. 10 M. 30 Pf.

KLUNZINGER, C. B. Die Korallenthiere d. Rothen Meeres. 2. Thl. Die Steinkorallen. 1. Abschn. Die Madreporaceen u. Oculinaceen. Berlin: Gutmann. 24 M.

REICHENOW, A. Vogelbilder aus fernen Zonen. 1. Thl. Papageien. 2. Lfg. Cassel: Fischer. 5 M.

Philology.

LANGE, A. C. De Aeneae commentario poliorcetico. Berlin: Calvary. 4 M.

CORRESPONDENCE.

THE PAPERS OF THE LATE MR. PYE.

Athenaeum Club, S.W.: February 8, 1879.

Mr. Wedmore, in his review, in the ACADEMY of February 1, 1879, of Mr. Hamerton's *Life of Turner*, expresses a belief in the existence of some papers of "old John Pye, the engraver," which he adds are expected "some day" to "reveal much" respecting the great painter's career. I regret to say that such expectation is not likely to be realised. All the papers left by Mr. Pye which are supposed by his family to have any bearing on that subject were, shortly after his death, placed in my hands by his executors, with a view to publication. After examining and arranging these fragmentary documents, I came long ago to the conclusion that, beyond a few facts connected with certain of the painter's works (more particularly the *Liber Studiorum*), they contained little or nothing of importance which was not already known to the public. That it was Pye's intention to give to the world a connected history of art, in which an account of the life and works of Turner should form a prominent feature, is however indicated by the following draft of a title-page, which is among the documents in question:—

"Characteristics of British Art, and how in their midst J. M. W. Turner and Thomas Girtin arose. Chronologically arranged, together with a brief notice of Turner's *Liber Studiorum*, and of the latter part of his life. By John Pye, Corresponding Member of the Institute of France."

With this object Pye had evidently been employed, after Turner's death, in a diligent collection of materials for the proposed work. Had Mr. Thornbury's Life of Turner never been written (of which book, it is needless to say, the old engraver had a very low opinion) the numerous facts and anecdotes which Pye had succeeded in getting together would, if judiciously dealt with, have sufficed for the groundwork of an interesting and valuable memoir of the painter. But it is not a little remarkable that, although, as Mr. Wedmore says, Pye "knew Turner well," I am unable to find, in all these memoranda, more than half-a-dozen sentences from which it could be directly inferred that Pye had any personal acquaintance with Turner. With these slight exceptions, the manuscript might have been that of an entire stranger.

I have, indeed, been informed by an eye-witness that Pye destroyed certain papers during his last illness; and a slight suspicion exists that among these were some which he had intended to preserve. However that may be, it was stated to me by the same authority that Pye advisedly burnt the records of a few personal anecdotes of Turner which, told as his intended biographer used to relate them, were richly entertaining, but which he considered that it would be an ungenerous act, in one who had so profound a reverence for the great master's genius, to deliberately hand down to posterity.

On one point Pye does give direct evidence of Turner's personal feelings; but that evidence only confirms what other biographers have declared. It relates to the well-known fact that the painter

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was deeply sensitive to his failure to obtain buyers of his earlier pictures.

"His works," writes Pye, "hung on hand. From year to year he exhibited new readings of nature by new combinations of genius and learning. Yet, in spite of his progressively increasing fame, his works were (with few exceptions) returned to him unsold. The failure of this effort to acquire remunerative employment for that portion of his time which was unoccupied by commissions for water-colour drawings, so wounded his self-esteem and his love of money, that it constituted the bane of his happiness, to which he continually alluded when his pictures were spoken of. Yet, notwithstanding, being guided by a love of fame, to the end of his life he continued to paint and to exhibit."

To this passage Pye appends the following note:—

"So far back as 1812 or 1813 the writer of this note being in Turner's Gallery made enquiry of him respecting one of the pictures he had seen in the previous exhibition, and expressed desire to see it again. Turner, in reply, while pointing below, said—'It's there—don't like to think of it—you can't see it—all there—they might have had 'em, but they didn't, and now they shan't. No, I won't sell 'em.' Similar expressions of disappointed hope fell from Turner whenever allusion was made to the progressive accumulation of his stock of pictures on hand, and which received no check till after the passing of the Reform Bill in 1832, when the commercial interests, engrafted on the House of Commons, led to the establishment of national drawing-schools, and to that flood of patronage which, from about 1838, began to change the character and position of native artists. From that time to 1851 (the period of Turner's death) he, in all probability, sold more of his dead stock of pictures than he had previously sold during his long professional career. Yet, notwithstanding, the number of works that remained on hand after his death, and which became the property of the country, comprised one hundred finished oil-pictures, and some thousand drawings and sketches in water-colours! It is not unfrequently said that Turner declined to sell his pictures. Yes, no doubt he did, at one time, refuse to sell such of them as had been returned to him unsold after having been exhibited. And, towards the close of his life, he received two or three liberal offers for pictures, which he declined, because he had then disposed of them by his will to the nation."

In one of Pye's note-books I also find the following summary of Turner's character:—

"Perhaps few men who have adorned the world by their talents owed more to nature and less to education than Turner did. Of his professional education it is probable that the truths he learned of Malton, which he adopted to guide his course, were nearly all that he made practically useful; for his mind was like a looking-glass, but possessed of the power of retaining the images it received. His natural perceptions were his guide; he always deferred to them, and they were its happiness and its bane; for they rendered him liable to opposite extremes, the conflicts of which were his misery. . . . His natural affection was divided between love of art and love of money; but, as they were often antagonistic, as they acquired strength their conflicts became the bane of his happiness."

Little more than this is to be gathered from the papers of John Pye respecting the inner life of Turner.

Mr. Wedmore speaks truly of Pye as "a man of individual thought, a distinct personality in art." It may perhaps be permitted to me on that account to add that I have for some time past been endeavouring to collect materials for a memoir of that eminent engraver's life and works, and shall be grateful for any information which would aid me in that undertaking.

JOHN L. ROGET.

TELL'S CHAPEL.

London: Feb. 12, 1879.

The following letter from the President of the Swiss Alpine Club explains statements in the *Times* of Jan. 13 and Feb. 11, that "Tell's Chapel" on the Bay of Uri is about to be completely destroyed by the authorities of Canton Uri, an act which even the historians who have triumphantly trampled Tell out of his historical existence would probably regret.

It is satisfactory to find that the magistrates of Uri still respect their legendary hero; but I fear their proceedings as described below will scarcely meet with the approval of our Anti-Restoration Society. DOUGLAS W. FRESHFIELD.

"Sir,—In order to give a satisfactory answer to your letter of the 14th inst., I was obliged to apply to the chief magistrate of the Canton Uri for exact information, as I had only in general knowledge of the affair in question. As I expected, the reply is perfectly satisfactory. The venerable chapel will in no way be desecrated or injured by the alterations which have become absolutely necessary; this you will see from the following statement.

"The old Tell's Chapel was never properly isolated from the rock and hill-side at the back, and this has caused a complete rotting, or crumbling away, of the walls. Competent opinion is in favour of the chapel being pulled down and rebuilt. The fairly historical but not very artistic pictures are only lime-water-colours, and are in a good measure scrawled over and indistinct. Photographs of them have been taken.

"For several years our authorities have been occupied with the question of Tell's Chapel, and many public papers have commented on its state.

"A contract for the rebuilding and for the best artistic decoration has been concluded between the Government of the Canton Uri and the Swiss Art Union, according to which the Canton Uri undertakes the rebuilding of the chapel in its present style and the formation of a little terrace before the chapel, while the Art Union takes charge of the artistic adornment. This will consist in paintings in fresco on the three walls, illustrating the story of Tell and other events in Swiss history of that time; in a well-placed and suitably decorated high-altar and two side-altars; in the arms of the three old Cantons, and some other decorations. The new Tell's Chapel will remain the property of the Canton Uri. The expenses of the restoration are estimated at 50,000 or 60,000 frs. Every speculation in the form of an inn is strictly prohibited. No manner of tax may be levied on visitors, and the necessary measures have been taken to prevent the erection of booths or stands in the proximity of the chapel.

"Every Swiss must feel desirous that the misapprehension with regard to these alterations should be removed, and I should feel much obliged if you, Sir, will have the kindness to set public opinion in England right on a matter in which it seems so warmly interested.

"Believe me, Sir,
"Faithfully yours,
"TH. LINDT,
"President of the Swiss Alpine Club.
"To D. W. Freshfield, Esq."

A PAPER-GRIEVANCE.

Valentines, Ilford, Essex: Feb. 7, 1879.

A few years ago, acting upon the advice of a friend, I ordered of Messrs. Trübner and Co. a copy of Bellows' *French Dictionary*. They replied that the run on their stock had exhausted the edition, but they would be able to execute my order in a few days. In due course I received the book. It was printed in diamond type on a yellow-brown paper. Now, I can read Shakspere in the diamond editions of Pickering or Tegg without much difficulty; yet I could make nothing of Bellows' *French Dictionary*. The attempt to use it brought on a most distressing pain in the optic nerve and consequent headache, and a few words were all I could decipher at one effort. I handed the book to a young lady, and she gave up in despair the attempt to read it. I soon discovered that the gist of the evil lay in the colour of the paper. Of course I returned the book to the publishers. Since then I have had many repetitions of the same thing. Books are rendered completely useless to me by being printed on what is called toned paper. Only this week I received from Messrs. Trübner a copy of Prof. Fowler's admirable edition of the *Novum Organum*, a book which ought to be in the hands of every student of Logic or of the History of Science. Alas! it is printed on a yellowish paper; and though I can read it, it is not without grave inconvenience. What a contrast it affords to Prof. Edward Caird's *Critical Account of the Philosophy of Kant*, which lies beside it on my library table. To read the latter is a luxury, the former a misery: yet both must be read, as indispensable to my studies. I do not say that Prof. Caird's book is printed on that delectable dead-white paper which one meets with in German and American literature: but the paper is so nearly white that Prof. Fowler's work looks positively yellow beside it. Let it not be said that I have weak eyes, and that my wants must not be taken as the measure of other persons' wants. It is true that I have suffered in my eyes; but it is to me a delight to bask in the rich full light of a summer sun. My troubles begin with gaslight and lamplight. I need the actinic rays which are excluded from the yellow part of the spectrum. Do not we all need them, more or less, and is not the fact that the sun is our great light-giver a proof that white light is most beneficial to our eyes?

I wish it were possible to banish for ever the detestable gamut of yellow tones from our paper. It has now become impracticable to get a book printed in black ink; and the mischief of this is aggravated when pale ink is on yellow-toned paper. There are three good reasons why all paper, for printing or writing, should be dead-white.

1. It is the colour of sunlight, and is therefore better for the eyes.

2. It affords the best contrast to black ink; and in a matter where the discrimination of black letterpress is of the essence of good printing, this contrast cannot be too decided.

3. It is the only honest colour for books, toned paper being the fantastical and tricky resource of those who wish to imitate the venerable discoloration which age and use entail on the purest paper that was ever made. Time's inevitable touch fades ink and embrowns paper, and its course is to eliminate that difference which alone makes reading possible. Why then anticipate this doom by beginning with faint ink and brown-yellow paper? Is it not defrauding posterity to do so?

My library possesses a copy of *L' elegantissime Stanze di Messer Angelo Poliziano* (Padova: n. d.). It is printed on blue paper, and I cannot say it is agreeable reading. But it is luxurious compared with the yellow literature which afflicts our modern printing-presses.

C. M. INGLEBY.

"COVENANT" VERSUS "TESTAMENT."

School Hall, Bury St. Edmunds: February 5, 1879.

I was much surprised at seeing, in your last number, in a review of Dr. Biesenthal on the Epistle to the Hebrews, his view that "testator" ought to be replaced in Heb. ix., 15–18, by "a slain beast" treated as an original and "brilliant conjecture." In 1863 I endeavoured to refute the idea and show its absurdity on page 149 of my *Notes and Dissertations*, where I have endeavoured to substitute an entirely new explanation, which I only wish I could see discussed by competent writers. I saw Dr. Biesenthal's theory first in as old a book as the late Prof. Scholefield's *Hints* for an improved translation of the New Testament; but I do not know whence he derived it. It is no novelty. A. H. WRATISLAW.

THE CASTELLANI SARCOPHAGUS IN THE BRITISH MUSEUM.

British Museum: February 10, 1879.

In my letter in last week's ACADEMY I reply to some of Mr. Taylor's allegations against the sarcophagus. I will now notice some more points in his bill of indictment.

I thought I had sufficiently shown that the

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argument based on the occurrence of MI on the sarcophagus was utterly futile; but, as Mr. Taylor returns to what he calls the unique use of MI in his last letter I would beg to call his attention to the following statement in the official *Notizie degli Scavi* published by the Italian Government for 1878, which I received to-day. In a Report from the Inspector of Excavations at Perugia, page 123 of that volume, it is stated that near Corciano have been recently found two *urne* of travertine and the cover of a third, on which last is a reclining female figure. Below this figure in the interstices of the skin strewn on the bed are two words MIATE *Mi Ate* retrograde, and at some distance on the right OEP↑I *Thersi*, also retrograde.

Mr. Taylor says that I have hardly done justice to his argument in the *Athenaeum* derived from the similarity of the two inscriptions. I certainly refrained from noticing his comparison of a portion of the second line of the sarcophagus, because it appeared to me to have no meaning at all. However, in order that the readers of the ACADEMY may judge for themselves, here is the part of the two inscriptions in which Mr. Taylor detects a resemblance only to be accounted for by his theory of forgery:—

Fibula: "m[*e*][e]v[*e*][?][?][?]"
Sarcophagus: "mev[epe]"

In this transcript the letters enclosed in brackets are, according to Mr. Taylor, doubtful or erroneous: those which are omitted on the sarcophagus are marked in italics. The three letters in the sarcophagus inscription which Mr. Taylor brackets are imperfect, part of them having been broken away by a spall or chip on the edge of the terra-cotta. Mr. Taylor's ingenuity at once explains this chip. The forger, he says, reproduced the eleventh letter as a *p*, following Secchi, but having reproduced it he proceeded forthwith to chip it away so as to reproduce the uncertainty of the reading on the fibula. But if Mr. Taylor's forger relied on Secchi's reading, and did not consult the facsimile published some years ago, which has been the contention of Fabretti from the beginning, why should he chip away this particular letter, carrying with it about half of the letter on each side of it? If, as Mr. Taylor states, the eleventh letter on the fibula is almost illegible, it may be added that there is no proof that the corresponding letter on the sarcophagus ever was *p*, though Corssen has followed Mr. Murray in thus reading it. The assumption that this particular chip was the act of a forger is simply begging the question. Considering that the sarcophagus when I first saw it was broken into at least a hundred fragments, such a chip on the edge of the lid is not so remarkable a phenomenon as to require Mr. Taylor's theory to account for it.

The reclining male figure does not please Mr. Taylor at all. The treatment of his hair and beard is non-Etruscan! With regard to the beard, the treatment is identical with that of the beard on the celebrated Cervetri sarcophagus in the Louvre, and the treatment of the hair with that of an archaic Etruscan seated figure engraved in Micali, *Monumenti inediti*, pl. 26, fig. 2, the original of which may be seen in the British Museum at the side of the Cervetri sarcophagus. Mr. Taylor also objects to what he calls the smirking cheerfulness of this figure's expression. This peculiarity of expression, which is such a stumbling-block to Mr. Taylor, is due to that forced smile by which the early Greek and Etruscan artists sought to give animation to the mouth, and which may be traced in a variety of examples from Cyprus to Etruria, many of which are to be found in the British Museum. The foot-bones of this figure, according to Mr. Taylor, are "boot-pinched." I see no evidence whatever of this in the feet; but if it were so, does not every archaeologist know that one of the characteristics of archaic Etruscan art is the tightly-fitting boot with a toe turning up into so narrow a point that none but a naturally narrow foot could ever have had free play inside it? But the figure, says Mr. Taylor, is entirely naked, and this entire nudity, he adds, is repugnant to the Etruscan gravity and decency which is so conspicuous in the monumental portraits of the dead. In the effigies on Etruscan sarcophagi the entire body, he says, is usually draped. So far from this being the case, I believe there are quite as many examples of male figures with a mantle reaching only to the hips as of wholly-draped figures, and in Inghirami, *Mus. Chiusino*, pl. 26, is a group of a male and female figure reclining together on a sarcophagus, in which the lady, though not absolutely nude, is so little covered that in the interest of decency her mantle might just as well have been altogether absent. Indeed, the whole group is so equivocal that Inghirami apologises for it (p. 27). In the conception of the Etruscans, he says, death was the passage to a condition of enjoyment which they could only express "mediante la soddisfazione dei sensi," and thus it is that among the paintings and other furniture which the Etruscans placed in their tombs out of respect for their dead are not unfrequently found specimens of that peculiar art which the ancients called Pornography. Doubtless the Etruscans had their own notions about decency; but their notions were not our notions, and in their representations of nude female forms details which the Greeks evaded by a happy generalisation are as carefully indicated as in Assyrian and Egyptian art. With regard to the male figure on the sarcophagus, it may be admitted that there is no other example of an entirely nude male figure on Etruscan sarcophagi: at least, I know of none. But these sarcophagi, whether of stone or of terra-cotta, with very few exceptions belong to that later stage of Etruscan civilisation when their art had passed into a totally new phase. Between this later art and the archaic period is an interval of time which we can hardly reckon as less than two centuries. Therefore, when Mr. Taylor cites in support of his argument scores of monumental effigies which he has seen in different parts of Europe, I would ask him how many of these belong to the archaic period? So far as I know, the only extant examples of this primitive class are the figures on the great terra-cotta sarcophagus and on three smaller sarcophagi, all from the Campana collection, and now in the Louvre, and the two figures now under discussion. No archaeologist can look at the Campana sarcophagi in the Louvre without seeing at once that they have hardly anything in common with the later sarcophagi except the material. The costume, the type, and the composition of these archaic Campana figures differ so widely from the costume, type, and composition of the figures on the later sarcophagi that on first seeing them I felt as if a new world of art had been suddenly revealed to me. The phenomena cannot be accounted for or interpreted by comparison with the later sarcophagi to which Mr. Taylor refers, but by the study of the archaic art of Cervetri generally. Now, when we compare the figures on the four archaic sarcophagi from Cervetri in the Louvre, we find that on one of the three smaller ones (see *Bullettino d. Inst. Arch. Rom.*, 1856, p. 27) the female figure holds an alabastron or flask full of precious unguents which she is about to pour into the extended palm of the male figure. The nude figure on the British Museum sarcophagus in like manner extends his right palm towards the uplifted right hand of the female figure. The object which she held in this hand is broken away with part of the fingers, but may have been an alabastron, as in the Paris example; and I should in that case be disposed to look for an explanation of the nudity of the male figure in connexion with the *pollinctio* or anointing of the dead which was one of the rites in a Roman funeral, derived very probably from an Etruscan source.

Mr. Taylor asserts it to be impossible that the figures on the sarcophagus can be of the same date as the reliefs on the sides. They are separated, he says, by a measureless gulf. I, on the contrary, have no difficulty in supposing the reliefs and the figures on the sarcophagus to be contemporary works. They are not necessarily by the same artist. On the *cistae* and other Etruscan works in bronze the figures in the round which surmount the covers are certainly not executed by the same skilful hands as the friezes engraved or relieved round the body. The figures are probably the work of Etruscan, the engravings or reliefs of Hellenic, artists. There is nothing inconsistent with all that we know of the early art of Cervetri in the supposition that the figures on the Museum sarcophagus were modelled by a native artist and the frieze by an artist trained under Greek influence. With regard to the curious realism in the treatment of the two figures in the round, no better commentary will be found than Prof. Brunn's admirable memoir on the Louvre sarcophagus in the *Annali* of the Roman Institute (1861, pp. 391–404). His remarks on the realism and absence of style in those figures are quite consistent with my own views as to the figures on the Museum sarcophagus published some years ago, and recently reprinted by Mr. Dennis (*Etruria*, i., p. 280).

Mr. Taylor in his two letters has imagined much and insinuated more. I will not attempt to follow him through all these vagaries, but the concluding sentence of his last letter is one which I cannot pass over. If I understand its purport, it is to the effect that I am officially defending the genuineness of a monument in which I personally disbelieve. This is really an imputation which I neither deserved nor expected, and, I think, Mr. Taylor is bound either to prove or to retract it.

C. T. NEWTON.

THE GREEK INSCRIPTION FOUND IN TOTTENHAM COURT ROAD.

Liverpool: Feb. 11, 1879.

In your last week's issue I notice that there was found in Tottenham Court Road during some excavations, a few days previously, a marble tablet, with a figure of a gladiator in relief, inscribed

. . ΝΙΑ ΜΑΡΤΙΑ
ΛΗ ΤΩ ΑΝΔΡΙ

This appears to be a long-missing inscription, rediscovered. The first account of it appears in vol. xi. of the *Archaeologia*, page 48 (where it is also engraved), in a communication from the celebrated antiquary, R. Gough, to the Secretary of the Society of Antiquaries. It was read before the latter body on February 23, 1792, and commences as follows:—

"The drawing that accompanies this was purchased by me at the late Dr. Lort's sale, and represents a bas-relief on white marble found by Mr. Milles, a builder, among the ruins of a house at Islington. The date of this discovery is not mentioned, nor when it was fixed up in the front of a warehouse in High Timber Street, near Labour in Vain Hill. But it must have been at least twenty years ago, as I recollect to have heard of it from our late treasurer, Mr. Colebrook, who died 1775. I sought for it without success, so long ago, and having repeated my inquiries after it since I became possessed of the drawing, I had the mortification to find that the house wherein it was fixed had been rebuilt, and no intelligence was to be obtained of the figure. . . . . The monument is sepulchral, and the inscription in Greek capitals sets forth that it was put up by—Ania Martia to her husband."

It will thus be seen that the inscription was missing a century ago. How it got from Islington to be buried in Tottenham Court Road it is difficult to say. It is probably a stone that has been brought from Italy or Greece, by the type. Few marble inscriptions have been found in England. Were this another instance, it would form an interesting addition to the list.

W. THOMPSON WATKIN.

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APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 17.—4 P.M. Asiatic.
5 P.M. London Institution: "History of the Ironclad," by Francis I. Palmer.
8 P.M. Society of Arts: "Household Sanitary Arrangements," I. by Dr. W. H. Corfield.
8 P.M. Victoria Institute: "Topography of the Sinaitic Peninsula," by the Rev. F. W. Holland.
TUESDAY, Feb. 18.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
7.45 P.M. Statistical: "The Famines of the World, Past and Present," II., by Cornelius Walford.
8 P.M. Colonial Institute: "South Africa," by J. Noble.
8 P.M. Civil Engineers: "Construction of Heavy Ordnance," by J. A. Longridge.
8.30 P.M. Zoological: "Note on *Pacycephala icterotdes*, Peale," by E. L. Layard; "Descriptions of four new Species of Chamaeleons from Madagascar," by Dr. A. Günther; "On a Collection of Mollusca from Japan," by Edgar A. Smith.
WEDNESDAY, Feb. 19.—5 P.M. London Institution: "Modern Holland," by Lord Reay.
7 P.M. Meteorological: "Diurnal Variations of the Barometric Pressure in the British Isles," by F. Chambers; "On a Standard Cistern Siphon Barometer," by F. Bogen; "On the Relation existing between the Duration of Sunshine, the Amount of Solar Radiation, and the Temperature indicated by the Black Bulb Thermometer in Vacuo," by G. M. Whipple; "Results of Meteorological Observations made at Buenos Ayres," by W. B. Tripp.
8 P.M. British Archaeological: "The recently discovered Roman Villa at Itchen Abbas," by the Rev. C. Collier; "Burleigh House," by G. Patrick.
8 P.M. Society of Arts: "Turkish Resources and their ready Development," by J. L. Haddan.
THURSDAY, Feb. 20.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
7 P.M. London Institution: "Fixed Water," by Prof. F. Guthrie.
7 P.M. Numismatic.
8 P.M. Linnean: "On the Genus *Oudneya*, Brown," by Dr. H. Trimen; "On the Nature of the Inflorescence," by Dr. Maxwell Masters; "On some South American Genera of Plants of uncertain Position," by J. Miers.
8 P.M. Chemical.
8.30 P.M. Royal: "On Electrical Insulation in High Vacua," by W. Crookes.
8.30 P.M. Antiquaries.
FRIDAY, Feb. 21.—1 P.M. Geological: Anniversary.
8 P.M. Society of Arts: "The Trade of Central Asia," by Trelawney Saunders.
8 P.M. Civil Engineers: "Design and Construction of Wrought-Iron tied Arches," by P. W. Britton.
8 P.M. Philological: "Contributions to Old-English Phonology," by H. Sweet.
9 P.M. Royal Institution: "A New Chemical Industry," by Prof. Roscoe.
SATURDAY, Feb. 22.—3 P.M. Royal Institution: "Lessing," by R. W. Macan.
3 P.M. Physical: "On a Current Regulation," by Dr. C. W. Siemens; "On a new Theory of Terrestrial Magnetism," by Profs. Ayrton and Perry; "On the Spectrum of Lightning," by Dr. A. Schuster.
3.45 P.M. Botanic.

SCIENCE.

THE RECENT ERUPTION OF VESUVIUS.

UNTIL the time when Sir William Hamilton in 1766 went to Naples as our ambassador, the phenomena exhibited by Vesuvius were but ill recorded. Previously to that date we have, indeed, to rely almost entirely upon Sorrentino and Padre Torre. Hamilton during the ten years intervening between 1766 and 1776 communicated very frequent notices of the progress of several notable eruptions to the Royal Society, and his magnificent *Campi Phlegraei* will always remain to remind us of his industry and ability as a vulcanologist. After his time observers became more numerous; records of phenomena more frequent, and more exact. For the last eight-and-twenty years Prof. Palmieri has minutely studied every phase of the mountain's dynamic activity, from the gentlest tremulous throbs, to the mighty thundering and bellowing, the rivers of lava, clouds of ashes, and torrents of steam, which accompany a great disturbance. For the future, the history of the mountain will be recorded more minutely than ever before. The self-registering seismological instruments are year by year being brought to a state of greater perfection; the microphone has been successfully applied to the detection of minute volcanic sounds; and several vulcanological observatories have been placed in connexion with that under Palmieri's charge. Moreover the publication of Prof. Michele de' Rossi's quarterly *Bullettino del Vulcanismo Italiano* will greatly tend to promote observations of such effects.

The history of Vesuvius during the last ten years has presented many points of special interest. The great eruption of 1868 was visited by many accurate observers, and was described minutely by Prof. Phillips in his admirable monograph on Vesuvius. The charming little picture which he then drew of the mountain at night will be remembered by all readers of his book; and it surely conveys within the space of a few square inches a better idea of an eruption in general, and of this eruption in particular, than many more pretentious and elaborate designs. The eruption of 1871-72 has been described by Palmieri in a well-illustrated memoir, a good translation of which appeared in this country. It is certainly to be regarded as one of the greater eruptions. A stream of lava, more than half-a-mile in width, flowed more than twelve miles in three hours; ashes were projected to a height of over a mile, and were carried to a distance of one hundred and forty miles; and the thundering and bellowing, earthquake and lightning, nearly drove the Neapolitans out of their wits. The history of the smaller eruption of last November, which has not yet died out, has been up to the present time unwritten; but an account of it will appear in the forthcoming number of the *Bullettino del Vulcanismo*; and Prof. Palmieri has kindly furnished me with a MS. description of it, from which some of the following facts are taken.

I first ascended Vesuvius in January 1875, at which time the crater was full of sulphurous smoke, so that it was quite impossible to descend into it. Later in the year hydrochloric acid appeared, which indicated an intensification of the volcanic activity, and on December 18 a deep chasm opened in the floor of the crater, at the bottom of which glowing lava was visible. The lava gradually rose to the floor of the crater, and a new cone was formed above the chasm, from which small quantities of lava issued from time to time. On the night of November 1, 1878, the lava was emitted in greater quantity, and it rose to the level of the lowest lip of the crater, and began to flow down the great cone of the mountain in a north-westerly direction.

When I ascended Vesuvius on December 29 last, the lava was still very hot, and in some places red-hot just beneath the surface. Having reached the summit of the cone by the usual route, we bore to the west, and walked along the rim of the great crater until we came to the side towards Monte di Somma, where the crater was broken down by the new lava. We then descended by a very steep path to the bottom of the crater, and immediately saw the new cone on our right, vomiting clouds of smoke and steam, and ejecting red-hot scoriae to a height of several hundred feet. The most notable feature of the new lava was the quantity of red and yellow sublimates of sesquichloride of iron which appeared in many clefts and cavities in the lava, from which also issued hydrochloric acid in abundant stifling fumes. We approached as near as we could to the new cone, and stood upon a heap of cinders which it had ejected, nearly on a level with its mouth. It is quite small—indeed, not much larger than a large iron furnace—but its dynamic activity is considerable. Lumps of scoriae were continuously ejected, and sometimes the ground shook under our feet, and loud noises like the surging of a furious sea were apparent. Sometimes a more sudden and furious outburst would occur, and would scatter the red-hot fragments all around. A mass weighing four ounces fell within six feet of where I was standing, and when this was followed by a piece at least seven times as large, I beat a hasty retreat, for a guide had been killed a fortnight before by an ejected stone falling on his head.

The lava of 1878 does not resemble that of 1872; it is much more leucitic in character, and possesses a fine black lustre when cold. The sublimates in its clefts are very interesting, both as to form and composition. They consist mainly of salt and chloride of iron, but Palmieri has also detected chloride of ammonium, chloride of lithium, and boracic acid. The new cone is still in a slightly active condition, and Palmieri anticipates that it will increase. G. F. RODWELL.

PROFESSOR P. GERVAIS.

WITH much regret we have to announce the death of this distinguished palaeontologist and comparative anatomist, which took place on the 10th inst. Paul Gervais was born at Paris on September 26, 1816; and, after taking the degree of doctor in science and medicine, he served as one of the *aid.-naturalistes* of the Muséum d'Histoire Naturelle. In 1841 he became Professor of Zoology to the Faculté des Sciences of Montpellier; and, on the death of Gratiolet, in 1865, he was appointed to the vacant professorial chair at the Muséum d'Histoire Naturelle, which he filled till his death. M. Gervais' powers and industry are attested by the value and number of his scientific papers, which in 1873 amounted to a hundred and sixty-four in number. In these he touched on almost every group of the animal kingdom; but his principal attention was directed to the higher classes, especially to the mammalia, recent and extinct. Of his separate works the most generally known are his *Zoologie et Paléontologie françaises*, *Zoologie et Paléontologie générales*, *Ostéographie des Monotrèmes*, and (in collaboration with Prof. P. van Beneden) his *Ostéographie des Cétacés*; both of the last-named works are unfortunately left unfinished. In 1873 M. Gervais was elected a member of the Académie des Sciences, and he was a Foreign Member of the Geological and Zoological Societies of London.

SCIENCE NOTES.

ASTRONOMY.

Return of Brorsen's Periodical Comet.—At an unexpectedly early date, Brorsen's periodical comet was found on January 14 by Tempel, at the Arcetri Observatory, Florence. The comet was originally discovered on February 26, 1846, by Brorsen, then a student at Kiel, and the ellipticity of its orbit was soon recognised. But as the observations extended only over two months, the last observation being made on April 22, at Berlin, the true period of revolution, which amounts to about five years and a-half, remained a little doubtful. It appeared, however, that on its next return to perihelion, in the autumn of 1851, the comet would probably not be observable from the earth, in consequence of its unfavourable position, and so it proved to be, the attempts at finding it being fruitless. The next opportunity for observing it occurred in the spring of 1857. The results of some computations of the perturbations which the orbit had undergone by the attraction of the planets indicated that the comet would return to perihelion about midsummer, and that it might be searched for at the beginning of May. It turned out, however, that in the computations the length of the period of revolution had been assumed to be too great. For on March 18 Bruhns, at Berlin, discovered a new comet, which was soon identified with Brorsen's periodical one, which had returned to its perihelion nearly three months earlier than was expected. The question of the true period being thus practically settled, the comet came henceforth under the regular control of astronomical calculation and observation. On its return in the autumn of 1862 it was situated too unfavourably for observation. But the following apparition in the spring of 1868 yielded good series of observed places; and also during the next autumnal return in 1873 some fair observations were secured. The proper discussion of these data and the troublesome calculation of the perturbations produced by Venus, the Earth, Mars, Jupiter, and Saturn in the motion of the comet, then enabled Prof. Schulze, of Döbeln, in Saxony, to deduce the elements of its orbit for the present apparition and to prepare an ephemeris of its geocentric places. According to these elements Brorsen's comet will reach its perihelion on March 30, and its geocentric path in the heavens will be very similar to that which it described twenty-two years ago. The ephemeris

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begins on February 19, since Schulze, taking into account the circumstances under which the comet was last seen in 1868, considered it not impossible that the comet might be found in the latter part of February. But Tempel, taking advantage of his more favoured position at Florence and of the Italian sky, was on the look-out five weeks earlier, and succeeded in finding the comet on January 14 in a position north following the nebula G. C. 4900 = h. 2211. This nebula, which is in right ascension 23 h. 6 m. 34 s., and polar distance 119° 11′, and was counted by Sir William Herschel as II. 2, or one of his second class, is described by Sir John Herschel as "pretty bright; considerably small; round;" and, as Tempel describes the comet as "smaller but brighter," it may be anticipated that for some months to come good observations will be secured. The experience of astronomers on former occasions—in 1846 and 1857—however, renders it probable that later in the season, in May and June, the decrease of the comet's light will be unusually rapid. Brorsen's comet is an object of very great astronomical interest. When its periodicity first became known, astronomers were surprised that a comet of such short period should not have been discovered on previous returns to perihelion. But the cause was soon found out. The comet had previously moved in an orbit very dissimilar to its present one, but had in May 1842 approached so near to Jupiter that the powerful attraction of the planet had entirely altered its course and forced it to move in a very different orbit, which brought it much nearer to the sun than before and enabled astronomers on the earth to observe it. Though in this altered course the comet passed Jupiter at the respectful distance of 0·8 (the mean distance of the earth from the sun being reckoned = 1) in July 1854, its motion was considerably disturbed, and again in September 1866, when it passed at a distance of 1·3. For the next half-century the comet will not experience any great disturbances from Jupiter, but at some time, sooner or later, it will again approach very near, and will, in consequence, be forced again into quite a new path. The prediction of the encounter and the tracing of its effects will be a matter of very great scientific interest.

The present is a time of periodical comets. Eucke's comet returned to its perihelion on July 26, 1878, but seems not to have been observed anywhere in the northern hemisphere. With the help of the late Dr. von Asten's excellent ephemeris it was detected in the evening twilight of August 3 by Dr. Gould at the Cordoba Observatory, in the Argentine Republic, and also, on the same evening (or rather, in consequence of the difference of longitudes, about fourteen hours earlier), by Mr. Tebbutt, at his private observatory at Windsor, New South Wales. The last observations which have become known were made on September 6, at Cordoba, by Mr. Thorne, Dr. Gould's assistant. Tempel's *second* periodical comet, originally discovered by him on July 3, 1873, returned to perihelion on September 7, 1878. It was found on July 19 by Tempel himself, whose observations extend to December 18. The next comet expected is Tempel's *first* periodical comet, originally discovered by him in 1867, and since observed on the occasion of its return to perihelion in 1873. The track in the heavens which the comet will describe in 1879 is very similar to that described in 1873, the period of revolution being very nearly six years. Dr. Raoult Gautier, of Geneva, who has undertaken the investigation of the orbit, has promised to publish an ephemeris, which, it is hoped, will soon appear. It may be surmised that the comet will be found in April.

From Washington comes the news that a mistake in observing which more than a quarter of a century ago occasioned some trouble has at last been traced to its source and explained. In September 1851 the superintendent of the Naval Observatory reported to the Secretary of the Navy that a star which in October 1850 had been repeatedly observed was no longer found in its place, and, therefore, probably was an unknown planet. From the positions given it was inferred that it could not have been a member of the planetoid group, but must have been rather a planet beyond Neptune; and upon this supposition a search after it was instituted at the Washington Observatory, commencing on August 29 and terminating on December 11, 1851, extending down to all stars of the eleventh magnitude within a region of four degrees in right ascension and 2° 20′ in declination. The search was fruitless, and there the matter rested unexplained. But attention has lately been again called to it, and now Prof. Peters, of Clinton, N.Y., has traced the source of all the trouble to a simple mistake in noting down the wrong web of the micrometer as that with which the measurements were made, and he has thereby cleared away the difficulties in interpreting the printed observations.

While this possible observation of an assumed trans-Neptunian planet is thus satisfactorily disposed of, it is very desirable that the question of Vulcan, the assumed intra-Mercurial planet, should also be satisfactorily settled. A new attempt has been made by Prof. von Oppolzer, of Vienna, to find such an orbit that the planet's transits across the sun's disc may account for the recorded appearances of round black spots, which were not sun-spots. According to the new determination a transit of the supposed Vulcan will occur in the forenoon of March 18, and observers, whether sceptical or not, will do well to keep watch and examine the sun's disc carefully on that morning.

The death is announced of Mr. Bennett Woodcroft, F.R.S., aged seventy-six, Clerk to the Commissioners of Patents from 1852 to 1876, late Professor of Machinery in University College, London, and author of a *Sketch of the Origin and Progress of Steam Navigation*, and editor of the *Pneumatics* of Hero of Alexandria, and of the Specifications relating to Inventions extant in the English archives. A very full and competent notice of Mr. Woodcroft appeared in the *Manchester Guardian* of the 11th inst.

MEETINGS OF SOCIETIES.

Zoological Society.—(*Tuesday, February* 4.)

Dr. Günther, F.R.S., V.-P., in the Chair. The Secretary read a Report on the additions made to the society's menagerie during the month of January 1879, and called special attention to a bar-winged rail (*Rallina poeciloptera*, Hartlaub) from the Fiji Islands, acquired by purchase, and to a young male giraffe (*Camelopardalis giraffa*), received on deposit.—Mr. Sclater exhibited and made remarks on a specimen of a curassow, belonging to the Royal Museum of Copenhagen, which he had received from Prof. J. Reinhardt for examination, and which Prof. Reinhardt had proposed to refer to a new species (*Mitua Salvini*).—Mr. R. Bowdler Sharpe exhibited a series of Bulwer's pheasant (*Lobiophasis Bulweri*), from the Lawas River, N.W. Borneo, collected by Mr. W. H. Treacher, Acting-Governor of Labuan. The series represented every stage of plumage of this pheasant, and conclusively proved that *L. castaneicaudatus*, Sharpe, was the immature male of *L. Bulweri*.—A communication was read from Prof. A. H. Garrod, containing some notes on certain points in the anatomy of the hoatzin (*Opisthocomus cristatus*).—Mr. Sclater read some notes on the breeding of the Argus pheasant and other Phasianidae in the Society's gardens.—A communication was read from the Rev. O. P. Cambridge, containing the description of a new genus and species of spiders, which it was proposed to call *Fritzia Muelleri*.—Mr. W. Ottley read the first part of a series of observations on the structure of the eye-muscles in the mammalia.—A communication was read from Mr. Osbert Salvin, on some birds transmitted by the Rev. T. Powell from the Samoan Islands, among which were two new species, which it was proposed to call *Pinarolestes Powelli* and *Fregetta maestissima*.—A communication was read from Mr. W. H. Dall, containing remarks on the use of the generic name *Gouldia* in zoology.—Mr. G. A. Shaw read notes upon the habits of four species of lemurs, specimens of which had been brought alive to England in 1878, from the province of Betsileo in Central Madagascar.—A communication was read from Mr. F. Moore, containing descriptions of some new Asiatic diurnal lepidoptera.—Dr. A. Günther pointed out the characters of a new rodent from Medellin, U.S. of Columbia, for which the name *Thrinacodus albicauda* was proposed.

Royal Society.—(*Thursday, February* 6.)

W. Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"On certain dimensional Properties of Matter in the Gaseous State," by Prof. Osborne Reynolds; "Absorption of Gases by Charcoal; No. 2, a new Series of Equivalents or Molecules," by Dr. Angus Smith.

Society of Antiquaries.—(*Thursday, February* 6.)

C. D. E. Fortnum, Esq., in the Chair. The Secretary read a letter from Dr. Keller giving an account of the opening of some tumuli near Lunkhofen in Aargau, in which neighbourhood there are at least forty specimens, most of them being in a forest of oak and fir. The heights of the mounds vary from three feet to twelve feet, and stones have generally been used in their construction. The objects found with the skeletons comprise pottery, bronze torques, armlets and earrings, spindle whorls, amber rings, and one iron object. In one tumulus were found two small rude representations of the human figure, one male, the other female, suspended to rings; and in another, where two females had been interred, there was a silver ornament, the first object of its kind which has been found in Switzerland.—Mr. F. Haines read a paper on three New Year Gift Rolls of Queen Elizabeth, of the years 1564, 1565 and 1598, which were found in Searle's Coffee House about forty years ago. They contain on one side the gifts—money, plate, jewels, books, sweetmeats, &c.—to the Queen, and on the other, the gifts of gilt plate presented by her. Her signature is appended to each roll. In the reign of James I. the money gifts were for some time kept up, but the presents of plate, &c., became obsolete. The last survival of the custom was placing a crown piece under the plate of each chaplain in waiting, but even this has been discontinued since the beginning of the present century.

Chemical Society.—(*Thursday, February* 6.)

Dr. Gladstone, F.R.S., President, in the Chair. This meeting was occupied by the discussion "On the Processes for determining the Organic Purity of Potable Waters," a paper read by Prof. Tidy some time since. Dr. Frankland opened the discussion, and criticised at some length the objections urged by Prof. Tidy against his method of estimating the carbon and nitrogen in a water residue by combustion. The discussion was continued by Mr. Wanklyn, Mr. Kingzett, Prof. Bischof, Dr. Voelcker, Mr. Grosjean, Dr. Dupré, Mr. W. Thorp, and Dr. Hake. Prof. Tidy then briefly replied, and the proceedings terminated with a unanimous vote of thanks from a crowded meeting to Prof. Tidy for his paper.

Royal Archaeological Institute.—(*Thursday, February* 6.)

The Rev. Sir Talbot Baker, Bart., in the Chair. Mr. W. T. Watkin sent a paper on "Roman Inscriptions found in Britain in 1878," making special mention of the remarkable monument to Regina found in October last at South Shields.—Mr. R. S. Ferguson contributed a paper on "Roman Remains recently found in Carlisle," and especially the monumental slab discovered at Murrell Hill. This seated female figure is represented in an alcove, holding a fan, and having a child at her knee playing with a bird.—The meeting was also indebted to Mr. Ferguson for a paper on certain sepulchral slabs in Cumberland. The much-vexed question of the shears was discussed, as well as the harp, and the sword, baudric, and chalice, occurring on monumental slabs.—Mr. A. Nesbitt sent some notes on horse-shoeing in Greek and Roman times.—Sir E. C. Kerrison exhibited a spear-head, sword, prick-spurs, stirrups, and a horse-shoe found at Gold Brook, where Edmund, King of the East Angles, was

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discovered hiding from the Danes in 870. The spearhead and sword appeared to be of this period, the other objects being of later date. Mr. W. J. Bernhard Smith exhibited stirrups and prick-spurs. The Rev. R. Manning sent a gilt iron cheek-piece of a bit, found some years ago at Gold Brook.—Mr. A. Waterhouse exhibited a large collection of bronze weapons and implements found at Yattendon, Berkshire; and Mr. H. Harland, early antiquities and other objects from the East Riding of Yorkshire.—It was announced that the annual meeting of the Institute will take place this year at Taunton, under the presidency of the Bishop of Bath and Wells.

Library Association.—(*Friday, February* 7.)

Robert Harrison, Esq., Treasurer, in the Chair. Mr. A. J. Frost, Librarian of the Society of Telegraph Engineers, read a paper on the Electric Pen and its application in libraries. The particular form of the electric pen which was described and exhibited by Mr. Frost is the invention of Edison. By a stencil process any number of copies up to 2,000 may be taken from the original writing; and it was suggested that this mode might be adopted instead of manifolding for the production of catalogue slips.—A discussion took place on the prevention of fires in libraries; and a resolution expressing sympathy with the townsmen of Birmingham in their severe loss was passed, and ordered to be communicated by the secretaries to the representatives of the Birmingham Public Libraries.

FINE ART.

GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

The meeting of January 17 was opened by the exhibition of three terra-cotta figures discovered in the excavations at Tanagra. They belong to Signor Alessandro Castellani, who last year, in displaying the statuette of a woman seated with a lyre in her hand, called the attention of the Institute to the above excavations, so important for the history of art. The pieces newly exhibited are as follows:—A group of two women, one of whom is carrying the other on her shoulders, a type well known from the frequent repetitions of it to be seen in museums, and some specimens of which were exhibited at the Trocadéro; a most beautiful statuette of a nymph at a fountain, apparently new in the series of objects from Tanagra; and, lastly, a perfectly new and very important group, which represents a married couple seated on a couch, beside a table covered with viands. Between the pair sits an Amorino, of a grace beyond description: on either side stand servants, one of whom has fallen asleep. Dr. von Duhn, who undertook the explanation of this very beautiful composition, considers it to be of a funereal character, and hence not in the least unsuitable to the locality in which it was found. He spoke of sarcophagi on which are represented similar groups of married couples seated at the banquet, and showed how this same type of composition, originating in an Epicurean sentiment, undergoing a gradual alteration, reappears in the admirable group of Cupid and Psyche on one of the sarcophagi at the British Museum. He pointed out the fact that customs hitherto supposed to be peculiar to comparatively recent times were now by this new group of Signor Castellani's proved to have existed at a period long anterior; and Dr. Helbig, in applauding the conclusion of von Duhn, drew attention to another point of interest—namely, that as the female figure wears the Phrygian cap, which was in fashion at the time succeeding that of Alexander, a fresh proof is furnished as to the age to which this elegant work should be referred.

Signor Lanciani then addressed the meeting on the excavations of the Tiber. Many journals, he said, had published notices of the Tiberine discoveries, but without those particulars which would render the facts useful to science; and since these excavations (which are known to have been undertaken with other than purely archaeological views) have recently been attended with considerable profit, he thought it opportune to give some information on the subject to the *savants* of the Institute. The discoveries of the Tiber may be divided into two parts: those, namely, made on the banks, and those made in the bed of the river. From the banks, up to this period, nothing very important has been gathered, nor has topographical science gained anything except the discovery of the magazines for wine, situated not far from the spot where the Farnesina stands. The cellars of these magazines—the locality of which was revealed by an inscription—may be seen, but have not yet been explored, on account of the water which penetrates into them. Remains of amphorae, with inscriptions traced as usual with carbon and a red pigment, are not wanting.

In the bed of the river, on the contrary, discoveries have been sufficiently abundant. The remains found near the Ponte Sisto would alone suffice to demonstrate the immense advantage to be gained from the excavation of the Tiber bed. At the point where this bridge joins the Campus Martius, there is visible, still lying on the bed of the river, an entire arch, the stones of which, if they cannot be said to be still united and adherent to each other, are disposed in a manner which clearly indicates the position they occupied while the arch was standing. This part of the bridge seems to have been beaten down by one of the most violent assaults of a great flood, as though a gate had been opened to be instantly hurled to the ground. From the study of the broken vases of ancient material, and the records found there, Signor Lanciani showed that restorations had been made by Valentinian, and that the bridge, a much more spacious one than that restored by Sixtus IV., also bore a decoration not known among topographers. The discovery of some columns and bases, and subsequently of parts of the upper portion, made it evident that on the bridge itself stood a triumphal arch, surmounted by statues in gilt bronze, the greater part of one of which has been collected, the stone with the pins which held it firmly in position having been found entire. Speaking of other parts of the bed of the river, where drags have been used, Signor Lanciani mentioned the immense quantity of Papal money which had been brought to light. Bags of false coin of Pius IX., bunches of keys, arms thrown there during the recent revolutions, have been found. Beyond a depth of four mètres it is difficult to find any other than Papal coins. The most recent, however, predominate, eight hundred of Pius IX. alone having been collected within a small space.

Last spoke Prof. Bormann, who declared that he lacked courage to exhibit to the audience two very modest sepulchral inscriptions, after the discussion of great Imperial monuments, and to speak of a small district of Etruria after the magnificence of Roman discoveries. Yet he believed that on these modest epigraphs—which, moreover, are not new, but have been known for a very considerable time, having been referred to by Orelli—some useful observations might be made. They belong to Mevania (Bevagna), and mention some persons who were VIIII. VIR. VAL. VI. VIR. S.F. In explaining the first part by the aid of another marble of Mevania on which the *Magistri Valetudinis* are spoken of, he demonstrated that a college sacred to that divinity had existed in that place, a fact hitherto unknown; and in elucidation of the second, he took occasion to return to the question, now so much disputed, of the *Sexviri Augustales*, whose sacerdotal character he confirmed, adducing as proof the letters S.F. (*sacris faciundis*).

At the meeting of January 24, Dr. G. Lumbroso, noted for his studies on the antiquities and the history of Alexandria, spoke of the recent discovery of a column with a Latin inscription at a little distance from the Nile, and not far from the site of the city of Antinoë, founded by the Emperor Hadrian in the year 132 of our era. This column, it seems, is of great importance from the information it affords as to the route traversed by the emperor in his journey, and indicates the direction of a road which placed the interior of Egypt in direct communication with the coasts of the Red Sea. Lumbroso stated that while everyone knows that a great commerce existed between Egypt and the East, no one has ever made a complete study of the directions of the roads. He said that of these roads the only one hitherto known was that which, starting from the Nile near Coptos, proceeded to the south-east and, skirting Mount Smaragdus on the west, ended at Berenike. He narrated that from this principal seat of the commerce with India the merchandise was transported on camels, and that the caravans travelled by night, carrying the requisite supplies of water. This was before the time of Ptolemy Philadelphus, who, in order to facilitate the communication between the port of Coptos and that of Berenike, established stations on this road, and caused wells to be excavated for the supply of water. But this one road could not have been sufficient, or at least it is difficult to explain how the ports below Arsinoë could have been left without communication with the interior, especially with regard to places where there were quarries of marble, in which there was a large trade. The new inscription points out another and more direct communication with the sea, indicating a road which passed from Antinoë to Arsinoë, meeting with another which went up from Berenike towards the north, coasting the sea. Lumbroso spoke of the discovery of traces of this road, and, referring to various scientific expeditions in Egypt, mentioned one composed of French *savants*, who, though especially devoted to the study of geology, did not neglect archaeological discoveries; and as the loss of the memoranda of that expedition, in the course of which the remains of the road in question had been found, was much regretted by other scholars, Lumbroso felt much pleasure in announcing that last autumn, while he was engaged in researches in the King's library at Turin, the librarian, Signor Promis, had presented him with a manuscript which was in fact a copy of the very memoranda so much desired.

After Lumbroso, Signor Lanviere spoke on the subject of a wooden head discovered at Vienne, in the *Delfinato*; and subsequently Dr. Waldstein, in a discourse on questions relating to the history of art, introduced a discussion on the representations of the Amazons.

Finally Dr. Helbig exhibited Benndorf's work on Ancient Masks, and speaking of the one represented on Plate XI., declared it to be the work of a forger sufficiently well known in Rome.

NOTES ON ART AND ARCHAEOLOGY.

Sir P. Cunliffe Owen has just presented to the Musée des Arts Décoratifs, of which he is a vice-president, a beautiful little Indian temple in carved wood, which formed one of the objects in the Prince of Wales's Gallery at the Paris Exhibition. It is now placed on the staircase of the Pavillon de Flore, and is one of the curiosities of the present exhibition.

The *Portfolio* states that Mr. Hubert Herkomer, while staying with Mr. Alfred Tennyson in the Isle of Wight, has executed a very remarkable portrait of the poet in black chalk, from which he intends painting a portrait in water-colours to be exhibited at the Grosvenor Gallery next May. He will also make an etching from his drawing, which is affirmed to be "a striking likeness, full of character and vigour." Mr. Herkomer's recent triumphs in the way of portraiture will make everyone look forward to this work with interest.

Munkacsy's picture of *Milton dictating "Paradise Lost" to his Daughters*, which attracted so much attention at the Paris Exhibition, and won for its

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painter a first-class medal, is now exhibiting at the Künstlerhaus in Vienna. *A propos* of this painting, and the great interest it is now exciting in Vienna, the *Kunst-Chronik* gives in its last number a short sketch of the career of the artist, whom it points out as one of the favourites of the Goddess Fortune. It appears that Munkacsy, who in early life worked as a journeyman joiner in a little town in Hungary, was first incited toward painting by finding that the peasant women who bought their washing-tubs of him liked them much better when painted red and yellow. He painted them so accordingly, adding blue flowers, and soon found such pleasure in the work that he began to study painting. Hardly had he begun, when a kind tailor of his acquaintance fitted him with a great-coat in exchange for a family portrait-piece, and in this coat Munkacsy travelled to Pesth, where he hoped to gain instruction. A disease of the eyes, however, befell him at this time, which kept him for six months nearly blind in a hospital. A successful operation happily restored his sight, and he journeyed on to Vienna, where he entered the Academy. From thence he went to Munich, and later to Düsseldorf, until in 1870 he revealed himself to the world by his picture of *The Last Day of a Condemned Criminal*, which won the gold medal at the Paris Salon and at once made him famous. Since then he has exhibited several remarkable works, but none perhaps that has more advanced his reputation than this of Milton. In subject it is totally unlike his former pictures, which have almost always been chosen from the lower grades of society, and have owed their success to the marvellous realistic power with which he has depicted the joys, sorrows, and passions of the poor.

The Société des Beaux-Arts at Nice have just opened their third exhibition. It contains paintings by some of the best French artists of the day, including Meissonier, Berne Bellecour, Veyrassat, Gros, &c. M. Jules Jacquemart, whose works are seldom seen at Paris exhibitions, and who is known almost exclusively as an etcher, contributes likewise several water-colour paintings.

A new museum has lately been opened in Rotterdam under the patronage of the Société d'Histoire et d'Art. It is an art museum of a general kind, and is at present rich chiefly in ceramic, numerous examples being exhibited of the various pottery manufactures of Holland, especially of the old Delft faïence.

The *Portfolio* has for frontispiece this month another of Lowenstam's etchings from Alma Tadema's pictures. Last year it gave us *The Silent Counsellor*, and now it is that curious composition called *The Sunflower*, exhibited at the Grosvenor Gallery in 1877, that is chosen for reproduction. The etcher has certainly managed to convey with very good effect a sense of the strong colour of the painting; and, as this was all that made it remarkable, his work may be deemed satisfactory. Mr. A. Lang, continuing his history of "bitterly historical Oxford," gives us an amusing account of the way in which a mediaeval undergraduate was likely to have spent a day, and the value of his possessions in his little lodging at Catte Hall. First there was his flock-bed worth fifteen pence; then "he has a 'cofer' valued at two pence [we have plenty of these old valuations], and in his cofer are his black coat, which no one would think dear at fourpence; his tunic, cheap at tenpence; a roll of the seven psalms and twelve books." A Goupil *photogravure* from a picture of *Ruth and Naomi*, by Miss E. J. Gardner—a Massachusetts young lady who has studied in Paris, and has been for four years a pupil of M. Bouguereau, whose manner she has very clearly acquired—and a biographical article on John Crome, by Mrs. Charles Heaton, to be continued, complete the number.

The *Magazine of Art* contains much excellent information this month, on a variety of topics, and is full of capital illustrations. The "Living Artist" under review is James Clarke Hook, R.A., and his pictures of *Crabbers* and *Jolly as a Sand-Boy* are reproduced. The first of a series of articles on "Wood Engraving" gives a very clear and simple account of the process, which is, moreover, made plainer by several small illustrations showing the difference in line between engravings on wood and engravings on copper.

In the last two numbers of *Scribner* have appeared articles remarkable for the originality and beauty of their illustrations, the production of a real or imaginary Tile-Club at New York. The number for January contains an amusing account of the formation and early struggles of the club; the article for February is called "The Tile-Club at Play," and describes a holiday trip to Long Island. Some of the tiles produced during this excursion appear to have been painted and some modelled in clay, specimens of both kinds of which are given. The most amusing, and at the same time the most beautiful, is a view of sea and sky by moonlight, with the party squatting in a row on the beach. It fully deserves its title, "From the Sublime to the ——." The same number contains appreciative articles on Emerson and John Leech, both illustrated with great skill.

The *Zeitschrift für bildende Kunst* opens with a short account of the great French landscape-painter, Narcisse-Virgile Diaz, who receives appreciative criticism. A portrait and two illustrations from his works are given. The history of the Dilettanti Society by Adolf Michaelis is continued, giving an interesting and, we should judge, trustworthy account of the Dilettanti as collectors. Several of the largest private collections in England were founded by members of this society, and we are here told how and by whom they were first formed. These articles would be useful if translated into English for other readers than those of the *Zeitschrift für bildende Kunst*. Another valuable paper in this number is that by C. Brun, giving a full description of Bernardino Luini's painting of the Passion in the church of S. Maria degli Angeli, in Lugano. The paintings in this church are not mentioned by Vasari among the artist's works, and have been passed over by most writers. The principal composition of the Crucifixion, however, is a very fine painting, though somewhat *naïf* in conception for so late a period in art. A group from the crowd that presses around the cross is given in illustration, and reveals several of Luini's favourite types. The only etching in this number is by Eissenhardt from a moonlight scene by Aart van der Neer.

M. Georges Berger in the *Journal des Débats* has sounded an alarm concerning the magnificent decorative paintings by M. Paul Baudry in the new opera-house at Paris. The world heard much a few years ago of these paintings, which were extolled as the greatest things of their kind that art had ever produced. They are, at all events, great enough to merit every care being taken of them, and it always seemed to us a pity to expose them to the various influences and vicissitudes of a great national playhouse. M. Berger as early as 1874 gave warning of the danger, and now again, to use his own phraseology, he "loudly rings the tocsin," hoping that "help may at last arrive." It seems that the gas is the principal source of evil. The products of its combustion, chiefly no doubt the sulphuric acid, have a very destructive effect. M. Berger suggests the immediate substitution of the electric light, but recent experiments in England have shown that this also might be a source of danger. A simpler and more certain remedy might be provided by the erection of ventilating shafts over each lamp, in the manner originally suggested by Faraday, until the paintings are removed, as no doubt eventually they must be, to some more suitable position.

With one or two notable exceptions, little attention has been bestowed by the Press upon the extremely rich and representative collection of water-colour drawings by living artists which occupies the great room at the Grosvenor Gallery. It might have been better both for the critics and the less hard-worked sight-seers of art, had Sir Coutts Lindsay refrained from displaying on the same occasion the generally remarkable collection of Old Masters' drawings and the singularly attractive groups of water-colours by some of our best living artists. It is true that last year Old Masters' drawings and English water-colour went hand in hand at the same gallery; but the English water-colour was that of forty or even eighty years ago, and that, it is needless to say, was in character far less sharply divided from the pen-drawings and bistre washes of the Old Masters than is the water-colour of to-day with its opulent hues and varied tones. Without any distressing sense of abruptness of change it was possible to pass from a washed drawing of Ostade, Rembrandt, or De Koning to a faint water-colour of Cozens, Girtin, or even Turner in his early time. But, after all, the abruptness of the transition from the design of Titian to the colours of Mr. J. D. Linton and his followers and contemporaries does not make it less desirable to note the qualities of the modern work; and the decision having been made to exhibit the work of living men at the Grosvenor Gallery, Sir Coutts Lindsay and his associates are certainly to be congratulated on the excellence of the display they have secured. If it is considered properly—that is, if anything like justice is done to it by connoisseurs apt to be weary of invitations *this* way and that way to view the multiplied efforts of Art—there will result, probably, a greater appreciation than has hitherto existed of the achievements of certain living men: a higher estimate is likely to be formed of the place which some eminent living men will occupy permanently in the ranks of art. It is true, indeed, that with regard to many of our best water-colour painters, to-day, it can only be admitted that their execution is in advance of the earlier artists: that they have secured—partly by heritage from those earlier artists—a fuller command over the technical resources of their art, while making no progress in invention or in delicacy of perception of the objects that come within their ken. Even to this statement of what may be found to hold good as a general rule there are, however, exceptions; but without particularising them, we may call attention to a few of the more notable water-colour drawings now at the Grosvenor Gallery. There are pleasant pieces by Mrs. Allingham, a good deal inspired, it seems, by the best successes of Frederick Walker; and there are renderings by Miss Clara Montalba of objects keenly beheld. By Sir John Gilbert there is a succession of very masculine and expressive designs, showing, of course, no very profound study of individual character, and no research for the finer graces of form, but a remarkable and in our day an almost unique power for the rendering of dramatic landscape—landscape in singular accordance with the fortunes of the wayfarer or the prisoner of war whom this artist inclines to depict. Exquisite landscape is conveyed by Mr. Alfred Hunt in *Thun* and *Durham*, and exquisite study of the town by Mr. Boyce in *Bridewell*. Mr. J. D. Linton is a contributor of more than one intricate design, in which the story told does not form the chief attraction—the chief attraction residing in the fine control of line and colour. Mr. Arthur Marsh, a noble colourist, also occupied with graceful form and composition, is seen to peculiar advantage in three figure-pieces of the most varied character. Mr. Poynter, beside these and beside the masters of landscape, seems hardly a colourist at all. He has furnished several pictures strangely disagreeable of hue, and even his finest—*Venus and Aesculapius*—is not free from the charge of heavy and dirtyish colour in certain

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parts of the picture, but the design itself is not only the best shown by him at the Grosvenor, but the best we have ever noted from his hand. The arrangement of tree-form and classic garden is of admirable dignity and charm; the figure-drawing is of the rarest excellence and elegance: the Venus herself comes nearer perhaps to a fine ideal than any other Venus which it has been given to an English painter to produce, while the modelling of the figures of her attendant Graces is, as far as limited size permits, of subtle beauty.

"The design for a dagger-sheath representing a battle," by Hans Holbein, No. 581 in the catalogue of the present exhibition at the Grosvenor Gallery, should be more fully described as "representing the heroism of Arnold von Winkelried at the battle of Sempach." In the centre of the design is Arnold with the "sheaf of fatal Austrian spears" gathered to his heart; and, further to identify the action, the foremost banner in the Swiss ranks—there are four for the four Forest Cantons—bears the bull of Uri.

Messrs. Breitkopf and Härtel, of Leipzig, are about to publish a work by Prof. Helbig entitled *Beiträge zur altitalischen Cultur- und Kunstgeschichte*, of which the first volume is in print, entitled "Die Italiker in der Poebene." We may, no doubt, expect something new and important from his pen with regard to this comparatively neglected field of research.

The Greek metrical inscription recently discovered at San Pietro a Patierno, near Naples (Academy, January 18, 1879, p. 60), is as follows:—

"Κόσμος ὅδε εὐμοίρως πληρώσας ὄλβια π(άντα)
ἔνθα με χερσὶν ἑαῖς θήκατο δεσποσύ(νως)·
ἦκεν δακρυόεις πρὸς ἐμὸν, πιστεύσατε, τύμβον
ἔστη, μὴ κάμνων ἅ(γ)χις ἐμοῦ φθιμέ(νου)·
καὶ βρέφος, ὡς ἤ μὴν ἐπόθει, βρέφος αὐτὸ συ(νῆρε),
καὶ νῦν εὐσεβέων θάψε γέροντα γέρων·
πλείονά μοι ζωῆς αἰώνια δῶκεν ὁ πάτρ(ων),
οὐχ εἷς τῶν πολλῶν, λαμπροτέρου δὲ κ(λέους).
Φαννιανὸς Ναουίῳ Κόσμ(ου).

MUSIC.

CRYSTAL PALACE CONCERTS.

The Saturday Concerts at the Crystal Palace were resumed last week, after a somewhat longer interval than usual; the programme contained more than one item worthy of note. The first piece was Beethoven's symphony in B flat, No. 4, perhaps the most purely enjoyable of the nine, though surpassed in grandeur by some of its companions. A more perfect rendering of the work than that given on Saturday it is impossible to imagine. Mendelssohn's Hymn (Op. 96), for contralto solo and chorus, was a somewhat less satisfactory performance. The solo part was well given by Mdme. Patey; but the chorus, though correct, was spiritless. The arrangement of the work which was used suggests an enquiry. Musicians are aware that there exist two versions of this hymn. The first three movements were composed with organ accompaniment in 1840; and about two years later Mendelssohn orchestrated the work, adding the final fugue. The orchestral score contains no organ part, nor even an indication of the employment of that instrument; but on Saturday the opening symphony, given by the composer to the orchestra, was played as an organ solo; and the accompaniment to the solo "Hear thy child, O Lord eternal," written for clarinets, violas and violoncellos, was also entrusted to the organ only. We believe Mr. Manns to be too genuine an artist to tamper with Mendelssohn's score, and are therefore curious to know the authority—which was not given in the programme—for the alteration referred to.

Few pianists have more rapidly established their position in this country as artists of the very highest rank than Mdlle. Janotha; and the young lady has certainly never been heard to greater advantage than in Schumann's concerto, which she played on Saturday. Herself a pupil of Mdme. Schumann, she has received from her gifted instructress the true tradition for the rendering of Schumann's music; and it is no more than simple justice to say that not even Mdme. Schumann herself could have given a finer reading of the concerto than did Mdlle. Janotha. Not merely was it technically perfect, but the deeply emotional feeling which pervades the whole work was brought out in its fullest significance. I have heard the concerto played by nearly every eminent pianist who has visited England of late years, and—with, perhaps, the single exception of Mdme. Schumann herself—have never heard anyone do such full justice to it. That Mdlle. Janotha achieved a triumphant success need scarcely be added.

A work by a young English composer, Mr. Frederic Corder, whose name appeared in a Crystal Palace programme for the first time, was the special novelty of this concert. Mr. Corder is the last elected "Mendelssohn scholar," and he has just returned to this country on the expiration of his scholarship. Most of our readers are aware that the Mendelssohn scholarship is a fund raised in honour of the composer, for educating a student in music for three years, preference in selecting the scholar being given to aptitude for composition. The first scholar elected was Dr. Sullivan, the second Dr. Swinnerton Heap, the third Mr. Shakespeare, and the fourth and last, Mr. Corder. The scholarship is at the present time open for competition.

The work given on Saturday as a specimen of Mr. Corder's powers was a masque, "The Triumph of Spring," from his opera the *Morte d'Arthur*. The music proved at once that the last Mendelssohn scholar was no unworthy recipient of the honour that had been bestowed upon him. It would be premature after a single hearing to pronounce a final opinion as to his powers; but it may at least be said that the masque showed unmistakeably the possession of great ability. Mr. Corder's music is melodious, quite free, so far as I noticed, from reminiscences, and beautifully orchestrated. The masque consists of four movements, the first three being instrumental, and the finale a quartett followed by a chorus. The instrumental numbers are especially charming; of the finale it is impossible as yet to form a judgment. Whether the fault lay with the composer for writing badly for the voices, or with the singers, cannot be decided without an examination of the music; but whatever the cause, the effect of this last movement was simply a harmonic chaos—the soloists were painfully out of tune, and the chorus so uncertain that I must confess to not having the faintest idea of Mr. Corder's intentions. A remark in the programme as to the "somewhat complex development" of the finale suggests that possibly the composer may have fallen into the not uncommon error nowadays of writing unvocally; on the other hand, it may have been the chorus that were to blame—I cannot decide. I can only say that the last number damped the rising enthusiasm of the audience, and probably prevented the call for the composer which he would in all likelihood have received after the really beautiful instrumental numbers which had preceded. Mr. Corder's future career will be watched with interest.

It is only needful to add in completion of this notice that Mr. Lloyd sang two songs excellently, and that the concert concluded with the March and Chorus from *Tannhäuser*.

Ebenezer Prout.

By the production in English of Bizet's *Carmen* last Wednesday week, Mr. Rosa added another to the numerous obligations under which he has laid our musical public. Bizet's charming and original work was noticed in these columns on the occasion of its performance in Italian last season; our present remarks will therefore be confined to the English version and its rendering by Mr. Rosa's company. The part of Carmen was undertaken by Mdme. Selina Dolaro, who was specially engaged for the part. While it would be unfair to compare the lady as a vocalist with Mdme. Trebelli, it is only just to say that her singing, if not perfect, was satisfactory, while her conception of the character showed genuine dramatic feeling. As Micaela, Miss Julia Gaylord was as charming as usual; the part is but a small one, but her excellent impersonation elevated it into importance. A new tenor, Signor Leli, made his first appearance as José. He has a pleasing voice; and his acting, though at first stiff and constrained (probably from nervousness), improved considerably in the later acts. He seems likely to be a useful acquisition to Mr. Rosa's troupe. The part of Escamillo was well sung by Mr. Walter Bolton, while the smaller *rôles* were efficiently sustained by Miss Georgina Burns, Miss Josephine Yorke and Messrs. Snazelle, Charles Lyall, Henry Pope, Cadwallader, and Muller. The singing of the concerted pieces, whether for solo voices or for chorus, was particularly good; the whole *ensemble* being of that excellence which we are accustomed to expect under Mr. Rosa's management. The English translation has been well made by Mr. Henry Hersee; spoken dialogue being—we think, most judiciously—retained, as in the original work, in place of the recitatives introduced in the Italian version. The performance was ably conducted by Mr. Randegger.

It is difficult to form a clear idea as to the motives which could have prompted the directors of the Philharmonic Society to commence their season with a programme utterly deficient in interest. Bach's Suite in D, Beethoven's symphony in B flat, Hummel's concerto in A flat, the *Meerestille* overture of Mendelssohn, and the *Anacreon* of Cherubini, are works which no one would desire to banish from the repertory. But an audience composed exclusively of musicians and cultured amateurs is entitled to expect a due admixture of interesting novelty with masterpieces the merit of which cannot form a topic of discussion at the present time. The Philharmonic Society has a noble history, and those who are now responsible for its fortunes should be actuated by a desire to maintain its proud traditions at whatever cost. The fact that younger and more vigorous institutions are in the field should act as a stimulus to renewed exertion rather than as an incentive to the abandonment of the conflict. It were better that the career of the society should be terminated rather than it should longer subject itself to upbraiding at home and ridicule abroad. Lengthy criticism of the concert on Thursday week is uncalled for. The orchestra was in good order, and the rendering of the various works named above was not open to censure in any important respect. The concerto was played by Mdme. Arabella Goddard in her best style, Hummel's music demanding fluent execution rather than acute sensibility or emotional power. Mdme. Patey was heard to great advantage in Gluck's aria "Che farò," and the "Lay of the imprisoned Huntsman" from Prof. Macfarren's *Lady of the Lake*.

The Bach Choir will content itself with two concerts during the approaching season. The first of these will take place on April 3, when Bach's Mass in B minor will be repeated; and at the second, on May 14, Bennett's cantata *The Woman of Samaria*, Brahms's motett, "Es ist das Heil," Beethoven's "Meerestille und glückliche Fahrt," and a scene from Max Bruch's *Odysseus*, will be included in the programme. Mr. Otto Goldschmidt remains the conductor of the choir.

The works of the late Hermann Goetz have acquired a sudden and remarkable value in the estimation of the musical public, and an immense audience welcomed the production of the

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lamented composer's trio in G minor at last Saturday's Popular Concert. As the work is numbered Op. 1 it is not surprising to find that it will not compare in importance with the later productions. Instead of an excess of polyphony, we find the utmost simplicity of treatment in each of the movements, the strings, indeed, having little more to do than accompany the pianoforte. The subjects in several instances bear a Mendelssohnian impress, and are generally remarkable for grace and symmetry. The slow movement, however, is founded chiefly on one long-drawn melody, and here alone do we trace the individuality of Goetz to any noticeable extent. The work makes no inordinate demands on the executants, and it is needless to state that it received justice at the hands of Mdme. Norman-Néruda, Mdlle. Marie Krebs, and Signor Piatti. The hope may be expressed that the pianoforte quartett (Op. 6) and the pianoforte quintett (Op. 16) may shortly receive a hearing at these concerts. The remainder of the concert need not detain us.—On Monday Herr Joachim made his reappearance, and by his superb playing in Mendelssohn's quartett in D (Op. 44, No. 1), and in an *adagio* in E from Viotti's twenty-second concerto, testified that his powers have in no respect deteriorated. Herr Henschel also appeared for the first time in the present season at this concert, and sang very finely an air from Handel's *Siroe*, and Schubert's "An die Leyer." Schubert's fine sonata in C minor, one of his latest works, was somewhat unequally played by Mdlle. Marie Krebs. In the impressive opening *allegro* and in the *adagio* greater depth of expression would have been welcome; but the finale was rendered with appropriate spirit and energy.

Mr. Oscar Beringer gave his second annual Pianoforte Recital at St. James's Hall on Wednesday afternoon, when his solo performances consisted of Schubert's Fantasia (Op. 15), in Liszt's arrangement; the complete series of Schumann's "Kreisleriana;" and a Nocturne and Scherzo by Chopin. Mr. Beringer's talent as a pianist is too well known to need comment; it will suffice to say that his playing was throughout not only highly finished but thoroughly artistic. The chief interest of the afternoon, however, centred in two novelties: Liszt's *Lenore*, a Ballade for recitation with piano, and an Andante and Presto for piano and orchestra by Mr. Beringer himself. Bürger's Ballade was excellently recited by a lady whose name did not appear in the programme; but the combination of the speaking voice with the piano, though it has been several times attempted, can hardly be called successful. We think the declamation would have been far more effective without the music, characteristic though the latter unquestionably is. The orchestral parts of Mr. Beringer's piece were played on a second piano by his pupil, Master Dubrucq. The work is well written; but in the form in which it was heard on Wednesday the one piano often obscured the effect of the other; and we must wait till we hear it, as designed, with orchestra before pronouncing a final opinion upon it.

The current number of the *Musikalisches Wochenblatt* contains the first detailed notice we have yet seen of Max Bruch's latest important composition—his setting of Schiller's "Lied von der Glocke." The work as a whole is very favourably criticised, though some numbers are spoken of as weak, if not trivial. The notice concludes with the remark that "the evening produced a not very deep yet pleasant impression."

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LITERATURE.

The Kaisarnámah i Hind; or, Lay of the Empress. A Poem in Nine Cantos, with Appendices containing the Histories of the Princes of India. Dedicated, by gracious Permission, to Her Majesty the Queen, Empress of India. By Edward B. Eastwick, C.B., F.R.S., M.A., late M.P. for Falmouth. Volume I. (Printed for Private Circulation only.)

THE Republic of Letters is now and then subject to Royal editions. This is one of those gorgeous issues which are not offered for the hands of democracy. The edition has, we believe, been limited to one hundred and twenty copies, of which twenty have been reserved for the Supreme Government and Council of India, and of the remainder by far the greater number have been subscribed for by Native Princes of India. A work to be acceptable to such potentates must have about it something of Oriental magnificence. Mahárajahs and Núwábs expect that even their books shall glitter *with gold*; and this production, which *does much* credit to Messrs. Maclure and *Macdonald*, as well as to the artists and *photographers* whose skilful labour is here reproduced, will not disappoint the expectations of their Highnesses. The volume contains portraits, commencing with that of Her Majesty, of all the most eminent personages connected with the Imperial Darbar of Delhi—which Mr. Eastwick spells "Dihlí"—with coloured prints of their armorial bearings, and photographs of some of the most interesting buildings of Delhi and of scenes in the neighbourhood of that city. The letterpress, which is set with all possible magnificence of type and of illuminated margins, includes an original poem by Mr. Eastwick entitled "The Lay of the Empress." Following the English version is a transcription into Persian by Khush Nawísán, whose ability in penmanship was his conspicuous recommendation. It is only an artist who can write "a beautiful Persian hand." The Núwáb Ziyau-'d-dín Khan Bahádur, the most famous living poet of India, superintended the Persian translation, which was chiefly made by Amír Ján. In an Appendix, Mr. Eastwick gives a "History of the Nizáms of the Deccan"—or Dakan—in which he has translated, and somewhat condensed, the *Hadíkah i Alam*, a Persian MS. composed by Mír Alam, the Minister of the Nizám who accompanied the Duke of Wellington, then Col. Wellesley, to Seringapatam. Mr. Eastwick thinks that this work has never before been read by any European; certainly this is the first time it has been rendered into English.

We do not propose to criticise either the poetry or the politics of Mr. Eastwick's Imperial "Lay." Few men are so well acquainted with the history of India; still fewer are those who have a knowledge comparable with his of Eastern languages and of Oriental life and manners. Indeed, the special value of Mr. Eastwick's work is that he is an Oriental scholar of uncommon merit. In his poem, he hastily passes onward until he reaches the assumption of the government by the Crown of England, pointing out to all whom it may concern that native disunion rendered foreign conquest possible and beneficial. After Alexander had come and gone—

"Then rose the Star of Islám, Mahmúd came,
Its angel, and the Messenger of Death,
Before him terror, and around him flame,
All nature drooping withered at his breath.
And where his war-steed trampled nought e'er grew:
As on and on his blood-stained way he cleft
'Twas vain to combat, and as vain to sue,
Alike of pity and of fear bereft,
He found a smiling garden, and a desert left."

Then rose the tolerant Akbar, of whom Mr. Eastwick says:—

"Aye, thou wert truly great; thy sons not so:
They would be bigots and they had their meed,
Their palaces are vacant, and weeds grow
Where glittered once all wealth the earth could show."

But that which these princes could not give—"concord, rest; the calm of power"—"those blessings were to come"—and they came "by giving Tímúr's kingdom to a Guelf!"

"Yes! fate kept back this Eastern diadem
As though it shone too bright for mortal brow;
Kings sought to wear it, but 'twas not for them:
Thou, England's Queen, art worthy, only Thou!
Talk not of conquerors, they are often found,
Not so a conqueror who is all beside
That graces human nature; search earth round,
Show, if thou canst, a better daughter, bride,
And mother, and a heart more tender and more tried."

Mr. Eastwick poetises the new Imperial title and the visit of the Prince of Wales, and thus approaches the main subject of his work:—

"'Tis my devoir now
The lay of that High Festival to sing,
Which sealed a mighty nation's solemn vow
And set a Caesar's crown, Victoria! on thy brow."

A spirited description of the siege of Delhi is followed by a poetic account of the modern city—the scene of the Imperial Darbar, which is especially the theme of the second Canto. The third Canto—the last in this volume—deals with the history of the Nizáms, and contains laudation of the youthful occupant of the chief native throne of India. The family of the Nizám is indisputably one of the most illustrious that ever came to India. On the father's side it can be traced to the first Khalífah, Abúbakr, and in the female line to Mohammed himself. Abúbakr was the immediate successor of the Prophet of Islám. Mr. Eastwick's "Notes" at the end of the volume are one of its most interesting features. In Note 19, he gives the origin of the title Khalíf, or Caliph. The term occurs in the second chapter of the Korán, entitled "The Cow":—"When the Lord said unto the angels, I am going to place a substitute on earth." This applies to Adam, and the Arabic is:—"*Wa iz kála Rabuka lilmalaikati inní jaílun fi'l ardi khalífatan.*" The word *khalífatan* would be better translated "vicegerent." Thus elsewhere Adam is called *khalífatu 'llah*, "the vicegerent of God." Strictly speaking, according to the view of the Sunni Mohammedans, Abúbakr was the first Khalíf. The Shi'ahs do not hold him to have been Khalíf, nor do they accept any of the Khalífs until the fourth, Ali, who held the sacred office from 656 A.D. to 661 A.D.

There is much of native history to be learnt from Mr. Eastwick's translation of the History of the Nizáms. He has wisely preserved the form of the Persian original. He has the rare accomplishment of insight into the refinements and subtleties of that most interesting language. An important incident in the annals of this great family was the adoption by the first Nizám of Názir-Jang, his second son, to be his heir. There can be no doubt that this power of selecting a successor from any of the sons of polygamous marriage has been the indirect cause of many atrocities and much bloodshed. It accounts for such family feuds as we have seen raging in Afghanistan. Yakúb Khan, who now rules there, was at enmity with his father, because Amir Shír Ali had named a younger son, Abd'ullah Ján, to be heir. The usual practice in the East is to nominate as heir the eldest son of the mother of highest rank—a rule which naturally causes terrible strife among the wives of an Oriental sovereign. Shír Ali himself was the youngest son of Dost Mahommed. The eldest son of the Shah of Persia is now Governor of Ispahan, but his younger brother, the Governor of Tabriz, is named heir to the throne, because his mother is a princess, while the mother of Mazúd Mirza, Governor of Ispahan, is of inferior rank. Mr. Eastwick, however, says:—

"There is something to be said in favour of this Oriental view as regards the succession to sovereignty, and certainly in the case which happened in Oudh, when the king of that country was prevented from exercising what he conceived to be his right of selection, the interference with it was very disastrous."

The end of this History of the Nizáms recounts our obligations to Afzalu-'d-daulah and his well-known Minister, Sir Salar Jang. During the Mutiny of 1857, the Nizám was our faithful ally, his Minister was cool, sagacious, and resolved, and both have had reward in substantial acknowledgments from the Government of India.

The last few pages of this splendid volume recall a greater warrior, a more distinguished figure in the world's history, than anyone whom the British rule has seen in India. In the form of a very elaborate "Note" Mr. Eastwick has compiled an account, illustrated by a map, of the marches of Alexander the Great, who by Orientals is known as Sikander zu'l Karnain. Mr. Eastwick says:—

"It is a curious fact that our great battle with the Sikhs at Sobráon was fought where Alexander erected his twelve altars; and another battle, which we call Chiliánwálá, but which the Punjábís term Chilián Májián, was fought on the exact spot where Porus was defeated, as General Cunningham has conclusively shown. In support

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of his arguments, I may mention that I possess a statuette of Apollo, or the Sun—which was dug up from twenty feet below the surface of the plain at the spot where these battles were fought, and which was probably brought there by some Macedonian soldier."

With this interesting fragment we must close our notice of Mr. Eastwick's work, which, as we have shown, has higher recommendations to its few but powerful possessors than those to which we in the first place called attention. Arthur Arnold.

Calendar of Charters and Rolls preserved in the Bodleian Library. Edited by W. H. Turner under the Direction of the Rev. H. O. Coxe, &c. (Oxford: Clarendon Press.)

The custodians of the great Bodleian repository were happily inspired when they resolved to unlock its doors and afford the world a glimpse, however partial, of the treasures within. Antiquaries of all denominations will concur in trusting that this may only be an earnest of ampler boons. The collections here for the first time brought together and calendared have long borne the familiar names of their original collectors or purchasers—Anthony à Wood, Dodsworth, Thoresby, Martin, Bishop Tanner, Rawlinson, Furney, and Gough—names which it is desirable they should retain for the sake of identifying the references made to them by past historians, but which are now practically superseded in favour of an alphabetical classification, according to counties and parishes, of the places to which the documents relate. The nucleus of the aggregation has been the bequest of Anthony à Wood to the Ashmolean Library, which was chiefly made up of the muniments of the twenty-two lesser religious houses whose estates upon their dissolution were granted by Henry VIII. to Wolsey for the purpose of founding Cardinal's College at Oxford. After the fall of Wolsey and the collapse of his collegiate design, these muniments remained in the nominal custody of Christchurch, the foundation to which a portion of the monastic estates had been transferred by the king. The custody virtually extended to such of the documents only as were records of its title, the remainder being left "subject to wet and the mercy of rats," until Wood either begged or purchased them from the college authorities. He subsequently obtained from the same or other sources several evidences of the greater houses of Oseney, Nottley and Thame, the first of which had been chosen by Henry VIII. for the seat of his new Bishopric of Oxford, the county wherein its chief possessions lay. Among the most interesting features of Wood's collection are a Boundary-Roll of the city of Oxford, dating early in the fifteenth century; a rare charter of King Henry, son of Henry II.; a large series of accounts by the several officers of Oseney and rentals of its property; a miscellaneous budget of royal letters and writs, episcopal and archidiaconal mandates, &c., of the thirteenth and fourteenth centuries, relating to Tunbridge Priory, Kent, many of which illustrate contemporary historical events and the establishment of the Augustinian order in the diocese of Canterbury. Partly from Wood's collection, and partly from that bequeathed to the library by Archdeacon Furney, were obtained the several codices compared by Sir William Blackstone for the edition of Magna Carta and the Carta de Foresta, which he published in 1759.

The collection bequeathed to the Library by Bishop Tanner has unfortunately suffered from the effects of an immersion which it underwent during its removal to Oxford, but has been carefully restored. It is especially rich in illustrations of the Monasticon of the diocese of Norwich; the most noteworthy being an extensive series of officers' accounts of the Abbey of St. Bennet Hulme, and a similar series for the Priory of Holy Trinity, Norwich. The bequests of Gough and Rawlinson, incorporating the collections of Thoresby and Martin, which were purchased by the former, contain several records of value to the historians of Yorkshire and Suffolk. In connexion with the one may be specified a series of accounts of the Provost of the Lordship of Pickering, and two original Subsidy Rolls of Skyrack Wapentake, besides several early charters of Gisburn, Kirkstall, and Nostell monasteries. The most interesting of the Suffolk documents are the evidences of the Abbey of Bury St. Edmund's, extending from the twelfth to the sixteenth century, and a few letters of the Pastons, which the editors inform us have been used by Mr. Gairdner for his new edition of the family papers. The same bequests include a fragmentary Hundred Roll for Huntingdonshire, which differs from the return printed by the Record Commissioners in several particulars, and contains "much additional matter as to the value and tenures of manors." Two Wardrobe Accounts for the 1st and 2nd and 2nd and 3rd Mary in the same collection are of interest as containing entries of payment for the dresses of Will Somers, the favourite fool of Henry VIII., and one Jane, a female fool, who seems to have escaped the notice of Dr. Doran and other chroniclers.

A considerable number of pedigree-rolls and of monastic and other seals, some of which are believed to be unique, will be welcome to the genealogist and the herald. It would be impossible to give the faintest idea of the materials which such a mass of documentary evidence affords for topographical research. All descriptions of records, royal and private charters, writs, licences of alienation, releases and assurances, surveys, court rolls, wills, inventories, taxations and presentations, are here abundantly represented. No county historian will henceforth think his work complete without consulting this Calendar. The laborious task of compilation has been most creditably performed by Mr. Turner, under the supervision of the Librarian, whose reputation is a sufficient guarantee for editorial accuracy. The only improvement that could be suggested in the classification is that the documents relating to each place should be arranged in chronological order. The Index is copious enough to supply all possible requirements. Henry G. Hewlett.

Journal of a Tour in Marocco and the Great Atlas. By Joseph Dalton Hooker, K.C.S.I. C.B., and John Ball, F.R.S., M.R.I.A., &c. (Macmillan.)

This work marks an era in the annals of Morocco. A sealed book has been opened to science in at least one of its great departments. The journey was undertaken in the interests of botany, and, as might have been expected from the authors, the result has been a rich contribution to knowledge as well as a valuable addition to the national herbarium at Kew. Incidentally something has been added to the domain of geography, and the narrative has much interest. It is, however, a book for the study rather than the circulating library. Neatly-turned phrases are not, as in some recent books of travel, put into the mouths of argumentative natives, and genuine information takes precedence of fine writing.

The authors landed at Tangier, accompanied by Mr. Maw, and their attention was directed to the flora of that comparatively well-known region. They speak of the "admirable climate," which is at length attracting the notice it deserves as an invalid resort; and they say truly that the "spring climate of North Africa is delightful to the human frame."

From Tangier the travellers proceeded by sea to Mogador, and from thence to the city of Morocco. On this journey the argan tree, the most remarkable of the vegetable productions of Morocco, was specially studied. The argan grows between the rivers Tensift and Sus, or between about 20° and 32° N. latitude, and on no other portion of the earth's surface. In some places it constitutes considerable forests. In foliage and mode of growth the tree somewhat resembles the olive, and the kernels of the fruit yield an oil which is largely consumed by the Moors. Many animals greedily devour the fruit, and it is common to see a goat in search of a meal perched on a branch high above the ground. This food is regarded as so appropriate for the animal that a goat which is a good climber bears a higher price in this region than one of inferior agility.

Notwithstanding the credentials with which the party were furnished, the usual petty hindrances and annoyances, so well known to those who have travelled in Morocco, were experienced. These arise partly from jealousy of foreigners and a fear—perhaps not ill founded—of foreign interference in their affairs, and partly from religious fanaticism. Thus a promise was exacted that no stones should be collected, lest the enmity of the people should be excited; and the study of the geology of the country by Mr. Maw must have been the pursuit of knowledge under difficulties. The collection of plants was not objected to, because it was stated, with some show of truth, that Sir J. Hooker was sent by his Sovereign to obtain them for her Royal Gardens, and it was at once concluded that they were intended to be used as medicines. Taking any interest in stones, in Moorish eyes, means looking for gold or other mineral wealth. The truth is, the Moor is unable to believe it possible that anyone could be so foolish as to busy

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himself about matters which do not directly lead to profit.

Although its high walls flanked by towers give it an imposing appearance from without, the authors were struck by the squalor and meanness of the city of Morocco. It consists of a great accumulation of mud-built houses, many of them in ruins, intersected by lanes, sloppy and filthy in the rainy season, and filled with dust in fine weather. There are no public buildings worthy of the name, except a few mosques which date from former times. With these exceptions it is probable that this city hardly surpasses Timbuctoo and other African towns in the far interior. The reviewer was likewise surprised at the barbarism of the southern capital of a country so near the shores of Europe. The Atlas chain of mountains, extending in a south-eastern direction, is within a day's journey of Morocco, and from a housetop presents a magnificent appearance. Towards this range the travellers directed their course.

Tasseremont, a place visited by Lieut. Washington in 1829, was the first point reached on the borders of the mountains. There is here a stone fortress perched on the top of a hill, which forms one of a large number of similar buildings by which the northern side of the chain is flanked. Moorish tradition vaguely attributes their construction to Christians, while the Jews believe them to be Portuguese work. But our authors are disposed to think that they belong to the period of the Roman occupation of the country.

As an illustration of the difficulties which beset a traveller in Morocco, the following incident may be mentioned. A number of tin cases had been provided for the purpose of transporting living plants to Europe. They had been conveyed without opposition, until packed for a journey to Arround, a place in the mountains. The sheik who had undertaken to conduct the party now declared that the mountaineers would believe the cases to be full of treasure, and would make an attack in the night to get possession of it. Others said they would be supposed to contain gunpowder; that the strangers had come to seize the valley, and that the result would be death to the possessors. The tin boxes were therefore abandoned, and with them "the possibility of making any large collection of living plants in the upper region of the Great Atlas."

The mountain districts traversed are inhabited by a Shluh population in many respects distinct from the inhabitants of the plains; their houses are built with stone, having doors only about four feet in height, opening into low rooms. Most of the houses have underground apartments, to which, as in Armenia, the inhabitants retire in winter.

From the village of Arround an attempt was made to scale the mountain above it, by taking advantage of a pass which leads to the Sus Valley on its southern side. Various difficulties interposed: a snow-storm came on, and, as usual when anything out of the common was proposed, the escort objected: they believed the heights of the Atlas to be inhabited by demons. One of the men, as a last resource, sacrificed a cock, which he carried for the purpose, by cutting its throat, in order to appease the wrath of these invisible foes. Possibly the simpleton had also an idea, since the Moors are great believers in the potency of sacrifice, that by this act he might incline the hearts of his masters to his own views about a hasty retreat. However this may have been, and notwithstanding the appropriateness of the offering as regarded the head of the party, Aesculapius did not so direct the will of his follower.

Pushing on vigorously under a temperature of 25° F., one of the party reached the summit only to find all view shut out by the blinding snow-storm. He then returned to the others, who were a little behind, and all descended. The sheik, who was waiting for them, soundly rated the poor fellows who had tried so hard in vain to carry out his instructions and prevent the heights from being scaled. The name of the pass was Tagherot, and its height above sea-level was calculated to be 11,484 feet. The mean height of the range, about eighty miles in length, was estimated to be at least 12,200 feet.

The authors say that they were surprised to find among the Ait Mesan people a taste for ornament, "of which no trace is perceptible among the Arabs of the low country." We can hardly agree with this statement, considering the ornamentation common on guns, swords, saddles, slippers, pottery, dish-covers, pipes, &c.

Leaving Arround, and journeying about twenty miles in a nearly westerly direction, the authors reached the village of Amsmiz, situated in a valley of that name. After the usual amount of interruption and official interference on the part of the Governor, it was decided that another attempt should be made to reach the summit of the range, afterwards calculated to be 10,992 feet in height. This time success crowned the effort; the atmosphere was fairly clear, and the travellers were rewarded by a view of the Sus valley, with the splendid range of the Anti-Atlas at a distance of fifty or sixty miles, rising to an apparent height of 9,000 to 10,000 feet.

The travellers now returned to Amsmiz, and from thence passed to Mzouda, the kaid of which was "a spare-looking man of serious mien, quite devoid of the coarse, over-fed, sensual aspect common among the men in authority in Marocco." The history of this man is interesting as throwing light on the mode of government. He had governed his native district for many years, when he was invited by the Sultan to Fez. He was there confined in a dungeon for ten years, and frequently tortured to make him disgorge the wealth he was supposed to have concealed. He was then sent back to his former government. No wonder that the man looked serious and was the reverse of fat!

The homeward route pursued from Mzouda to Mogador was through the provinces of Mtouga and Haha. Some spurs of the Great Atlas were traversed, and in passing through a singular defile called Aïn Tarsil, formed by erosion out of limestone strata, the travellers' attention was arrested by excavations in the rock that had been previously described by M. Balansa. The entrance to each was about four feet high, and it was plain that these caves had been the work of human hands. They were all so placed as to be inaccessible without a ladder. The authors say that it is impossible not to be reminded of the Troglodytes, who, according to ancient authors, dwelt in the neighbourhood of the Atlas Mountains; and a quotation from the *Periplus* of Hanno is given in which they are mentioned. It is added: "Contrary to the opinion of most commentators, we are disposed to think that the River Lixus of Hanno is the Sus." There seems, however, hardly sufficient reason for attributing this name to the Sus from the circumstance that the river in question was said to have its rise in great mountains, considering that the modern Lucos was well known in antiquity as the Lixus. This river, as well as the Sus, like most others in Morocco, may be said to have its origin in mountains, which is sufficient so far as regards the vague statement to that effect in the *Periplus*.

The travellers were obliged to omit the examination of the western extremity of the Great Atlas, and to shorten their route to Mogador, in consequence of hostilities between the provinces of Mtouga and Haha. From Mogador they returned in a coasting steamer to Tangier, and from thence to England.

The difficulty of obtaining information in Morocco that can be relied on is often very great. It is therefore not surprising that a few errors have been made. It is stated that in the portion of Morocco inhabited by an Arab population "houses are unknown except in the coast towns and the royal cities of Morocco, Fez and Mekinez." In the track pursued by the authors there are no towns in the interior except Morocco, but there are many others in various parts of the country inhabited by Arabs, such as Alcassar, Wazzan, &c., substantially built and enclosed within walls. Mention is made of "the site of Azemoor, a ruined town once of some importance" (p. 72). Azemoor, however, is not only in existence, but seemed to the reviewer, who speaks from personal knowledge, to be in an unusually flourishing condition for a Moorish town. It is little visited, on account of the fanaticism of its inhabitants. With reference to want of variety in diet it is stated that turkeys appear to be unknown; but these birds exist in the province of Dukallah in considerable numbers. By an oversight *Morocco and the Moors* is attributed to Sir J. D. Hay (p. 13); the title of his "lively little work" is *Western Barbary*.

The predilection of the authors for the French method of spelling Moorish proper names is remarkable. One might suppose that *Morocco* was so thoroughly English that the change to *Marocco* was not called for. The well-established word "Wad" (river) is invariably spelled by them "Oued," "Woled" as "Ouled," &c.

A new map of South Morocco is given by Mr. Ball, in which important modifications of the mountain chains have been made from personal observations, and which is, therefore, of great value.

Mr. Maw's Geological Appendix is very interesting. The whole plain of Morocco

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"is shrouded over by a sheet-like covering of tufaceous crust, rising over hill and valley, and following all the undulations of the ground." This singular coating had arrested the present writer's attention, and the explanation given of it by Mr. Maw is ingenious:—"It results from the intense heat of the sun drawing up water charged with soluble carbonate of lime from the calcareous strata, and drying it layer by layer on the surface."

One observation made concerning the people of the country shows a keen appreciation of their character. Speaking of "a quality that is common enough among uncivilised people, and especially noticeable among the Moors," they say:—

"It is not a desire to please, still less real benevolence, but a certain impressionableness, an involuntary sympathy, that makes these people thoroughly uncomfortable when they see a stranger annoyed or disappointed. In common phrase, 'they can't bear to see you put out.'"

The reputation of the book depends most, however, on its containing a vast record of botanical work by the most skilful hands. The chapter in the appendix, by Sir J. Hooker, devoted to a comparison between the flora of the Canary Islands and that of Morocco is an extremely interesting contribution to botanical knowledge. Following out a train of reasoning in a direction originated by himself many years ago, the distinguished director of Kew has analysed the flora of the Canarian Archipelago with a view of discovering its past history. He has suggested many curious problems, for some of which he has offered probable solutions. Others, such as that arising from indications of a botanical connexion between the Canaries and the chain of the Andes, are not at present so easily explained.

The contrast pointed out in another chapter by Mr. Ball, between the vegetation of the eastern and that of the larger and better-known western islands of the Canaries, is an illustration of the way in which different branches of natural science now tend to illustrate each other.

Every naturalist and geologist who may hereafter visit these interesting lands will feel compelled to direct special attention to the new lines of enquiry indicated by the eminent and painstaking authors of this volume. Arthur Leared.

William Cobbett: a Biography. By Edward Smith. (Sampson Low & Co.)

This book is so well put together, and, on the whole, brings out the figure of one of the sturdiest Englishmen of our grandfathers' time so fairly and clearly, that it is matter of real regret to come upon passage after passage of involved and slovenly writing, in which it is difficult to get at the author's meaning. For instance:—

"The scenery round Farnham is not in itself unique; so far that any well-cultivated English river-valley is like almost any other, with its low hills crowned along their summits with the evidences of prosperous farming. But from the top of one of these eminences the eye soon discovers certain characteristics which compel a deep impression upon the mind of singularity and beauty" (vol. i., p. 3).

Or again, in the description of Cobbett's mind at the age of twenty:—

"Not so high, but as yet to be infinitely dark as to any purpose; a healthy spirit in a healthy body, there stood, working as hard and as cheerily as ever, but ready for the first impulse—which impulse came in no uncommon way, in no more romantic style than that which sets a ball rolling on the impact of the foot" (vol. i., p. 21).

Or again, in the passage on the modern press (vol. ii., p. 292):—"There is no space for mutual recriminations, with ostentation of 'private wire,' and elaborate political and literary reviews, if even the taste for dirt-throwing had not vanished." In future editions, which we hope may be called for, the author should revise his own part of the narrative on the model of the terse and simple English of the strong and brave man whom he understands so well, and whose unique figure and career he has done so much to bring again vividly before a new generation.

A short outline of the career of William Cobbett as given in these volumes will, we think, justify us in calling it unique. He was born in 1762 at Farnham, the third son of a small farmer, honest, industrious, and frugal, from whom, as his famous son writes, "if he derived no honour, he derived no shame," and who used to boast that he had four boys, the eldest but fifteen, who did as much work as any three men in the parish of Farnham. "When I first trudged afield," William writes, "with my wooden bottle and satchel slung over my shoulder, I was hardly able to climb the gates and stiles." From driving the small birds from the turnip-seed and rooks from the peas, he rose to weeding wheat, hoeing peas, and so up to driving the plough for 2*d.* a day, which paid for the evening school where he learned to read and write, getting in this rough way the rudiments of an education over which he rejoices as he contrasts it triumphantly with that of the "frivolous idiots that are turned out from Winchester and Westminster Schools, or from those dens of dunces called Colleges and Universities," as having given him the ability to become "one of the greatest terrors to one of the greatest and most powerful bodies of knaves and fools that were ever permitted to afflict this or any other country."

At eleven he was employed in clipping the box-edgings in the gardens of Farnham Castle, and, hearing from one of the gardeners of the glories of Kew, he started for that place with 1*s.* 1½*d.* in his pocket, 3*d.* of which sum he spent in buying Swift's *Tale of a Tub.* The book produced a "birth of intellect" in the little rustic. He carried it with him wherever he went, and at twenty-four lost it in a box which fell overboard in the Bay of Fundy, a loss which "gave me greater pain than I have ever felt at losing thousands of pounds" (p. 15). He returned home, and continued to work for his father till 1782, attending fairs and hearing Washington's health proposed by his father at farmers' ordinaries. In that year he went on a visit to Portsmouth, saw the sea for the first time, and was with difficulty hindered from taking service at once on board a man-of-war. He returned home "spoilt for a farmer," and next year started for London. He served in a solicitor's office in Gray's Inn for eight months (where he worked hard at grammar), then enlisted in the 54th regiment, and after a few weeks' drill at Chatham embarked for Nova Scotia, where the corps was serving. Here his temperate habits, strict performance of duty, and masterly ability and intelligence, raised him in little more than a year to the post of sergeant-major over the heads of fifty comrades his seniors in service. His few spare hours were spent in hard study, especially in acquiring a thorough mastery of grammar. He had bought Lowth's Grammar, which he wrote out two or three times, got it by heart, and imposed on himself the task of saying it over to himself every time he was posted sentinel. When he had thoroughly mastered it, and could write with ease and correctness, he turned to logic, rhetoric, geometry, French, to Vauban's fortification, and books on military exercise and evolutions. In this way, by the year 1791, when the 54th was recalled, he had become the most trusted man in the regiment. The colonel used him as a sort of second adjutant; all the paymaster's accounts were prepared by him; he coached the officers, and used to make out cards with the words of command for many of them, who, on parade, as he scornfully writes, "were commanding me to move my hands and feet in words I had taught them, and were in everything except mere authority my inferiors, and ought to have been commanded by me" (p. 46). Notwithstanding the masterfulness already showing itself, Cobbett was a strictly obedient soldier, and left the army with the offer of a commission, and the highest character for ability and zeal. No sooner, however, was his discharge accomplished, than he set himself to work to expose and bring to justice several of the officers of his regiment who had systematically mulcted the soldiers in their companies of their wretched pay. His thorough knowledge of the regimental accounts made him a formidable accuser; and, after looking into the matter, the then Judge-Advocate-General agreed to prosecute, and a court-martial was summoned at Woolwich for the purpose in 1792. But Cobbett did not appear. He found that it would be necessary to call his clerks, still serving in the regiment, and the consequences to them in those days were likely to be so serious that he preferred to abandon his attempt. Accordingly, he did not appear, and the fact was bitterly used against him in later days by his political opponents. The whole story is worth reading, and is very fairly given by Mr. Smith (vol. i., pp. 65 to 87). He had now made a happy marriage with the girl to whom he had entrusted all his savings years before, and started with her for Paris: but, hearing on the way of the king's dethronement, and the Bastile riots, he turned aside and embarked for America.

He arrived in Philadelphia in October 1792, enthusiastic for the land of liberty, and an ardent student of Paine's works, and set to work to gain his living by teaching English to the French emigrants there, and by such literary work as he could get. In both he was very successful, but soon found him-

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self in fierce antagonism with the American press, and, after publishing several pamphlets *A Kick for a Bite*, *A Bone to Gnaw for the Democrats*, &c., established his first famous periodical, *Peter Porcupine*, which soon gained him the reputation in England as well as America of a staunch and able loyalist, and severe critic of republican institutions. The only serious mistake in his American career was his attack on Dr. Priestley, then also an emigrant in Philadelphia. The States had become an undesirable place of residence for him before 1798, when an intimation reached him through the British Embassy that the English Government were sensible of the obligations they owed him, and were prepared to advance his interests. These overtures he steadily refused; but, finding a Royalist's life was becoming too hot, and having been beaten in a libel suit, which nearly ruined him (though his expenses were nominally defrayed by the subscriptions of his American admirers), he closed the brilliant career of *Peter Porcupine's Gazette*, and returned to England, having at last, to use his own phrase, "got the better of all diffidence in my own capacity."

He reached home in 1800, and found himself at once courted and famous. He was entertained by Ministers of State and publishers, but after looking round him in his own sturdy fashion, and finding the condition of the political and literary world by no means to his mind, while that of the great body of the people was becoming worse every day, he resisted all temptations and started on the career which he followed faithfully till his death. In 1802 appeared the first number of *Cobbett's Political Register*, which (with a break of two months in 1817, when he fled from the new Gagging Act to America) continued to appear weekly till June 1835, and remains a wonderful witness to the strength and the weaknesses of the Sussex ploughboy. During those long years, and all the fierce controversies which marked them, he was grandly faithful, according to his lights, to the cause of the poor.

"I for my part should not be at all surprised," he wrote in 1806, "if some one were to propose selling the poor, or mortgaging them to the fundholders. Ah! you may wince; you may cry Jacobin or leveller as long as you please. I wish to see the poor men of England what the poor men of England were when I was born; and from endeavouring to accomplish this wish nothing but the want of means shall make me desist."

And loyally he maintained the fight against sinecures, place-hunting, and corruption of all kinds until his death, full of years, the member for Oldham, and the popular leader of the widest influence among the Liberal party of the first Reform period. For the incidents of the long struggle—how the Government press turned savagely on the man whom they had hailed on his return from America as one "whom no corruption can seduce nor any personal danger intimidate from the performance of his duty;" how Attorney-Generals watched him and prosecuted; how he insisted on conducting his own causes, and so spent two years in jail, and was mulcted again and again in heavy damages; how he fought through it all, and tended his farm and fruit-trees, and wrote his *Rural Rides* and *Cottage Economy*, and was a tender and loving man in his own home, and retained the warm regard of such men as Wyndham and Lord Radnor, while he was the best hated and abused man in England — we must refer all (and we hope there are many) who care to know about them to the second volume of this work.

There are few lives that we know of better worth careful study in these times and this country. We have no space here to do more than quote the best estimate of the man's work which has ever come from one of those classes who for thirty-five years looked on him as their most dangerous enemy:—

"I know him well, on every side
Walled round with wilful prejudice;
A self-taught peasant rough in speech,
Self-taught, and confident to teach,
In blame not over-wise.

What matter, if an honest thought
Sometimes a homely phrase require?
Let those who fear the bracing air
Look for a milder sky elsewhere,
Or stay beside the fire.

There are worse things in this bad world
Than bitter speech and bearing free—
I hail thee, genuine English born—
Not yet the lineage is outworn
That owns a man like thee."

T. Hughes.

Nouvelles Etudes sur la Littérature Grecque Moderne. Par Ch. Gidel. (Paris: Maisonneuve.)

Twelve years ago M. Gidel published a volume of *Etudes sur la Littérature Grecque Moderne*, the object of which was to investigate the influence of the French romances on mediaeval Greek literature from the twelfth century onwards, with extracts from the poems in which imitation was most clearly traceable. This work procured for him a considerable reputation, and he has since that time pursued the same studies, the results of which have appeared either in the form of critical essays contributed to other publications on kindred subjects, such as those of M. Legrand, or of aid generously given in copying manuscripts for others, in which respect he was of service to Dr. W. Wagner in the preparation of his volume of *Mediaeval Greek Texts*. The present volume of *Nouvelles Etudes* is divided into two parts: first, an account of the study of Greek in Europe from the fourth century A.D. to the fall of Constantinople; and secondly, essays on various points in the literature of mediaeval and modern Greece. The former of these will, no doubt, be found the more generally attractive, from the wider range of the subject, and the strange vicissitudes to which this study was exposed. It is not, to any considerable extent, a work of original research, but of this, perhaps, we ought not to complain, when the field is so wide, and the author has made good use of the modern writers on the various branches of the subject. M. Gidel has also shown discretion in discriminating between intimations and proofs of a knowledge of Greek at a particular period; for the casual use of Greek words in manuscripts, and references to Greek books as existing in libraries, go a very little way towards proving an acquaintance with the language. We could wish, however, that he had been more diligent in consulting the sources from which his authorities drew their statements, a practice which is especially necessary in investigating a subject which has so many dark corners. For instance, he tells us that in the time of the early Iconoclast emperors Sicily, Calabria, and Apulia contained so many subjects of the Byzantine Empire that those countries had lost the Latin customs, and that their national language had been replaced by Greek—a very interesting fact, if well attested—and for this statement he refers us to the Βυζαντιναὶ Μελέται of Zambelios. The passage in Zambelios, however, seems to mean that by a letter of the Iconoclast Patriarch Anastasius the churches in the dioceses of South Italy and Sicily which had before attached themselves to the Pope were induced to join the Iconoclastic party, and thenceforth disused the Latin rite and adopted the Greek language. On referring to Zambelios' authority we find it to be Rodotà's work, *Dell' origine e progresso del rito greco in Italia*; and thus, having arrived at Italy by way of Greece, we are brought to a standstill by not having that book within reach. A more careful investigation, also, would probably have prevented M. Gidel from saying boldly that Pelagius was an Irishman. His origin—with the exception of his having been born in Britain—is a disputable point, and the story that he was a Welshman called Morgan, whose name was translated in Latin into Marigena, and in Greek into Pelagius, may have little authority; but there is no ground whatever for thinking that he was born in Ireland, and if he was a monk of the monastery of Bangor, it was not of the Irish abbey of that name, as M. Gidel suggests, but of that in Wales. So, too, on the question—we should have thought there was now no question—of the existence of an ancient Latin version of the Scriptures called *Itala*, or on the subject of the language in which St. Matthew's Gospel was originally composed, we should expect to be referred to more recent writers than Schöll. Thus the statements in this volume cannot always be accepted without verification; but, at the same time, the author is scrupulous in acknowledging his obligations to others, and he certainly has produced an attractive narrative.

The conclusion which M. Gidel draws from his entire survey is that there never was a time when Greek was entirely unknown in the West, though the light shone fitfully, and in different places at different periods. He well remarks that St. Jerome's labours in forming the Vulgate translation checked the study of the original language, because the ability with which the work was accomplished, and the translator's profound knowledge of Greek, rendered an acquaintance with that language unnecessary for the purposes of Latin Christianity. Though St. Ambrose was familiar with Greek, the same was not true of St. Augustine, though it seems too much to say, with M. Gidel, that he did not know it; Pelagius' knowledge of that language gave him a marked advantage in comparison with his opponents in his dealings with the theologians of the East; and the study of it

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became so rapidly disused that in the middle of the sixth century we find the Pope and his advisers completely ignorant of it. It perished for a time in Italy with Cassiodorus and Boëthius, "the last of the Greeks." In Southern Gaul, also, where during the early centuries of the Christian era it had been the familiar language of a part of the population, it died out from the fifth century onwards, as is shown by the relative number of Greek and Latin inscriptions, though occasional traces of the study of it are found down to the seventh century, as, for instance, in the schools of Toulouse. It is in Ireland that the light revives, to which country it was carried from the monastery on the Isle of Lerins—better known as the Ile Ste.-Marguerite, near Cannes—and from whence, at a later period, it was thrown back on to the continent of Europe, by the foundation of St. Gall and other convents, where study flourished side by side with religion. In Charles the Great's time, we find Irish monks, possessing a knowledge of Greek, employed in his service. In Britain, too, it was introduced by Archbishop Theodore at the end of the seventh century, and bore important fruits. Returning to Italy—where, even in what was once Magna Graecia, the Greek tongue had completely died out, for Strabo tells us that the South was completely Romanised, and the testimony of inscriptions proves the same thing—we find that a new start has been made in consequence of immigrations from the Eastern Empire, probably not unconnected with Iconoclastic persecutions, of which a memorial remains in the Church of Sta. Maria in Cosmedin at Rome, which derived its name from the suburb Kosmedion at Constantinople. M. Gidel here gives a careful summary of Signor Morosi's views as to the origin of the Greek dialects which still maintain themselves, though they are almost extinct, in the neighbourhood of the heel and the toe of Italy. Then follows the age of Charles the Great and his successors, by whom this study was patronised, though the rapidity with which it again died out proves that it had not taken root deeply, notwithstanding the existence of such a man as John Scotus Erigena in the ninth century, who not only knew the Greek language, but was profoundly influenced by its literature. During the tenth century we only trace it here and there, as at St. Gall and Trèves; and Luitprand, who from his sojourn at Constantinople had more opportunity than others of learning it, seems to have known it mainly by ear. The marriage of the Emperor Otho II. with the Byzantine princess Theophano revived an interest in the language, as it did also in the art, of the East; and at the beginning of the following century it reappears at Rome, owing to the influence of Byzantine artists. Thenceforward it continued to be cultivated, but only by individual students, until it was taken up by the Dominicans and Franciscans, and at last the refugees from Greece prepared the way for the revival of letters.

We have left ourselves but little space in which to speak of the essays which form the remainder of M. Gidel's volume, and contain for the most part notices of mediaeval and modern Greek compositions in verse. The first of these treats of the *Exploits of Digénes Akritas*, the nearest approach to an epic poem that Byzantine literature produced (see Academy, vol. x., p. 257); here, we may remark, M. Gidel accepts the tenth century as the date of the poem, in accordance with the view of its editors, MM. Sathas and Legrand, though for our part we cannot help regarding so early a date as extremely doubtful. Others relate to the *Oracles* of the Emperor Leo the Philosopher, enigmatical prophecies, fragments of a popular mediaeval version of which have lately been published; to *Ptocholeon*, the story of a rich man reduced to poverty and sold into slavery, who regains his freedom and wealth by his skill in the arts and knowledge of secrets—a poem which may be of the time of the Latin occupation of Constantinople; to the *Song of Arodaphnousa*, the history of a mediaeval love-tragedy in the island of Cyprus; and to the more familiar Cretan romance of *Erotocritos*, by Cornaros. There are also notices of the legends referring to Aristotle and his relations to Alexander the Great; of a rendering in verse of an early Greek prose collection of moralised beast-fables, which seems to have formed the basis of many such collections in different languages during the Middle Ages, and the author of which bore the title of the "Physiologos;" and of the *Apocalypse of the Virgin Mary*, a narrative of the descent of the Virgin into Hell, which, M. Polites tells us in his Νεοελληνικὴ Μυθολογία, has greatly influenced the ideas of the modern Greek people on the subject of the future state. There is much in these that will interest persons who are curious in mediaeval stories, as well as investigators of the byways of literature. H. F. Tozer.

NEW NOVELS.

The Leavenworth Case. A Lawyer's Story. By Anna Katharine Green. (New York: G. P. Putnam's Sons.)

On the Wolds. By Edward Gilliat. In Three Volumes. (Sampson Low & Co.)

The Last of Her Line. By the Author of "St. Olave's." In Three Volumes. (Hurst & Blackett.)

Robin Adair. By the Hon. Mrs. Fetherstonhaugh. (Bentley.)

The Auld Hoose. By F. Cameron. (Edinburgh Publishing Company.)

Miss Green has undertaken a very difficult task, and by describing her book as a "Lawyer's Story" boldly challenges the criticism of experts. Possibly she may herself be a lady lawyer, with a right to speak with authority on such subjects and a wish to assert her capacity for business. In any case, she has proved herself as well able to write an interesting story of mysterious crime as any man living. It would, of course, be unfair to reveal the plot, when the plot is the main interest of the book; though we may be allowed to remark that the reasoning in which the murderer finds his motive is so weak that he must have been, not only a villain, but a villain who knew nothing of human nature. With this exception, however, there are few weak places in the story. The characters act and speak much as they might do in the circumstances, and every detail has been carefully thought out. The story opens with the murder of Mr. Leavenworth, the millionaire, and in the coroner's inquest that follows the dispositions of the persons to whom we are then introduced for the first time unfold themselves in an entirely strange way. Suspicion ultimately falls on a group of four people, and the reader is perpetually puzzled and misled as to the actual criminal. The interest never for a moment flags, though some doubts may reasonably be felt as to the omniscience of Mr. Gryce, the detective. If that gifted creature really arranged his plan of action as he alleges at the *dénouement* that he did, he was fit to be the coadjutor of M. Lecoq. It is long since we have read a book of the sort to which we can give such hearty praise.

On the Wolds is a novel with a purpose, or rather with many purposes. It is designed to expose the folly of the doctrine of original sin, the wickedness of the game laws, and the iniquity of eating animal food. Possibly it may dawn on the mind of the reader before the end of the book that Mr. Gilliat is hardly the person to solve these questions. His language is unrefined, his characters lack manners, and the dwellers in other counties have admirable reasons for congratulating themselves that they are not men of Lincheshire. It is unnecessary to enter into details about the plot, which has many "sensational" incidents, interspersed with moralisings about vegetarianism. Indeed, the delicacy of the heroine's complexion is said to be owing to her abstinence from the flesh of beeves. We have seldom met with a young lady who offends our taste so much. She lectures her elders and betters with great freedom, and, though she sets up for being a wit and a beauty, the reader can take no interest in her fortunes, or care whether she marries the bad hero or the good one, whether she discovers her long-lost father or whether she does not. He cannot even be roused to enthusiasm when she receives two offers in one evening from gentlemen she has never seen before. The story positively bristles with bad taste. The bosom of a plump lady is described as "quivering like blancmange" when she laughs, and the consumptive wife of a clergyman is compared to a tight-rope dancer who catches himself by his heel just when you think he is going to break his head. "Mrs. Strong," Mr. Gilliat observes, "had two or three times caught herself thus by the heel when her husband had even gone so far as to calculate the probable price of her coffin." Kissing is also largely introduced. A young man hears that his betrothed (a daughter of the before-mentioned clergyman) has been kissed by a gentleman in a lane, and remarks that "it was only a bit of play," a view of the matter shared by everyone except the day-labourers who beheld the scene. The most original incident is the theft of the heroine's MSS. by a publisher's reader, and the publication of it under his name. Of all people likely to covet MSS. a publisher's reader is surely the last.

The author of *St. Olave's* long ago made

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her mark among the novel-writers of the day, and especially among that class which deals with life in cathedral towns. She has all the merit of considering her subject attentively and working it out with care; but she has also the faults which sometimes accompany these virtues. She is apt, in her conscientiousness, to be prolix and unnecessarily minute, and, when she intends to interest, occasionally only wearies. The story that lies before us is not free from these blemishes. The study of the Miss Maplethorpes is true to nature. Mrs. Atcherley's mixture of good-heartedness and vulgarity is graphically described, and the reader actually sees Mrs. Maleveron; but we have too much of all of them. Concentrated into one volume the story would have been excellent; expanded into three it is just a little dull. It is a mistake in art too, to allow the saintly Miss Phoebe, who has purposely put love from her in her youth, to feel at the age of fifty the faintest of flutterings of heart when the head-master of the grammar-school appears on the scene. Single-hearted women, when they reach middle age, may surely be pronounced exempt from these sensations. The heroine, Mopsie, is hardly as life-like as the rest of the characters. Like many heroines, she lacks individuality, and the author insists so much on her untidiness that we are in danger of remembering this to the detriment of her more attractive qualities. The sketch of the whole Atcherley family, of the Vicar and his wife, and of the petty squabbles of the town, is excellent; only, as we said before, we should be content with a smaller canvas. As regards style, the sentences are often too long, and too full of parentheses.

Horses and poetry are capital things, and the author of *Robin Adair* is fond of both. In her two volumes she quotes eighty-seven stanzas, chiefly from Mr. Swinburne, and the Hon. Mrs. Piggott Carleton, a singer with whose works we are unacquainted. Mrs. Fetherstonhaugh thinks "Lucile" the most beautiful of poems, but her sporting sketches show that her judgment of horses is better than her taste in verse. Robin, or rather, to give him his proper baptismal name, Stephen Adair was one of those colonels in the Guards who are such favourites with lady novelists. With a few absurdly sentimental words he makes an impression on the heart of Miss Eleanor Hamilton, a forlorn little girl neglected by her stepmother; and when the two meet again six years after, they are quite ready to fall in love. Why an astute woman like Lady Hamilton, who intends Colonel Adair to be the husband of her own daughter, the heiress Cecilia Carrington, should allow him and Eleanor to be constantly together is a mystery. One day they go fishing, and Adair, with all the fluency of a guardsman, begins to quote Alphonse Karr, and to address his companion as "child," an epithet with which we grow familiar. After this it is no surprise, and, indeed, quite a relief, to the reader that he should call her "Ellie," and request her to return it with "Steenie." Lady Hamilton and her daughter still remain blind to this very open love-making. Some months later, Colonel Adair makes what Eleanor not unnaturally takes for a proposal, but, with a curious sense of honour not unfrequent in novels, she conceals the fact from her family. Of course Colonel Adair throws her over for Cecilia's *cassette*, and Eleanor finally breaks her back out hunting.

The Auld Hoose is a very simple and even dull story. The scene is chiefly laid among the Pentlands, but occasionally shifts to London and the Continent. The characters show a tendency to preach not unusual in Scotch tales, and the measured sentences in which Ronald describes "the many lessons his young life owes" to a bedridden old woman come unpleasantly from the mouth of a boy. At the same time we must do Mrs. Cameron the justice to say that she does not shrink from reproducing the language of the least fashionable life and morals. As a general rule her style is somewhat jerky, and passages such as the following occur more than once:—

"The banker's thoughts were serious, and he resolved over and over again in his mind the probability of an escape for Ronald Morrison, but he could not see it. And there is my daughter Marion fretting her life away over it. I thought that there was something between them."

Scotch readers, however, if we may parody the song, will read "The Auld Hoose, the Auld Hoose, what though the *type* be sma'."

L. B. Lang.

CURRENT LITERATURE.

A Poetry Book of Elder Poets. A Poetry Book of Modern Poets. By Amelia B. Edwards. (Longmans.) Into two pretty little volumes, not very clearly printed, Miss Edwards has collected a large number of the lyrical jewels which most adorn the crown of English poetry. Almost every reader will find here many old favourites, and not a few good pieces with which he is not yet acquainted. The second series has further been reprinted in the Tauchnitz edition, a copy of which has been sent us. This contains a rich collection of the best songs of Mr. Tennyson, which are omitted in the English edition. It is unfortunate that a very large number of mistakes have crept into both volumes, but particularly into the *Poetry Book of Elder Poets*. Some of these are only misprints, but we are bound to say that many others display want of care and research. That Miss Edwards should misquote the name of the editor of the *Golden Treasury* as "Mr. W. G. Palgrave" no less than four times is really extraordinary. In selecting from living writers Miss Edwards has either been restricted by copyright or she has been very captious. There is nothing here from several of the best younger lyrists, nothing from that most quotable of bards, Mr. Austin Dobson. On the other hand the editor offers one unpublished poem by Lady Stirling Maxwell and two by Mr. J. A. Symonds, as well as a very pretty new song by Miss Jean Ingelow.

A Dreamer's Sketch-Book. By Sophia Lydia Walters. With Illustrations. (C. Kegan Paul and Co.) We prophesy good things of Miss Walters. She is a clear and nimble versifier; she has an outlook of her own upon nature; she is under the influence of no contemporary poet; and she seems quite in earnest about what she writes. But she wants culture and judgment, and she needs to be warned against the sin of striving to be intellectual. "The Heath" is the best poem in the book, and contains some very striking audacities of fancy. In "The Song of the Quaking Grasses" Miss Walters has written a very pretty and perfectly correct *villanelle*, not, we suppose, without knowing it. A fair example of her curious, fantastical style may be taken from her poem of "The Lane," describing a sunset:—

"Beyond a wide and open field,
A warrior draws a mountain shield
Before his golden heart;
Then slowly, slowly disappears
Amid the bristling poplar-spears,
And fir-trees' pointed dart,
While evening larks, their wings unfurled,
Spring where the crimson clouds are curled,
To watch the heart that warms the world.
But near at hand—O joy! O woe!
In car of state the grasses go,
A withered, soulless band;
Yet gladly do their spirits fly
Slow circling through the perfumed sky
To live in Sunsetland;
O'er shaven sward full-loaded thus
The waggon rolleth ponderous,
And through the gate turns round to us."

This shows a very ingenious, if somewhat laboured, vein of fancy; we hope to meet with Miss Walters again.

Love's Rebellion. A Poem. By W. Laird-Clowes. (C. Kegan Paul and Co.) Mr. Laird-Clowes has an ambitious and showy style, and has read his *Endymion* not wisely but too well. The result is delusive; we are dazzled for a moment, then puzzled, then incensed. But it is only fair to allow a poet to speak for himself, at his most favourable season, and therefore we quote a stanza, the best we find in *Love's Rebellion*:—

"A voice stole out through the silent air,
Low as the sweep of a swallow's flight,
And the words it sang were passing fair,
And full of delight;
Full and low as the rippling waves
That whisper their loves when the moon is bright,
But sad as the rustle of grass on graves
On a cheerless night."

This is certainly pretty, almost as pretty as the "get-up" of the volume itself—which, with its lustrous paper, antique type, rubricated title-page, and smooth green cover, is the perfection of good taste.

Sea Songs. By W. C. Bennett. (Chapman and Hall.) We cannot think that the quality of this author's work in any way deserves the attention of the public. It is true that in his early volume of *Baby May* he struck a homely chord with some sweetness, but he has never contrived to repeat his success, and his late effusions have been little better than mere babbling. In an unlucky moment he proposed to himself to emulate Dibdin, and write for the British tar; and to this we owe the infliction of much doggerel, of which this is positively a favourable specimen:—

"We know now, when bare skins were worn,
And our fathers thought blue dyes full dress,
The Romans our pluck couldn't scorn;
We stood for our rights well, I guess;
When petticoats next had their reign,
Women we were not made by the tailor;
In skirts, how we leathered the Dane;
No—your togs, they do not make the sailor."

Jack must have degenerated indeed, if he sings such trash as this in his leisure moments. *Songs for Sailors* were bad enough, but *Sea Songs* beat them easily for badness.

Männer und Frauen des Wortes und der That. Von Walter Savage Landor. Auswahl und Uebersetzung durch Eugen Oswald. (Paderborn.) This, the first translation of any of Landor's works published in Germany, appears with an interesting and tasteful biographical Preface written so far back as 1867. Circumstances into which the translator does not enter have combined to hold back the book from publication for twelve years. Besides the Memoir, there are here given twelve typical "Imaginary Conversations," well selected from the general mass, and the volume closes with a careful bibliography of Landor's writings. No more pleasant or judicious introduction of an English author to the German public could well

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be imagined than this elegant little volume of selections. We hope Herr Oswald will follow it by an anthology of Landor's verse. In the bibliography we find one work omitted, the very rare *Letter from W. S. Landor to R. W. Emerson*, published at Bath in 1856.

Suomalainen Kirjallisuus, 1544–1877. Valfrid Vasenius. (Helsingissä.) This is a complete bibliography of native Finnish literature from the introduction of printing to our own times, and will prove exceedingly useful to the few English people who happen to be students of Suomi. The work of Dr. Vasenius differs entirely from that of such previous chroniclers of Finnish literature as Elmgren and Lagus in that he confines himself to the native language, while they embraced and mainly dealt with the products of the Swedish language in Finland. Hence it is curious to find some of the most famous Finnish writers, such as Frese, Creutz, and Porthan, not even mentioned here, while even Runeberg and Topelius are only included because some of their writings have been translated into Suomi. We find that the savage Finn can, if he wish, read of Shakspere's works *King Lear* and *Macbeth*, and four of Sir Walter Scott's romances, not to mention the *Pilgrim's Progress* and *Uncle Tom's Cabin*. He may also regale himself on the wondrous tale of *Alroy*. A good deal of the fugitive English theology of the day helps to swell the list. The first book printed in Finnish seems to have been the Liturgy of Michael Agricola, *Rucouskiria Bibliasta*, published at Stockholm in 1544. A New Testament, *Se wsi testamenti*, appeared in 1548, and a Psalter in 1551. No books were printed in Finland itself until the seventeenth century.

Scriptores Rerum Danicarum Medii Aevi, quos collegit et adornavit Jacobus Langebek. Tomus IX. (Hauniae.) This uncouth and elephantine volume, a bulky folio of nearly 900 pages, is the index to the Hjelmstjerne-Rosencronian edition of Langebek's Mediaeval Historians of Denmark, and is the result of the labours of Caspar Frederik Wegener, who is described in a little pamphlet which we found slipped into the big tome, like a wren under a condor's wing, as being the "beloved son and faithful servant of his fatherland." It must be a very disinterested service to produce such an affecting memorial of misplaced industry as this great book displays. Not wholly misplaced, however, for Langebek is a mine of ill-arranged wealth, and this ponderous index supplies a guide and a lamp. But we have not seen the rest of the edition of which it forms the ninth volume, and we hope the publishers will courteously forbear to send us the other eight until we have had special premises erected for their reception. What makes the hugeness of Tomus IX. still more odd is the nakedness of its exterior, which consists of plain red cloth without any lettering whatever.

The Book of English Elegies. Edited by W. F. March Phillipps. (Sampson Low and Co.) This volume forms a pleasant selection of those graver poems by deceased authors, of which *Lycidas* and Blair's *Grave* form the two prominent types. The plan on which the editor works is excellent: he proceeds downwards from the Middle Ages by regular steps to the time of Wordsworth; but we are not entirely satisfied with the way in which he has carried it out. His selection shows some curious reading, but an ignorance of, or an indifference to, the famous classics of our tongue. A century ago no one would have thought of compiling such a volume and of omitting Cowley's Elegy on Harvey, Dryden's on Mrs. Killegrew, or Pope's "On an Unfortunate Lady;" but we find none of these famous poems in Mr. Phillipps' collection. In almost every work of this kind which comes before us we have to mourn the growing neglect of that robust and intellectual kind of poetry that followed when the merely passionate and pastoral schools had worked themselves out. We are all for the revival of what is ancient and forgotten; we forget that nothing which a whole generation has admired can be entirely wanting in merit. In our desire to proclaim the beauties of some rhymester of Elizabeth's days, who attracted no notice even in his own age, we forget to ask ourselves whether our great-grandfathers had no just reason for delighting in the wit of Congreve, the exquisite good sense of Walsh, the propriety and grace of Rowe. For these, the Augustans, as they once were named, we have no regard or sympathy, and perhaps not one of our learned poetical antiquaries could tell us at a moment's notice who wrote the only good sonnet between Milton and Gray. But this neglect is the result of a general reaction, and we have no doubt that the majority of readers will be well satisfied with Mr. Phillipps' selection of elegies and reflective poems upon death. For our own part we cannot help wishing it had been better.

The Dramatic Works of J. W. Goethe. Translated by Sir Walter Scott, E. A. Bowring, Anna Swanwick, and others. Goethe's *Faust*. In two Parts. Translated by Anna Swanwick. (George Bell and Sons.) We lately noticed in these columns the admirable version of *Faust* lately completed by Miss Swanwick, and illustrated with Retzsch's designs. The present is a cheap form of the same, uniform with the two volumes of Lessing issued by the same firm. Seven prominent dramas of Goethe are included in the first volume on our table; of these two, *Laune des Verliebten* and *Die Mitschuldigen*, are for the first time published in a translation by Mr. Edgar Bowring; *Götz von Berlichingen* is a reprint of Sir Walter Scott's famous version; *Clavigo* is newly rendered by an anonymous hand; while *Egmont*, *Torquato Tasso*, and *Iphigenie auf Tauris* are already known in Miss Anna Swanwick's elegant translation. The result is a volume which every reader who has not the opportunity of studying the great originals should not fail to procure.

La Revue de Droit International. A new number of this Review has just appeared, forming the third part of the tenth volume. The publication of this as of the preceding volume has been somewhat retarded by the circumstance of the eminent jurist who originated the Review and was its chief editor, M. G. Rolin-Jaequemyns, of Gand, having accepted the office of Minister of the Interior in Belgium, and thereupon resigned the editorship. His place, however, will be ably filled up by Prof. Rivier, of the University of Brussels, whose coadjutors in the direction are Prof. Asser, of the University of Amsterdam; John Westlake, Esq., Q.C., of Lincoln's Inn; and Prof. Arntz, of the University of Brussels. The subjects of the new number are of considerable interest. The first is a study on the subject of "The Consular Jurisdiction" from the pen of Mr. William Beach Lawrence, formerly Minister of the United States in England, in which he traces the origin and early organisation of the consular office, and analyses the modifications which the consular jurisdiction has undergone in modern times, more especially by treaties between the United States and the South American Governments; but he leaves untouched the burning question of the consular jurisdiction as exercised in Oriental countries. The article, however, is especially valuable as it supplies in a succinct form the practical solutions which many difficult questions have received in the course of diplomatic discussions between the States of the Old World and of the New World. Dr. Bulmerincq, formerly Professor of Law in the University of Dorpat, has contributed an article in continuation of a previous article in the preceding numbers on "The Law of Maritime Prize," which has been the subject of important modifications in recent times. A further article is announced to appear in a future number, and the series promises to supply a *desideratum* in our repertory of international law treatises, as the articles contain a minute review of the differences which exist in the practice and procedure of the various States of Europe, some of which—such as Spain and Italy—have no authorised treatises on this branch of their law. Italian jurists, on the other hand, have been of late engaged with the project of a new Criminal Code for Italy. The subject has been discussed by Prof. Charles Brocher, of the University of Geneva, in a notice of Prof. Carrara's work, and also by M. Alberic Rolin, of Gand, in continuation of an article in the preceding number; to which number also Prof. Holland, of Oxford, has contributed a paper reviewing the recent course of Parliamentary discussions on questions of International Law. A paper also deserves notice which appears in the last number on the subject of the recent legislation of the German Empire on maritime matters, by Dr. Felix Stoerck. The *Revue* is also the organ of the "Institut de Droit International," and the new number contains an account of the last session of the Institut, which was held in Paris in the autumn of 1878, under the presidency of M. Esquirou de Parieu, Senator of France, on which occasion M. G. Rolin-Jaequemyns resigned the office of Secretary-General of the Institut. Prof. Asser, of Amsterdam, and Sir Travers Twiss, Q.C., of London, were elected Vice-Presidents of the Institut, and Prof. Rivier, of Brussels, its Secretary-General. As the Institut now publishes its *Annuaire*, the report of its proceedings in the present number of the *Revue* is of a more summary character than in preceding years. The *Annuaire* has meanwhile become a very useful publication for statesmen and diplomatists, and by the side of the *Revue* promises to fill up a gap which has long remained open in our bibliography of international law.

In Memoriam.

Dr. Charles Edward C. B. Appleton passed away at Luxor, Upper Egypt, on the first of this month. Here, in a journal which he has edited from its beginning, and with which his name has been so closely connected that his own personality seemed almost merged in it, I have no need of dwelling upon his services and his work. It is to his indomitable energy and perseverance that the Academy owes its present existence, and to its welfare he sacrificed both health and life. With an enthusiasm which nothing could chill, and a belief no opposition could shake, he endeavoured to inspire his countrymen with the same zeal for learning and science that he felt himself, and to rekindle among them the well-nigh extinguished love of disinterested study and research. Where others talked, he acted; where others wavered, he continued firm. Through good report and evil report he struggled on towards the goal he saw clearly before him, and the confidence he felt himself was communicated to those who worked with him. Gifted with the power of organisation, with boundless energy, and with the art of influencing others, he was marked out as the leader of a forlorn hope. Defeat was impossible for him, and disappointment only increased his courage and activity.

It was in Dr. Appleton's hands that the movement in favour of the endowment of research took solid shape and organisation. His exertions brought about the meeting at the Freemasons' Tavern in 1872, which first drew public attention to the fact that the

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universities exist for something higher than the examination of young men. From that time forward Dr. Appleton took an active share in the agitation that resulted in the passing of the Universities Act of 1877, and none of the opportunities which his editorial position gave him were allowed to be lost. Besides letters in the *Times*, the *Pall Mall Gazette*, and elsewhere, he wrote two elaborate articles on "The Economic Character of Subsidies to Education" and "The Endowment of Research as a Form of Productive Expenditure." The first appeared in the *Theological Review* of January 1875, and the second in the *Fortnightly Review* of October 1874; but they were both republished in the volume of *Essays on the Endowment of Research* (Henry S. King and Co., 1876), of which Dr. Appleton was editor.

Dr. Appleton flung himself with similar energy and enthusiasm into the question of copyright, to which his attention was specially drawn during his visit to America in 1875. His chief contribution to the question is an article in the *Fortnightly Review* of February 1877, entitled "American Efforts after International Copyright."

The theoretical bent of his mind was towards philosophy and theology. The profound and elaborate articles on "Doubt" and "Atheism" in Blunt's *Dictionary of Doctrinal and Historical Theology* (Rivingtons) were from his pen; and he had long planned a work which should reconcile the conflicting claims of religion and science from a philosophical point of view. He was a devoted student of Hegel, whose logic he intended to translate and supplement whenever the relinquishment of his duties as editor of the Academy should give him the needful leisure. In the Hegelian philosophy, however, he saw no superfine system of metaphysics which had nothing in common with the world of experience and science; on the contrary, he regarded it as the only adequate exposition of the method which science must follow and of the philosophic framework into which the progressive knowledge of each succeeding generation must fall. An outline of his views will be found in two able and striking criticisms which he wrote on the systems of Strauss and Matthew Arnold; the former was published in the *Contemporary Review* for July 1874, and the latter in the same journal for November and December 1876, under the title of "A Plea for Metaphysic." These articles he intended to form part of a series embodying his philosophic system, and affording a common meeting-ground for the metaphysician and the man of science, an intention, alas! destined never to be fulfilled.

In Dr. Appleton the cause of learning has lost an eager and intrepid champion, an active and uncompromising leader. His friends have lost more than they can well express. His sincerity, his kindliness of heart, and his imperturbable good-nature have been tried over and over again in the long journeys we have taken together. Never have I heard him say an unkind word of another; never have I known him bear a grudge against those who may have done him wrong. "Whom the gods love, die young."

A. H. Sayce.

Dr. Appleton was born at Reading on March 16, 1841, so that he failed by a little to complete his thirty-eighth year. He was educated at Reading School, of which his father, the Rev. Robert Appleton, was for many years head-master. During the concluding period of his school life he was in some sort the private pupil of his brother, the Rev. John H. Appleton, who is now his nearest surviving relative. From Reading he was in 1859 elected direct under the old system to a Tunbridge Fellowship at St. John's College, Oxford, thrown open for that turn to public competition. He graduated B.A. in 1863, and subsequently proceeded in accordance with the custom of his college to the higher degree of D.C.L. Before coming to London, he spent a considerable time in Germany, for the purpose of studying at the Universities of Heidelberg and Berlin. The first number of the Academy was published on October 9, 1869.

In 1872 he went to live at Hampstead, in a charming old-fashioned cottage, embowered in trees, such as is hardly to be found outside that historic suburb. For more than two years past his health there had shown signs of giving way. When ordered by Dr. Andrew Clark to spend the winter of 1877–78 in the Mediterranean, he indulged the dream of a life-time by an elaborate tour through Egypt, partly in company with Prof. Blackie, returning slowly by the coast of Syria, Sicily, and the island of Capri. The interest then aroused by his study of Egyptian antiquities induced him to become an enthusiastic member of the Society of Biblical Archaeology. On his return to England at the end of May, his friends were disappointed to find no improvement in his health. General debility, if not organic disease, gradually increased as the year wore on. For himself he always looked forward with confidence to regaining strength by a second visit to the sunny South. But unfortunately business of importance detained him in this country until the closing days of October. The rest may be told in his own words, quoted from one of the last letters he was able to pen, which, though mainly concerned with business details, contains not a few allusions prompted by the almost feminine warmth of his affections:—

"Luxor Hotel: January 24.

"My Dear ——

"I am quite ashamed of not answering your two letters, but have been very poorly ever since I have been in Egypt, and not up to writing. At Cairo the inundation was still out, and we had fogs every morning in the English style. I was knocked over with all sorts of internal troubles, which weakened one and prevented attention to the main illness. Other people were suffering in the same way. I was kindly nursed by Mrs. Loftie. Then after six weeks I took Cook's steamer to Luxor, and had most terribly windy weather all the time; so that the first thing I had to do on arriving at Luxor was to lie up with bronchitis, increased chest trouble and loss of voice. This had been getting a little better, and we had been attacking the fever successfully, when I again relapsed into ten days of diarrhoea—and so I go on from one frying-pan into another fire, and then begin *de novo* at a lower stage of strength to tackle the main enemy. So you see, dear boy, that it is a difficult and trying business; and it is quite on the cards that I leave my bones amidst the hundred gates of Thebes.

"Now as to . . . , for I haven't strength to write much.

* * * * * *

"Well, do your best, old man, and remember me kindly to Mrs. —— and little Polly.

"Yours most sincerely,

"C. E. Appleton."

Beyond the foundation of the Academy, he did not leave behind him many finished works. But to a large circle of friends he has left the example of a life of unceasing activity, and the memory of a blameless character.

"Multis ille bonis flebilis occidit,
Nulli flebilior quam mihi."

J. S. C.

This imperfect record of a career which was so full of promise, and, so far as health and strength allowed, of performance, must not conclude without one word of tender and affectionate tribute from those who have been long and intimately associated with him in the management of this journal. They are fully aware how deep and abiding was the influence of that strong and gentle spirit which has just passed from among them; and upon them at least the lessons of this too brief life cannot be lost. They were proud of the friendship and esteem which he bestowed so generously; they will ever have his memory in regard. It is especially difficult for them to realise that the last farewell has been spoken, and that they will never again have the benefit of his sympathy and experience.

Bellâsch, Upper Egypt: February 3, 1879.

Dr. Appleton peacefully breathed his last early in the morning of February 1, and in accordance with the exigencies of the climate and the custom of the country was interred the same afternoon. By the ready kindness of the Coptic clergy their interesting and ancient church was lent for the occasion. The coffin, veiled in white and covered with roses and other summer flowers, was placed in the enclosure in front of the iconostasis, where the first part of the burial service was read by the Rev. Henry Majendie, of Holy Trinity, Barnstaple. At the close of the lesson the body was removed for burial in the Coptic cemetery, where a grave had been dug near those of two other Englishmen who had died at Thebes. The procession was headed by the scarlet banners of the Coptic Church with their white embroidered crosses; and the bearers were of that race, the down-trodden Arab Fellaheen, for whose sad lot the deceased had only a few days before his death been expressing the kindliest sympathy and interest. The body was followed to the grave by an old friend, Mr. John Maitland, and by many other Englishmen who were sojourning at Luxor, and were anxious by their presence to testify their respect for the talents and character of the deceased. Mustâfa Agha, H.M. vice-consul, was also officially present with his son, Achmet Effendi, and Moharb Todrus Effendi, son of the German consular agent, and the Coptic clergy. It was gratifying to observe the quiet and sympathising demeanour of the people as the funeral procession passed through the town. The Coptic cemetery is beautifully situated on a mound a little to the right of the road from Luxor to Karnak, and commands a noble view of the pylons of those vast temples and of the tomb-perforated moun-

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tains on the western bank of the Nile. There, far from his birthplace and his home, but not without such marks of respect and sympathy as time and place allowed, were laid to rest the remains of Charles Appleton.

Greville J. Chester.

NOTES AND NEWS.

We have reason to hope that the essays of the late Dr. Appleton, including some hitherto unprinted, may shortly be collected for separate publication.

Messrs. C. Kegan Paul and Co. will publish immediately the *Lectures on French Poets* which were delivered by Mr. W. H. Pollock last year at the Royal Institution.

Messrs. Sampson Low and Co. are about to issue an important "international" work entitled *The Hundred Greatest Men*, being the lives and portraits of the one hundred greatest men of history, divided into eight classes, each class to form a monthly quarto volume. The Introductions to the volumes are to be written by recognised authorities on the different subjects, the English contributors being Mr. Matthew Arnold, Mr. Froude, and Prof. Max Müller; those in Germany, Profs. Helmholtz and Curtius; in France, MM. Taine and Renan; and, in America, Mr. Emerson. The portraits are to be reproductions from fine and rare steel engravings.

Mr. Edward Dannreuther is engaged upon a translation of Wagner's *Essays on Beethoven*, supplemented by a version of the chapters on the Metaphysics of Music from Schopenhauer's philosophical works. Mr. W. Reeves will be the publisher.

Mr. W. R. S. Ralston is to tell stories to children (of all ages), with a framework of comparative mythology for matured intelligences, at St. James's Hall, on Wednesday afternoon, March 5, at 3 p.m. He will treat of mythological uses and abuses; myth survivals and oblivions; moral tales; travelled and confused moralities; stories about animals, ghosts, and demons. His illustrations will be drawn from Avar, Wallachian, Russian, Turkish, Lithuanian, and other sources. The profits will be devoted to the Relief Fund in aid of the sufferers by the failure of the City of Glasgow Bank.

Herr Rheinberger, Director of the Royal Chapel at Munich, is engaged on a German translation of Mr. Edward Bellasis's *Memorials of Cherubini*, with additions, at the suggestion of Herr von Bülow, relating to the work of the Cherubini Society at Florence.

We are informed that Mr. Edwin Ransom has parted with the *Bedfordshire Times and Independent*, the *Luton Reporter*, and the *Weekly Reporter*, to Messrs. Hawkins and Ransom. The latter gentleman is the editor of the *Leicester Chronicle*.

Messrs. C. Kegan Paul and Co. have in the press, and expect to publish in April, a new volume of poems by Mr. Aubrey de Vere, entitled *Legends of the Saxon Saints*.

Mr. Murby has in the press an Insurance Dictionary, by Mr. William Swain Champness.

Messrs. Kerby and Endean have in the press a new novel by M. H. Lumsden (author of *Lillian's Child*), entitled *Won, but Lost: or, the Mine Sprung at the Wizard's Point*.

Messrs. Griffith and Farran are preparing for early publication a work by Mrs. E. O. Curtis on *Needlework*, which is intended for the use of young teachers and of the upper Standards in public elementary schools.

A volume of poems by the Hon. E. Cranstoun will be published shortly by Mr. Arthur H. Moxon.

A correspondent suggests an emendation in the text of Keats's *Endymion*, B. iv., ll. 98–99. Instead of—

"'I feel my heart is cut in twain for them.'
And so he groan'd as one by beauty slain,"

which does not rhyme, read—

"'I feel my heart is cut for them in twain.'
And so he groan'd, as one by beauty slain."

The English friends of Walt Whitman will learn with pleasure that his partial paralysis of recent years does not increase, and that he is able to wander about here and there, and to write notes concerning his wanderings. The *Philadelphia Times* of January 26 contains three columns from his pen. This "New Jersey letter," giving an account of a trip from Camden to the coast, is full of the spirit of life and enjoyment. Especially interesting are its jottings made in the spring of 1878 in his nook at Timber Creek, where he sat in solitude "catching the health and physical virtue of nature by close and persistent contact with it at first-hand."

A German translation of Dr. Ingram's Address as President of the Economic Section of the British Association has been published at Jena, under the title of *Die Nothwendige Reform der Volkswirthschaftslehre*. The translator, Prof. H. von Scheel, attaches much importance to the Address, and has, we think, done his own part in rendering it into German well and, save in one particular, accurately and faithfully. He has omitted the names of Nasse, Held, Schmoller, and Forti from Dr. Ingram's list of eminent German and Italian economists connected with the new movement on the Continent. In their place Prof. von Scheel puts Wagner and some other names which Dr. Ingram, perhaps designedly, omitted. Changes of this kind are not within the proper sphere of a translator, and we are sorry to observe them in what seems otherwise an excellent version of the original.

Señor D. Francisco Fernandez y Gonzalez has published a Spanish version of a manuscript *Chronicle of the Frank Kings*, discovered by him. This work was written in Arabic by Gotmaro, Bishop of Gerona, and dedicated by him to the Prince of Cordova, who subsequently governed the Caliphate under the title of Alhacan II. The discovery of this Arabic chronicle reveals the existence of a learned Christian historian hitherto unknown.

The Archbishop of Lithuania, Macarius, has published the ninth volume of his *History of the Russian Church*. This volume includes the history of the West Russian or Lithuanian diocese up to the end of the sixteenth century. The author represents many persons and events in a new light, correcting what he considers to be the mistakes propagated by Jesuit and Uniate writers. The sources from which he has chiefly drawn his material have been the documents preserved in the volumes of the Wilna archaeological collection, and the valuable MSS. of the Uniate Metropolitan Archives.

Prompted by filial reverence, Dr. Isaïe Luzzatto is publishing from time to time the posthumous works of his father, Prof. S. D. Luzzatto. He does this in two ways—(1) in newspapers appearing in Italy and in Greece (in Hebrew and Italian), and (2) in monographs (in Hebrew and French). Of the latter we have before us a very interesting one in French, bearing the title: *Index raisonné des livres de correspondance de feu Samuel David Luzzatto de Trieste précédé d'un avant-propos et suivi d'un essai de pensées et jugements tirés de ses lettres inédites* (Padoue, 1878, 8vo, xv. and 135). Dr. Isaïe Luzzatto requests those who may be in possession of any of his father's letters to entrust them to him temporarily; they will be thankfully received and safely returned. As there are several persons in England who corresponded with the great Semitic scholar, this notice may influence them to comply with this natural request of the son. His address is, Dr. Isaïe Luzzatto, Padua, Italy.

In honour of Darwin's seventieth birthday, the German periodical *Kosmos* issued a special number devoted entirely to articles concerning Darwin and Darwinism, besides a poem entitled "Faust's Shadow to Charles Darwin," and a biographical sketch of Dr. Erasmus Darwin, the grandfather of the naturalist.

The Hungarian Petöfi Society intends to publish a review under the title of *Kosgoru* ("The Garland"). Among those who will take part in the management are A. Vambéry, Jokai, Kertbeny, and Dr. Hugo von Meltzl. The first number will contain a photographic portrait of the great Magyar poet, and a facsimile of his handwriting.

Dr. Hugo von Meltzl, Professor of Literature at the University of Kolosvár, in Transylvania, has made a collection of Transylvanian gipsy-songs, which he has issued together with a German translation. The songs have been collected by himself with no small difficulty, and are of the more value since Hungary may be regarded as the classical ground of Romany literature, though its resources have been hitherto much overlooked. Mr. George Borrow, when travelling in Transylvania in 1844, found it impossible to extract from the gipsies one single song, though their number is legion, so shy are these Hungarian tribes.

The forthcoming number of the *University Magazine* will contain a photographic portrait and a memoir of Mr. Robert Browning.

The *Deutsche Rundschau* for February has the end of Wilhelmine von Hillern's powerful story "Und sie kommt doch!" The scene is laid in a Tyrolese monastery in the thirteenth century, and amid the wild and stormy passions of rugged elemental natures the author traces with mixed severity and pathos the revenge which nature takes on the endeavour of asceticism to banish her. Dr. Gierske writes an interesting if not profound article, "Ueber Jugend und Altern des Rechts," in which he traces the development of law in connexion with the development of natural life, and shows how the idea of justice gradually rose above customs, symbols, and formalities. Under the head of "Münchener Bilderbogen," Herr Dinglestadt gives a humorous account of the labours of a new director to improve the Munich Hof-Theater in 1850; the sketch will be amusing to those who wish for an example of the close connexion in Germany between the social and even political life of some small capitals and the management of the Court Theatre. Prof. Cohn, in a graceful article on "Gardens," traces the artistic treatment of gardens at different periods of history in relation to the prevailing taste and ideas of life. The anonymous writer of the papers on the Crimean War illustrates the diplomatic relations between England and Prussia, and publishes a remarkable personal appeal of the King of Prussia to Queen Victoria, dated August 15, protesting Prussia's good-will to England, but defending its policy of neutrality. In an article on "Socialism in the East," Prof. Nöldeke uses the historical argument that there is nothing new under the sun, to comfort his countrymen under their present political difficulties.

The *Rivista Europea* of February 1 publishes the first part of a lecture delivered by Prof. Róndani to the Royal Academy of Parma on "English Art at the Paris Exhibition," of which he speaks in highly appreciative terms; it would, in fact, be impossible to find a foreigner who more frankly endeavoured to discover the good qualities in the English character than does Signor Róndani. We have a better opinion of ourselves after reading his pages. Of English art he says:—"Like the Italian art of the fifteenth century, English art is full of sentiment and eminently spiritual; it seems to belong to a people ingenuous, faithful, austere, and kindly; to an age without malice.

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primitive, idyllic." While German art seems to come entirely from the head, English art comes from the heart. Its chief characteristics are truthfulness, sincerity, modesty, and especially *intimacy*. On these grounds he recommends it as deserving study among Italian students of art. Mr. Ruskin has persistently told us that we possess none of the qualities which Signor Róndani finds in our art and in our life. In the present state of art criticism who is to be believed?

REVILLA, in concluding his article on "The Emancipation of Woman," in the *Revista Contemporanea* of January 30, discusses the different appreciation by society of certain moral acts in the case of men and women, and sums up against the advocates of "Emancipation." E. del Perojo, in his "Letters from China," treats of the European concessions there, especially of Shanghai, and the causes of its decadence. He also gives a somewhat detailed account of the great religious and scientific establishment of the Jesuits at Z-ka-wei. Among the translated articles is Max Müller's Hibbert Lecture on Fetichism.

THE December and January numbers of the *Library Journal* have reached us together, and the *Journal* is to be congratulated on having at length overtaken its arrears. In the December number Mr. E. S. Holden, of the United States Naval Observatory, proposes the plan of a subject-index to the astronomical publications of observatories. In the January number Mr. Schwartz explains at some length an elaborate "Mnemonic Scheme of Classification," based upon an alphabetical arrangement of classes and sub-classes. The place of honour is given to this singular proposal, which only shows how much perverted ingenuity can do to violate every principle of logic and common-sense. It is simply alphabetism run wild. Can it be that, in their eagerness to begin the new year well by overtaking their arrears, the editors sent this paper to the printers without reading it? Dr. Allibone has a not very effective defence of his "forty indexes" against Mr. B. R. Wheatley's well-aimed attack in the Conference volume. We notice that the editors speak very *hopefully* as to the prospects of the "coming *international* conference in Boston."

THE first number of a new journal, *The Egyptian News-Letter*, appears to-day. This paper will be devoted exclusively to original news from Egypt and to the interests of the Egyptian people.

A NEW and cheaper edition of Mr. Parker Gillmore's "Ride through Natal, the Transvaal, &c." (published by Messrs. Cassell, Petter and Galpin under the title of *The Great Thirst Land*), has just appeared.

THE first edition, consisting of 1,250 copies, of Gen. Sir Arthur Cunynghame's book, *My Command in South Africa*, 1874–1878, was sold out before the book was published. A second edition is in the press, and will be ready at the beginning of next week.

A CORRESPONDENT writes:—

"Mr. Ralston, in his interesting article on 'Indian Home Life' in the last number of the ACADEMY, has pointed out some curious resemblances between the Russian and Hindu homesteads. 'It is true,' he says, 'that the *terem* or upper chamber for the women exists now only in Russian song, while its Indian counterpart still exists and is as secluded as ever. But the Russian peasant's "Icon-corner," in which the holy pictures stand, corresponds closely with the Hindu rustic's "Gods' Room." No "*anger room*," however, has been retained in Slav dwellings for the benefit of inmates affected by a fit of the sulks.' It may be doubtful whether the suitors in the *Odyssey* would have considered the ὑπερῷον, into which Penelope withdrew from their importunities, as a counterpart of the Indian *terem* rather than of the sulk-room. But it can hardly admit of a doubt—can it?—that the French *boudoir* is a true survival of the original Aryan *pouting room*."

AESOP'S Fables, which were published not long ago in a Sanskrit translation, have been so well received by those who still read Sanskrit in India that a second and more complete edition has had to be prepared, which has just appeared in two small volumes. The translator is Narayan Balkrishna Godbole, B.A., First Assistant-Master at the High School, Ahmednagar.

OBITUARY.

MR. R. J. KING.

IT is with feelings of poignant regret that we record the death of Mr. Richard John King, at the Limes, Crediton, on the 10th inst. By this sad event we are deprived of the assistance of an antiquary of deep learning in the history of our ancient religious foundations, national folk-lore, and historical traditions, whose contributions on his favourite subjects have often enriched these columns. He has left behind him no equal in the knowledge of English scenery and of English legendary history or in the art of imparting to others the fruits of his profound research. Mr. R. J. King was the eldest son of Mr. Richard King, of Bigadon, a pleasant country-house situate near the ruins of the Cistercian Abbey of Buckfastleigh, and just outside that vale of Dean-Burn where Herrick found an uncongenial abode among the Devonshire peasantry. Plymouth was, we believe, the birth-place of Mr. King, and he was not unmindful of its connexion with Drake, Hawkins, and other pioneers of discovery in the days of Queen Elizabeth. But his fancy found greater delight in exploring the course of the Dart and those impressive solitudes of Dartmoor which he came to know so well; to these scenes his heart ever turned with irresistible longing. He matriculated at Exeter College, Oxford, and took his degree in January 1841, but without gaining either scholarship or fellowship. The undergraduates of Exeter having formed themselves into an Essay Society, Mr. King commenced his literary career by printing for private distribution thirty-three copies of two essays which he read before its members; he prefixed to it an enthusiastic dedication to Mr. Powles, the schoolfellow and friend of Charles Kingsley. The subjects of these essays were "The Supernatural Beings of the Middle Ages" and "The Origin of the Romance Literature of the Twelfth and Thirteenth Centuries," and in the choice of these subjects he displayed thus early the natural bent of his mind. To the volume of *Oxford Essays* for 1856 Mr. King contributed a paper on "Carlovingian Romance." His first separate work consisted of *Selections from the Early Ballad Poetry of England and Scotland* (1842). A religious novel of his composition, entitled *Anschar: a Story of the North*, was printed at Plymouth in 1850: it contained an account of the wanderings in Sweden of St. Anschar, the Apostle of the North, when engaged on his mission of converting the hardy Norsemen to Christianity. This was the least popular of all Mr. King's writings, and it must be confessed that the characters were wanting in vitality. About this time he contemplated writing a History of Devonshire, connecting its local remains and traditions with the general history of the country. Devonshire proved, however, "far too wide a field of operations," and the scheme was soon abandoned, but not before he had written the first two chapters of the work. They were given to the world in 1856, under the title of *The Forest of Dartmoor and its Borders*, and caused all lovers of the West country to regret that Mr. King could not accomplish his design of writing a history of his native county. Everyone interested in our cathedrals must have read the six volumes of *Handbooks to the Cathedrals of England* which Mr. Murray published during the years 1861–69, and been gratified at the fullness and accuracy with which Mr. King described their architectural beauties and illustrated their history. The parts relating to Gloucester, Hereford, and Worcester, were published in a separate volume under the title of the *Three Choirs*, and the success of the whole undertaking induced him to prepare a similar volume on the *Cathedrals of Wales* (1873). Many of the same enterprising publisher's red-covered handbooks to the English counties were compiled by Mr. King; but, as the names of the authors of these useful publications are not given on the title-pages, only a few readers became aware of the name of the gentleman to whom they were indebted for their information and pleasure. The Handbooks to Kent and Sussex; Surrey and Hampshire; Yorkshire; Norfolk, Suffolk, Cambridge and Essex, were written by him; that for Devon and Cornwall, the earliest of Mr. Murray's ventures on this untrodden ground, was the work of Mr. T. C. Paris, a son of the well-known physician; but the fifth and later editions received the benefit of Mr. King's supervision. For many years he was a constant contributor to the *Quarterly* and *Saturday Reviews* and to *Fraser's Magazine*. A selection from his articles, bearing the title of *Sketches and Studies*, appeared in 1874; it comprised a series of sketches relating to Belgium, articles on Herrick and Devonshire, full of love for his own county; two delightful essays on travelling in England, and its great shrines, as well as a couple of learned studies on sacred trees and flowers, and dogs, of folk-lore, history, and romance. Few volumes of essays ever deserved or obtained so great a measure of popularity. This reprint was far from exhausting the essays of Mr. King which are worthy of being rescued from the ever-increasing mass of our periodical literature, and a second volume of selections would be a fitting tribute to the memory of an antiquary whose name will long find a place on the roll of our country's writers. W. P. COURTNEY.

JOHN SHERREN BREWER.

HISTORICAL learning has sustained a very heavy loss in the death of the Rev. John Sherren Brewer, for many years Professor of English Literature at King's College, London. To the general reader, indeed, his name was comparatively little known, most of his labours being stowed away in volumes of restricted circulation intended specially for the use of those who make history a serious study. Yet it was only owing to the nature of the channels through which he made known the results of his researches that they were not more widely appreciated; for there never was a writer of such profound and extensive learning who knew so well how to convey his thoughts in language adapted to the most ordinary comprehension. How totally unlike he was to an antiquarian Dryasdust the most ignorant reader may easily realise, even by a cursory perusal of any one of the highly interesting prefaces either of the Chronicles or of the Calendars edited by him for the Master of the Rolls. Assuredly no person of ordinary intelligence will find anything in these to tax his patience, unless it be the cumbersome bulk of the volumes in which they appear. For, vast as were the stores of Mr. Brewer's knowledge, and minute and accurate as his investigations always were, the extent of his learning is almost concealed from view by the lively tone, the occasional merry humour, and the deep human sympathy with which he turns it to account. As a specimen of altogether extraordinary research and very special knowledge instinct with human feeling, perhaps there never was anything written like his Preface to the *Monumenta Franciscana*, giving an account of the self-denying labours of St. Francis and his earliest followers. It is simply impossible to read the tale unmoved. Yet it is all pure history, carefully quarried out of crabbed MSS. and heavy Latin tomes.

Mr. Brewer was a son of the late Rev. Dr. Brewer, of Norwich, and was born in that city in the year 1810. He received his university education at Queen's College, Oxford, where he took

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the degree of B.A. in 1833, with first-class honours in Classics. In 1836 he edited for the University of Oxford the Nicomachean Ethics of Aristotle, with English notes. About the same period he was employed by the late Mr. Purton Cooper in making catalogues of the MSS. in the Oxford libraries for the late Record Commission. Soon afterwards he came up to London, and was appointed in 1841 Professor of English Literature at King's College. This appointment he retained till within the last two years. At a later period he was appointed by Lord Romilly preacher at the Rolls. His attention had been turned to historical literature from a very early period in his career, and one of his earliest publications was Bishop Goodman's contemporary account of the Court of King James I. In 1845 he brought out an edition of Fuller's *Church History* for the University of Oxford. He also edited the celebrated treatise "Of the Church," written by Dr. Field, Dean of Gloucester, in the reign of James I.

From the days of his connexion with Mr. Cooper and the old Record Commission he continued to take the most lively interest in our public muniments, and when the late Sir John (afterwards Lord) Romilly, instituted the now well-known series of Calendars of State Papers, Mr. Brewer was immediately engaged to catalogue the documents of the reign of Henry VIII. From the peculiar nature of the task it was absolutely necessary that this Calendar should be framed on a more comprehensive principle than any of the others. The materials had to be collected out of many repositories, and redeemed from a disorder that would certainly have appalled any labourer not possessed of the most unwearied industry, combined with the most clear-sighted judgment and enthusiastic devotion to history. To many, indeed, the task seemed wellnigh hopeless; yet the work has been actually achieved and the result published for more than half of that important reign.

It is unnecessary to do more than barely mention his two theological treatises in defence of the Athanasian Creed—a work in which, as might be expected, he did not meet with universal sympathy among his literary friends. But one thing will be cordially admitted, even by those who differed from him most—that whether the Creed itself be liberal or otherwise, its stoutest champion in these days was liberal to the core. No man was ever so really tolerant, so universally sympathetic. The broad human feeling which is so remarkable in his historical writings was even more conspicuous in his daily work. As a teacher, as a lecturer at the Working Men's College—where he came to the aid of his friend, Prof. Maurice—as a workhouse visitor, he was always the same man—kind, affable, indulgent, encouraging the timid, and infusing fresh spirit into the strong. His cheerfulness, his assiduity, and his sustained capacity of labour almost surpass description. No one ever came in contact with him without feeling impressed alike with his marvellous powers and his very unostentatious use of them. On his preferment to the benefice of Toppesfield, in Essex, in 1877, he resigned his professorship at King's College, and a number of his friends combined to give him a testimonial on his retirement, which was only presented in November last. The abrupt conclusion of his career was not then supposed to be so near at hand; and it has come upon all his numerous friends as a most painful shock. James Gairdner.

M. SILVESTRE DE SACY.

French literature generally, and the French Academy in particular, have just sustained a loss which will not cause much emotion in the public at large, with its present want of interest in literary matters, but which will be keenly felt by all those with whom style, taste, subtle and delicate ideas, are an enjoyment and a need. M. de Sacy, though he was the son of an eminent scholar, the creator of Oriental studies in France, was a pure *littérateur*, and even felt a contempt for works of scholarship and criticism, which are, nevertheless, the most solid title to fame of the present century. This exclusive passion for literature was applied even in the field of literature itself to an extremely limited number of works. Beyond the age of Augustus and the age of Louis XIV. he knew nothing and wished to know nothing. He did not read: he re-read. But he had at all events wisely selected the narrow circle of minds with which he was conversant; and it is impossible to live in constant familiarity with thinkers and writers such as Pascal, Bossuet, Cicero, without oneself becoming both writer and thinker. His thoughts certainly were neither profound nor original, since they were of set purpose restricted to points of view which are now superannuated; but in the society of the great preachers and the moralists of Port Royal, M. de Sacy had learnt to sound the depths of the human heart, and had gained a psychological penetration which ensures a durable value to the rare and exquisite productions which we owe to his pen. His works consist only of a few Prefaces (to the *Introduction to the Devout Life* of St. Francis of Sales, the *Lettres Spirituelles* of Fénelon, Mdme. de Sévigné's Letters, &c.), and a number of articles collected under the name of *Variétés littéraires, morales et historiques*. He wrote a great quantity, however, having been from 1830 to 1848 one of the chief political contributors to the *Journal des Débats*. He was, with M. Saint-Marc Girardin, the incarnation of this paper, which was so brilliant a representative of the narrowest tendencies of the Government of July, and was likewise the representative of a narrow and superannuated literary taste, but which maintained traditions of dignity, grace, and elevation of thought in French literature, and thus became the seed-plot of the French Academy. These literary merits, which have caused all the political fluctuations of the *Journal des Débats* to be overlooked, have caused certain weaknesses to be also overlooked in M. de Sacy which would have been severely judged in a man better acquainted with the things and ideas of his time. He was able to accept a seat in the Senate, to pronounce a eulogy on Napoleon III.'s *Life of Caesar*, to become an intimate friend of the Empress, without finding the columns of the *Journal des Débats* closed to him, and without any honourable man refusing his esteem to this inoffensive man of letters, whose Catholicism was tempered by the memories of a Voltairean education, by his fervent attachment to the illustrious heretics of Port Royal, and by his sincere devotion to antiquity. G. Monod.

NOTES OF TRAVEL.

A letter of M. Gaillard de Ferry, the French consul at Zanzibar, conveys some information on the progress of East African exploration. M. Debaize on October 2 arrived at M'bayunu, within a few days' journey of Tabora, the capital of Unyamwezi. His health was excellent, and he had not lost a man or a load since he left the coast. He proposes to stay only a few days at Tabora. The Algerian missionaries have gone beyond that place. One of them has died; another was killed by a lion. Lieutenant Cambier, of the Belgian Expedition, was on the road from Tabora to Msene, when last heard of. His colleagues, M. Dutrieux and Lieut. Wautier, were still at Mrumi, in Ugogo, on October 28.

Messrs. W. and A. K. Johnston's *War Map of Zulu Land* (scale 10 miles to an inch) is roughly drawn and without hills; but will, nevertheless, prove of service in following the operations of our troops. A smaller map of the Cape Colony and adjoining regions is placed in the margin.

The *Geographische Blätter* published by the Bremen Geographical Society will in future appear only at irregular intervals, instead of quarterly, as hitherto. The number just issued contains articles on the Lüneburg Heath, on the German Colony on the Pozuzo in Peru, on Lieut. Sandeberg's Arctic Fishing Company, and on Jan Mayen.

The February number of the *Alpine Journal* contains accounts of an ascent of the Meije (13,081 ft.) by Mr. W. A. B. Coolidge, and of mountain excursions in Greece, by Mr. F. F. Tuckett; an article on the Maritime Alps, by Mr. Douglas W. Freshfield, the editor; a Report on the Congress of Alpine Clubs, held at Paris in September last; and a budget of miscellaneous information. The Grand Pic of the Meije, in the Dauphiné, has been attempted many times, but M. E. B. de Castelnau was the first to reach its summit, in August 1877. It has since been ascended by Mr. Coolidge and MM. P. Guillemin and A. S. de Quatrefages. We regret to learn that the French Staff map abounds in serious errors. Mr. Tuckett carefully determined, by means of a boiling-point thermometer, the heights of the mountains scaled by him. His results differ to some extent from those obtained by the French engineers. They are as follows:—Mount Delphi, in Euboea, 5,773 ft. (5,845 ft. by aneroid, 5,725 on French Staff map); Mount Lykeri, the highest point of Parnassus, 8,259 ft. (French map, 8,068 ft.); Mount Ziria, in the Peloponnese, 8,025 ft. (French map, 7,789 ft.). The Alpine Clubs are doing excellent work, no doubt, but we should like to see Cambrian, Grampian, and other Clubs at work, exploring our own hills, which yield to the Alps in grandeur, but, nevertheless, abound in much that is interesting, and afford ample scope to pedestrians.

At the last meeting of the African Section of the Society of Arts, Dr. Mann read a paper by Mr. H. B. Cotterill "On the Opening out of the Districts to the North of Lake Nyassa," in the course of which he remarked that this region, which on the north-east is walled in by the great Konde mountains—believed to be more than 12,000 feet high—is among the most beautiful and fertile tracts in Africa. Capt. Elton affirmed that only among the Himalayas had he met with scenery at all comparable with that of the Konde country. Mr. Cotterill gave many interesting particulars respecting the Konde mountain range, which he says is the water-parting of the Nyassa and Rufiji systems, the forests thereon, the flora of the plateaux, &c.; but still his party did not spend much time in examining them, and he is consequently silent as to the practicability of opening out a direct road from the north end of the lake to the coast. We are therefore glad to know that Mr. Keith Johnston is specially instructed to examine this range of mountains thoroughly, to ascertain their elevation and extent, and above all the nature of the passes through them.

M. de Koppenfels has recently been exploring the country inland from Gerisco Bay, in West Africa, a little to the north of the French colony of the Gaboon. He ascended the rivers Muni, Noya, Balinji, and Tambuni, as far as the first falls. In the mountains in the interior he met with tribes almost if not quite unknown to Europeans. He found the people exceedingly poor, and so resourceless that they are unable to cultivate plantations or gardens, as they have no means of protecting them from damage by elephants and gorillas.

In the Academy of September 14, 1878, allusion was made to Admiral Corbett's Report on the African slave-trade, from which we gathered that, in consequence of the success of our cruisers in putting down the traffic, he had been able to withdraw five of them. It is, therefore, with much regret that we find in the *Bombay Gazette* confirmation of rumours which have reached this country, that the slave-trade is

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still being stealthily carried on in the Red Sea, and that slaves are occasionally brought down from Efat, in Abyssinia, to the coast between Zeila (or Zayla) and Tajurrah, whence they are taken across, as opportunity offers, to the minor ports in Arabia, and then conveyed into the interior. A similar condition of affairs, we believe, exists on the coast south of Cape Guardafui.

A HUNGARIAN QUARTERLY.

WE have before us the first seven quarterly numbers of *Literarische Berichte aus Ungarn*. This periodical is published at Budapest in the German language under the direction and at the expense of the Hungarian Academy, which has entrusted the care of editing it to the well-known philologist, M. Paul Hunfalvy. The first number opens with an Introduction short and to the point. The position of the Hungarian language and literature in Hungary and their relations to the Latin language and literature in that country are briefly sketched out. As was the case with the other countries of Latin Christendom, the emancipation of Hungary from Latinism had two stages, the vernacular being in the first stage used for literary purposes and only later for scientific. In each stage of this emancipation Hungary lagged behind its western neighbours, the prolonged reign of Latin being one of the most potent causes as well as one of the most striking effects of the backwardness of that country in intellectual civilisation. The Hungarians were outstripped by those nations among whom the use of the vernacular had rendered the taste for knowledge more generally diffused. This truth was perceived as early as 1653 by Apátzai, who in that year brought out the first Hungarian Encyclopaedia at Utrecht. As long as all the scientific men of Europe wrote in Latin there was a complete reciprocity of thought between Hungary and the West. With the general use of the vernaculars this reciprocity came to an end. What is published in English, French, or German may *perhaps* be read by the Hungarians; what is published in Hungarian will *certainly not* be read in England, France, or Germany. Nor is this anything new in the history of the world, being exactly paralleled by the neglect by the Greeks of the languages of the barbarians, even of the Latin of their conquerors; while the Romans, despising all other foreign tongues, felt themselves obliged to study Greek.

A few years ago M. Renan, a corresponding member of the Hungarian Academy, wrote to express his regret that he could not read the books which that Academy sent him, and this regret took the form of displeasure at the presumption of such peoples as the Hungarian daring to produce a *scientific* literature. He would allow them to compose in their own idioms poetry and fiction for their own amusement, and even to write in them on the philology of their respective languages; but whenever they feel competent to treat some scientific subject they should write in one of the three world-languages—German, French, or English. "This is the ordinary selfishness of the strong, who, to be sure, requires the weak to show him consideration, but does not think himself obliged to show the like in return. Yet all of us wish to live and grow, . . . and, in order to do this, every literature must strive after everything that the human mind can attain unto." The Hungarians, therefore, cannot approve of M. Renan's objections to their writing about science in their own language; but, wishing to do what they can to take the point off such objections, they have determined to issue the *Literarische Berichte aus Ungarn*, which in a more or less summary manner will tell the outer world what it is that they, Hungarians, are writing or talking about. Indeed, M. Renan's complaints were from a certain point of view complimentary to the Hungarians, as they showed that the French corresponding member supposed his Hungarian colleagues to write something worth reading. The same opinion was expressed in a more amiable form by the members of the two learned congresses—of the Statisticians and of the Anthropologists—held at Budapest, September 1876.

The *Berichte aus Ungarn* are primarily intended to deal with recent productions of the Hungarian mind; but in the earlier numbers it has been found advisable to go some good way back, so as to render intelligible to the European reader the present state of things in Hungary. Thus we have articles by M. Fraknói on *Culturzustände Ungarns*; by M. Greguss on the Hungarian Academy; by M. Szily on what has been done in Hungary in the Natural Sciences; by Prof. Szabó on the study of Geology; by an anonymous writer on the study of Geography; by M. Pulszky on the National Museum; by Dr. Abel on Classical Studies; by Prof. Schwicker on Primary Education; a very readable and instructive account by the Editor of the development and vicissitudes of Hungarian Philology from the days of Matthias Corvinus to the present time—a typical story of the vacillations and backslidings that mark the beginnings of a science which excites human susceptibilities as does the philology of the national language. Although both Hungarian and foreign philologists more than once pointed out the actual relations of the Hungarian language to those of the north-east of Europe, the clue thus furnished by his predecessor was as repeatedly disregarded by the next enquirer. M. H. expresses his regret that foreign *savants*, while doing justice to Gyarmathi and the progress he effected, ignore his contemporary, Révai. Gyarmathi's *Affinitas linguae Hungaricae* was published in 1799 at Göttingen, and filled 387 pages. Révai's *Grammatica*, in two volumes, was published in 1803–6 at Pest, and filled 976 pages, the place at which it was printed being probably more detrimental to its fame in Europe than the size of the work. Révai anticipated the "historical method," which was only brought into vogue after his premature death in 1807 by the Sanskrit studies of Bopp and others. Yet the clue he had found was dropped, and his successor in the professorial chair went back to the wild theories of an earlier generation. As M. H. well observes, "The appearance of Révai was an unexpected piece of good fortune, but that after him the spirit of Ötrokocsi should return with seven others worse than himself in Stephen Horvát was as unexpected a piece of misfortune." Stephen Horvát's pupil, Reguly, refuted his master. During a long sojourn among the Ugrian tribes he collected valuable materials, which, after his premature death, were edited and published by M. Hunfalvy himself.

Another paper to be especially recommended is one by Dr. Lánczy, of 104 pages, by far the longest in the *Berichte*, on "The Development of the Ideas of Reform in Hungary" between 1823 and 1848, written throughout with a due regard to literary economy, and with a political impartiality truly admirable. Even Prince Metternich is praised when he deserves it; excuses are made for those measures of the Austrian Government which at the time excited most discontent; while Kossuth is blamed, the weak points of Count Széchenyi's conception of politics are pointed out, and due credit is assigned to the efforts of the short-lived Aurél Dessewffy. The Western reader will probably remark that the name of Deák does not once occur.

We can now do no more than give the titles of a few more generally interesting articles, such as the editor's two polemical reviews of French works—the first of the books of MM. Obédénare and Lesage with reference to the relations between the Hungarians and the Roumans; the second of M. Picot's book on the Serbs of Hungary, his equally polemical sketch of the history of Rouman philology, his Report of the Congress of Anthropologists and Archaeologists held at Budapest 1876; and M. Pulszky's brief but sufficient summary of the light thrown on early Hungarian history by the results of excavations.

In addition to articles of the kind noticed above, the *Literarische Berichte aus Ungarn* also contain a few reviews of Hungarian publications and the reports, summary or detailed, of the proceedings of the learned societies in Hungary. It is this portion of the periodical which specially fulfils its proper purpose of letting the world at large know what the Hungarians are doing at present.

ARTHUR J. PATTERSON.

SELECTED BOOKS.

General Literature.

ARNOLD, Matthew. Mixed Essays. Smith, Elder & Co. 9*s.*
CLÉMENT, F. Histoire abrégée des beaux-arts chez tous les peuples et à toutes les époques. Paris: Didot. 15 fr.
FOURNEL, V. Les rues du vieux Paris. Paris: Didot. 10 fr.
HUGO, Victor. La pitié suprême. Paris: Calmann Lévy. 4 fr.
LABARTE, J. Inventaire du mobilier de Charles V., roi de France. Paris: Imp. Nat.
STEPHEN, Leslie. Hours in a Library. Third Series. Smith, Elder & Co.

Theology.

COTTERILL, J. M. Peregrinus Proteus: an Investigation into certain Relations subsisting between *De Morte Peregrini*, the Two Epistles of Clement to the Corinthians, the Epistle to Diognetus, the *Bibliotheca* of Photius, &c. Edinburgh: T. & T. Clark. 12*s.*

Physical Science and Philosophy.

ANNALEN der Hydrographie u. maritimen Meteorologie. 7. Jahrg. 1879. 1. Hft. Berlin: Mittler & Sohn. 1 M. 50 Pf.
COHEN, H. Platons Ideenlehre u. die Mathematik. Marburg: Elwert. 1 M. 20 Pf.
FRANCK, A. Philosophes modernes, étrangers et français. Paris: Didier.
LAUCHE, W. Deutsche Pomologie. 1. Lfg. Berlin: Wiegandt, Hempel & Parey. 2 M.
MACALISTER, A. Introduction to the Systematic Zoology and Morphology of Vertebrate Animals. Longmans. 10*s.* 6*d.*
MAS, A. Pomologie générale. T. 3. Poires. Nos. 97 à 192. Paris: G. Masson. 12 fr.
ZITTEL, K. A. Beiträge zur Systematik der fossilen Spongien. Stuttgart: Schweizerbart. 8 M.

Philology.

BELGER, Chr. Moriz Haupt als academischer Lehrer. Mit Bemerkgn. Haupts zu Homer, den Tragikern, Theokrit, etc. Berlin: Weber. 8 M.
MISTÈRE du Vieil Testament, publié, etc., par le baron J. de Rothschild. T. 1. Paris: Didot. 10 fr.
XENOPHONS Dialog περὶ οἰκονομίας in seiner ursprünglichen Gestalt. Text u. Abhandlg. v. K. Lincke. Jena: Frommann. 3 M.

CORRESPONDENCE.

ST. MARY-AT-HILL AND ALL HALLOWS, BARKING.

Spring Gardens, S.W.: Feb. 15, 1879.

Allow me to call the attention of the public to the proposed destruction of one City church and the jeopardising of another by the Metropolitan and Metropolitan District Railways Extension Bill now before Parliament. These are the church of St. Mary-at-Hill and that of All Hallows, Barking. The first is included within the limit of deviation on the deposited plan, although the centre line of the proposed railway passes under ground at a distance of no less than 152 feet from the north-east angle of the church, which cannot be required for the purpose of forming the railway. The church of St. Mary-at-Hill was not entirely destroyed by the great fire of 1666, and was rebuilt by Wren between 1672 and 1677, the walls left standing being made use of in the rebuilding. The interior is a very graceful composition, the plan resembling to a great extent that of St. Stephen, Walbrook, which is universally recognised as one of Wren's *chefs-d'œuvre*. It retains its original fittings, which are of great beauty and completeness, a portion of the carving being évidently the work of Gibbons.

The eastern end next St. Mary-at-Hill is remarkably well designed, and with its boldly projecting clock forms a most interesting feature as seen from Eastcheap.

The church of All Hallows, Barking, is not scheduled by the Bill. The railway passes to the northward of the church, which will front upon the proposed new street between Mark Lane and Trinity Square. Although not marked for de-

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struction, I am afraid that this church will not long survive this treatment, and that, placed between two important thoroughfares, it will share the fate of St. Antholin's, which, after having been spared by the Metropolitan Board of Works, was ruthlessly seized upon by the parochial authorities to provide funds for the so-called restoration of the church of St. Mary Aldermary, the stonework sold for the miserable sum of 5*l.*, and the site appropriated for the erection of offices.

JOHN HEBB.

WRATISLAW *versus* BIESENTHAL.

Little Linford Vicarage, Newport Pagnell, Bucks: Feb. 17, 1879.

The great majority of diligent Bible students will readily understand the chagrin which the head-master of the Bury St. Edmunds Grammar School feels at not seeing his "entirely new explanation" of Heb. ix., 15–18, "discussed by competent writers." Yet they will find it difficult to avoid the feeling that it is more than probable that if that "entirely new explanation" had been "discussed by competent writers" it might have shared a similar fate to that "entirely new explanation" propounded by his predecessor in the now almost equally forgotten book *Yashar*. But what will perplex hard-working Biblical exegetes will be the temerity which Mr. Wratislaw displayed in condemning Dr. Biesenthal's view without having even glanced at it! As your correspondent has been good enough to refer to "page 149 of his *Notes and Dissertations*"—the cogency of the strictures therein I, among many other students, cannot possibly detect—perhaps he will thank me for recommending him to bestow a careful perusal on pages 235–40 of *Das Trostschreiben an die Hebräer*, by Dr. Biesenthal. Mr. Wratislaw will find that Dr. Biesenthal is not indebted to the late Prof. Scholefield's *Hints* for his critical dissertation on Heb. ix., 15–18. It is now about a quarter of a century since the indefatigable and learned Biesenthal published his explanation under review, as Mr. Wratislaw will find on referring to the Hebrew Commentary on the Epistle to the Hebrews which that profound scholar and critic published at Berlin in 1855. I read the notice of the German Commentary which appeared in your issue of the 1st inst. with pleasure and interest, and could not help admiring the impartial justice which your contributors have done to that important volume.

MOSES MARGOLIOUTH.

AN EARLY TRACT AGAINST THE BOOK MONOPOLY.

Brigg: Feb. 17, 1879.

I have not noticed that any of the writers on the history of the English Bible have drawn attention to a privately printed tract against the book monopoly, which was issued shortly before the breaking out of the great Civil War. The title is unreasonably long, but it is needful to give it with but slight abridgment. It runs thus:—

"Scintilla or a light broken into darke Warehouses. With observations vpon the Monopolists of Seaven severall Patents, and Two Charters. Practised and performed by a Mistery of some Printers, sleeping Stationers, and combining Book-sellers. Anatomised and layd open in a Breviatt, in which is only a touch of their forestalling and ingrossing of Books in Pattents, and Raysing them to excessive prises. Left to the consideration of the High and Honourable House of Parliament now assembled.

. . . . . .

At London, Printed, not for profit, but for the Common Weles good: and no where to be sold, but some where to be given 1642."

Unlike too many pamphlet-writers of his time, the writer of this attack enters upon the subject of his discourse at once:—

"Church Bibles," he tells us, "sold in former times in quires at 1*£* 10s sold now in quires 2*£* so raised in every Book 10s. If they print 3000 of an impression, raised 1500*£*. In former times these were bought in quires at 1*£* 5s.

"Church Bibles of a thinner sort have been sold at 1*£* in quires: Partners have bought them cheaper, buying a quantity, and those Partners sold them severally at 17s 6d, not stocking or combining as now they doe, these Bibles were excellent for poore parishes."

"In the yeare 1629, the want of these sorts of Folio Bibles caused Cambridge Printers to print it and they sold it at 10s in quires: upon which the then Kings Printers set six Printing-houses at worke, and on an instant Printed one Folio Bible in the same manner, and sold with it 500 Quarto Roman Bibles and 500 Quarto English at 5s a Book, to overthrow the Cambridge Printing and so to keep all in their own hands."

A note on the margin informs us that—

"This Folio would not have bin sold under 12 or 14 sh. if it had not bin that Cambridge had Printed it: but now they sold it at 5 sh. which would have bin 12 sh. at least and the 4 to at 5 sh. which was before 9 sh."

The following is worthy of the attention of those who are interested in the history of printing in Scotland:—

"In former times our Kings Printers did agree with Mr Andrew Hart and after with Mr John Hart Booksellers of Edenburg to serve them London Bibles at lower rates than they sold them at here: so that they would not Print whereby they might keep all the priviledges to themselves, since which Robert Young and Miles Flesher, most cunningly combined with the Kings Printers here, and so sunk the Printing-house there, so that now Scotland is destitute; and by this means Books are raysed to great rates here, and there likewise."

Concerning Ireland we read that

"The Kings Printers and others here being interessed in the Irish stock, sold Mr William Bladon of Dublin their Stock there, and Pattent, and have so Bound him, as he shall not Print but what they list of their priviledge, so that Scotland and Ireland must grind at their mill."

English Bibles printed in the Netherlands were, as is well known, commonly sold at this period, though their importation was an invasion of the rights of the patentees. The restrictions on this traffic are severely dealt with by the pamphleteer. He tells us that

"There hath been at least 12000 of these Bibles Quarto, with notes Printed in Holland, and sold very reasonable: and many brought from thence hither, and they have been seised by the Kings Printers, and the parties that Imported them, not only lost them, but were put in Purgatory [The High Commission, *in* margin] and their glad to lose their Bibles and all cost to get off; and then the Monopolists sold them again, and so kept al others in awe. Great pitty our Printing should be forced to be carryed to strangers, in my judgement: better to have our own nation set at work. More punishment for solling a 4to Bible with Notes, then a 100 Masse Books, in the High commission."

I imagine this tract, as it was evidently printed secretly, to be of considerable rarity. I never saw any other copy besides the one before me, but I am informed there is an example in the British Museum. It consists of six pages, not counting the title leaf. The foregoing extracts are a fair sample of a work which contains curious information relating not to Bibles only, but to concordances, school books, and law books also. The prices affixed to almost every article mentioned are an interesting feature.

EDWARD PEACOCK.

THE CASTELLANI SARCOPHAGUS IN THE BRITISH MUSEUM.

Settrington: Feb. 17, 1879.

Any utterance of Mr. Newton on such matters as the border ornament of a relief, the modelling of a foot, or the treatment of the hair, I, for my part, am ready to accept with deferential acquiescence. Let all such minor matters be conceded—the concession does not necessarily prove more than that the maker of the sarcophagus had access to a copy of Micali.

But after surrendering to Mr. Newton the unimportant outposts which he has attacked, I find all my main positions uncaptured—almost, I may say, unassailed.

Mr. Newton has still to produce evidence that the sarcophagus was really discovered at Cervetri, and to explain how such a bulky and conspicuous object escaped the vigilance of the *sopraintendenza* of the Italian Government. He admits that the entire nudity of the male figure is unexampled on any genuine Etruscan sarcophagus, and he has still to justify the costume and headdress of the female figure. He has not brought forward any instance of the inscription on a fibula, including the blunders of its modern transcriber, doing duty as an epitaph on a coffin; while, as to what is perhaps the most important point of all, the anachronisms and the divergences in costume, art, ethnic type, and style of composition between the upper and lower portions of the same monument, his language is more forcible than my own.

The figures on the lid, he says, belong to a "primitive class" of works of art, in which "the costume, type, and composition of the figures" are such that on first seeing them he felt "as if a new world of art had suddenly been revealed" to him. From this "primitive class," of which there are only five examples, he excludes the reliefs; they must, therefore, "belong to that later stage of Etruscan civilisation when their art had passed into a totally new phase. Between the later art and the archaic period is an interval of time which we can hardly reckon as less than two centuries." I willingly abandon my own imperfect phrase as to the "measureless gulf" which separates the two styles, and adopt Mr. Newton's more graphic description that they belong to two different worlds of art.

But when he has stated his opinion that the two styles are separated by an interval of at least two centuries, Mr. Newton goes on in his next paragraph to assert that the examples of these two styles which we find in the upper and lower parts of the Castellani sarcophagus are "contemporary works." Here also I am able to agree with him. I believe they are strictly contemporary, and that the sculptor is now alive. I conjecture that he borrowed one part of his composition from a work of the archaic period; and in the other part he imitated work belonging to the "later stage of Etruscan civilisation, when their art had passed into a totally new phase." This seems to me to be by far the most simple explanation of the admitted facts.

The immense antiquity which Mr. Newton claims for the figures on the lid greatly increases the difficulty about the inscription. Etruscan works of the most archaic period are uninscribed. The Etruscans learnt how to model long before they learnt how to write. It is a difficulty that there should be any inscription at all on such a work, but when we examine it we find that the forms of the letters present no specially archaic features—the writing is flowing and uniform, like that of a practised scribe of the middle period of Etruscan epigraphy, while some of the letters, such as the E, present decidedly late forms.

There are one or two minor difficulties that have not yet been stated, which Mr. Newton, out of the fullness of his archaeological knowledge, may be able to explain. On a monument of such immense antiquity one would expect to find the primitive Etruscan helmet, which was somewhat of the form of a Phrygian cap. Such a one is figured in Gori, vol. i., pl. cviii. Instead of this the figures in the combat scene wear the crested helmet of the very latest Etruscan monuments, such, for example, as we find in the frescoes of the Ponte della Badia tomb (Fabretti, No. 2162), or on a North Etruscan bronze (Fabretti, No. 23) which is shown by the character of the writing to be of very late date.

Another minor difficulty is that the costumes of

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the slaves and attendants in the two large reliefs are thoroughly civilised and Greek, while the attire of their lords is essentially barbaric. The whole thing is as odd as if a modern artist should depict Cetewayo as a semi-naked savage seated in his kraal, obsequiously waited upon by English ladies in Parisian costumes. If we want to know how Etruscan slaves were really habited, we have only to look at the scenes in the frescoes of the Golini tomb at Orvieto. The Golini frescoes bear the stamp of truth; the Castellani reliefs are marked by an extreme improbability.

I should also like to ask whether in any Etruscan monuments of ancient date we have examples of the same dramatic skill in telling the story of a life in a series of pictures. Is there any other example in primitive Etruscan art of the sentimental pocket-handkerchief style of grief which is exhibited by the four seated figures; or of the stage asides of the two right-hand figures in the combat scene; or of the theatrical didactic way in which eight of the figures raise their arms?

It may, perhaps, be worth while to note that an adequate explanation of the *motif* of the forgery is afforded by the fact that the sarcophagus most aptly illustrates the now exploded theories of Cardinal Tarquini as to the Semitic origin of the Etruscans. These theories were broached some years ago in the *Civiltà Cattolica*, and were, I believe, widely known and accepted in Italy at the time when the sarcophagus first made its appearance in the world.

Mr. Newton very reasonably takes exception to the concluding sentence of my former letter. I frankly own that it is open to misconstruction. My meaning would be best conveyed by saying that Mr. Newton is so eminently fair and candid as a controversialist that I wish to be allowed to regard his letter not as the forensic statement of an argument, but simply as the evidence of an expert.

Isaac Taylor.

British Museum: Feb. 19, 1879.

I am glad that Mr. Taylor is willing to surrender what he now calls unimportant outposts, but which in his last letter he includes among "the circumstances which would suffice to condemn a monument possessing a much less suspicious record of discovery and purchase." I shall now try to remove some more of his doubts.

Mr. Taylor states that Etruscan works of the most archaic period are uninscribed. That the earlier the monuments the rarer the inscriptions is true of Etruscan as it is of Greek epigraphy, but that there are no Etruscan inscribed monuments of an archaic character is certainly not true. It would take more time than I have to-day to look for examples, but I will at once give Mr. Taylor two. One of them, which he may see in the British Museum, is the mirror with a group in relief ("Guide to the Bronze Room," p. 36, No. 6); the other is a sepulchral stele from Volterra, on which is the figure of a warrior in relief, which has been frequently engraved, but of which the best representation is in Inghirami, *Mon. Etrusc.*, ser. vi., pl. A. On this slab the inscription in archaic characters is written in a regular line parallel with the figure, and with that uniformity and regularity which Mr. Taylor finds so suspicious in the case of the Museum sarcophagus. But this latter inscription, he says, presents no specially archaic features, while some of the letters — such as the E — present decidedly late forms. Now, if Mr. Taylor will turn to plate i. in Corssen (vol. i.), he will see that the form of the E on the Museum sarcophagus is almost identical with that in the Chalcidian alphabet (No. 2 in this plate); and if he will compare this inscription letter by letter with the alphabet No. 13 in plate ii. of the same work, which Corssen gives from monuments and works of art of the archaic Etruscan period ("alt-Etruskischen styls"), he will find a correspondence throughout.

Now for Mr. Taylor's "one or two minor difficulties." "On a monument of such immense antiquity" he would have expected to find the primitive Etruscan helmet, which was somewhat of the form of a Phrygian cap; instead of which the figures in the combat scene wear "the crested helmet of the very latest Etruscan monuments." If Mr. Taylor will compare the helmets on those very remarkable archaic vases from Cervetri which are now in the Louvre, and are engraved in the *Monumenti* of the Roman Institute (vi., pl. 33, and vii. pl. 78), he will find crested helmets of exactly the same form as on the sarcophagus. Mr. Taylor objects to the dress of the slaves and attendants in the reliefs on the sides of the sarcophagus, because they are decently dressed and not naked like the reclining figure on the lid. I see no evidence that any slaves are present; some of the figures may be of inferior rank, but there is plenty of authority for their costume, as every archaeologist knows who has studied the reliefs on the Etruscan stone cistae of the archaic period to which I have so often referred in previous letters. I would strongly recommend Mr. Taylor to study these reliefs, on which he will find many scenes analogous to those represented on the Museum sarcophagus, and plenty of female figures holding up their hands in what appears to him a theatrical didactic action and showing their emotion by gestures in which the *gaucherie* of early art expressed what Mr. Taylor calls "the sentimental pocket-handkerchief style of grief. These reliefs on the cistae will also show Mr. Taylor that this archaic art, in spite of its ungainly shortcomings, does now and then attain that dramatic effect which is so striking in the Assyrian and Graeco-Phoenician works by which the artists of Etruria were inspired at a very early period. Mr. Taylor will find good examples of these cistae engraved in Conestabile, *Monum. di Perugia*, pll. viii., ix., x., xiii., xiv., and in Inghirami, *Mus. Chiusino*, pll. ii., xxxviii., liii.-lv., not to mention the five specimens in the Room of Archaic Sculptures at the British Museum.

Mr. Taylor says that I have still to justify the costume and headdress of the reclining female figure on the lid. With regard to the headdress, Mr. Taylor on his next visit to the Museum will see in a table-case adjoining the sarcophagus a number of examples of hair similarly treated in archaic terra-cotta heads from Capua. The *queue* at the back is to be found on the stone figure from the Polledrara tomb at Vulci in the Bronze Room ("Guide to Bronze Room," p. 7). The necklace of the reclining figure again resembles very closely the necklaces from Palestrina, now in the Gem Room of the Museum, which are considered among the earliest examples of Etruscan jewellery. As for the lady's tunic, I hope Mr. Taylor is not going to quarrel with that; and with regard to the garment which covers her lower limbs, I will show him a very similar garment on figures on archaic vases from Cervetri.

Mr. Taylor says I have failed to explain how such a bulky and conspicuous object as the sarcophagus escaped the *sopraintendenza* of the Italian Government. He forgets that I have already stated in my former letter that when the sarcophagus was seen by credible witnesses in Pennelli's studio at Rome it was broken into many fragments, many of which were exceedingly small, and that it arrived in London in the same fragmentary state, which required the labour of several skilled artisans for many days to put it together again.

Mr. Taylor says that I have not brought forward any instance of the inscription on a fibula doing duty as an epitaph on a coffin. So far as I know, there are only two examples of Etruscan inscriptions on fibulae, neither of which have as yet been satisfactorily interpreted. I will not now repeat my argument as to the much-vexed word "tursikipa," or "tursifipa"; but I will remind Mr. Taylor that the meaning of this word is at present as unknown to us as is that of the word "Suthina," which occurs in so many monuments of the most varied kinds.

Mr. Taylor is very confident as to the existence of a forger who, it would seem, has some mysterious connexion with Cardinal Tarquini's theories as to the Semitic origin of the Etruscans. I really should like to know something more about this forger, who appears to haunt Mr. Taylor's mind like the larvae of the old Etruscan religion.

C. T. Newton.

CHRISTOPHER SIDON.

5 Worcester Terrace, Clifton: Feb. 17, 1879.

Those who are acquainted with Cranmer's Register, or the copious extracts which have been made from it, will have noticed the name of Christopher Sidon., as appearing once, and once only, in that register as assisting Cranmer conjointly with Longland, Bishop of Lincoln, in the first consecration to an English see that he was called upon to perform, April 19, 1534—of Goodrich, Lee, and Capon (*alias* Salcot) to the sees of Ely, Coventry, and Bangor respectively. In the following year his place is filled by another suffragan, who signs his name Thomas Sidon., whose name recurs in several consecrations during the remainder of the reign of Henry VIII., and at the consecration of Ridley to Rochester in the first year of Edward VI. As Christopher Sidon. was not promoted, we may probably infer that he died before April 11, 1535. And, so far as appears, nothing else has been known to historians about him. We are indebted to the first of Dr. Maziere Brady's valuable volumes on *The Episcopal Succession of England, Scotland, and Ireland* for the name and date of his appointment. His name was Christopher Lord (that of his predecessor as suffragan of Canterbury, appointed January 19, 1526, being Thomas Chetham), and the Bulls of his appointment are dated August 27, 1533. The name of Thomas Sidon. appears in several consecrations after this date. In an extract from the *Acta Consistorialia* in the second volume of the same work we are informed that he was Abbot of the Premonstratensian monastery of Newton in the diocese of Lincoln, and that he had a dispensation for retaining the abbacy as well as other pieces of preferment. He was appointed, it is said, because it was usual for the Archbishop of Canterbury to have a suffragan, and he was allowed to exercise episcopal power only in that diocese.

In the Yelverton MSS., now in the possession of Lord Calthorpe, No. XII., fol. 81, is the protestation he made before his consecration. But neither the protestation nor the consecration is recorded in Cranmer's Register. It is entitled: *Tenor protestationis factae per Dominum Christoforum electum in Sydoniensem Episcopum ante consecrationem suam.*

It need not be reproduced here, for it is word for word the same with the celebrated protest made by the Primate himself, that he did not intend to be bound by the oath which he was about to take of obedience to the Pope, or by any similar oath already taken at Rome by his proxies.

At the end there is the attestation of Thomas Argall, notary public, that it was read in his presence and in that of Richard Gwent and Roger Townesende, doctors of law, and of William Potkin and John Hering, notaries public, on the 18th day of January, 1533 (*i. e.*, 1534), according to the style of the English Church, the 7th Indiction, the 11th year of Pope Clement VII.

From this it appears that Thomas Cranmer was instrumental in causing his suffragan to commit the same act of perjury of which he had himself been guilty on the morning of his own consecration.

Nicholas Pocock.

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APPOINTMENTS FOR NEXT WEEK.

Monday, Feb. 24.—5 P.M. London Institution: "Modern Chemical Theory," by Prof. H. E. Armstrong.
7 P.M. Actuaries: "On Tables for the Enfranchisement of Copyholds of Inheritance," by E. Smyth.
8 P.M. British Architects.
8 P.M. Society of Arts: "Household Sanitary Arrangements," II., by Dr. W. H. Corfield.
8.30 P.M. Geographical: "The Basin of the Helmund," by Clements R. Markham; "The Mountain Passes leading to the Valley of Bamian," by Lieut.-Gen. E. Kaye.
Tuesday, Feb. 25.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Anthropological Institute: "The Primitive Human Family," by C. Staniland Wake; "Notes on the Colour of Skin, Hair, and Eyes," by E. W. Brabrook.
8 P.M. Civil Engineers: Discussion on "Heavy Ordnance."
Wednesday, Feb. 26.—8 P.M. Geological: "Review of the British Carboniferous Fenestellidae," by G. W. Shrubsole; "Note on a Femur and Humerus of a small Mammal from the Stonefield Slate," by Prof. H. G. Seeley; "Note on *Poikilopleuron Bucklandi*, of E. Deslongchamps *père*, identifying it with *Megalosaurus Bucklandi*," and "*Vectisaurus valdensis*, a new Wealden Dinosaur," by J. W. Hulke.
8 P.M. Society of Arts: "Indian Pottery at the Paris Exhibition," by Dr. G. Birdwood.
8 P.M. Literature: "On an unrecorded Event in the Life of Sir Thomas More," by E. W. Brabrook.
Thursday, Feb. 27.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
7 P.M. London Institution: "The Age of Dragons," by B. Waterhouse Hawkins.
8.30 P.M. Royal: "Studies in Acoustics: I.—On the Synthetic Examination of Vowel Sounds," by W. H. Preece and Aug. Stroh.
8.30 P.M. Antiquaries.
Friday, Feb. 28.—7 P.M. Civil Engineers: "Cost and Construction of a Cheap Light Railway," by A. W. Salumper.
8 P.M. Philological: "On the Rhaeto-Romanic Dialect," by Russell Martineau.
8 P.M. Quekett: "On a Mode of Displaying Objects by the Microscope irrespective of their Size (the Micro-Megascope)," by Dr. Matthews; "The Rotifers by dark Field Illumination, illustrated by Transparencies," by Dr. C. T. Hudson.
9 P.M. Royal Institution: "The Sorting Demon of Maxwell," by Sir W. Thomson.
Saturday, March 1.—3 P.M. Royal Institution: "Lessing," by R. W. Macan.

SCIENCE.

"ENGLISH MEN OF LETTERS."

Hume. By Prof. Huxley. (Macmillan.)

Nobody will doubt the fitness of the name of Hume to have a place among the "English Men of Letters" of whom it is deemed well that even those who "have to run as they read" should know something. His place in our most thoughtful literature is so commanding, and the importance of his ideas even for our scientifically illumined age so great, that those who are forced to content themselves with the scantiest knowledge of our classical writers will do wisely to learn what they can of him. There will probably be less agreement as to the suitability of the hands which have been selected to accomplish the task of popularising the great English sceptic. Mr. Huxley anticipates the objection that may be urged against a man of science attempting this work. He modestly seeks to put the responsibility of the selection on the shoulders of the editor of the series, though he has his own justification of the selection in certain views respecting the relation of science and philosophy, and more particularly of physiology to psychology, about which something will have to be said presently. *A propos* of this subject it may not be amiss to point out that we English do not seem greatly to trouble ourselves about the duty of keeping within the limits of a special *Fach*. Quite recently the merits of a writer who was before everything else a foremost biologist and psychologist were estimated in what is probably our first critical organ by a popular novelist, assisted by a brilliant political writer. A German would smile at this; yet there may perhaps be something to be said for our laxer view. If it often leads to misapprehension and confusion, it, at least, introduces a valuable element of freshness into criticism.

But Mr. Huxley is, in truth, needlessly modest. He is, as we all know, much more than a scientific specialist, and he may well claim to be a not incompetent critic of Hume, just because, as his brilliant essays sufficiently prove, he has pondered long and well on some of the subjects which specially engaged Hume's thought. Not only so: Mr. Huxley is, one would say, very well qualified for his task by intellectual affinity and sympathy. He has much of Hume's own severe regard for fact and truth irrespective of its bearing on the most cherished human sentiments, and of his wholesome dislike of shadowy conceptions and undefined language. And if it cannot be said that the moral resemblance between the biographer and his subject is as close as the intellectual, it is worthy of remark that they at least appear to share in one conspicuous emotional feature—namely, a sentiment of hostility to the clergy, a weakness of Hume, by the by, on which the Professor appears to be a little hard, considering his own leaning to it.

From all this one is led to expect from Mr. Huxley an intelligent and appreciative account of Hume; and this is what he has actually given us. As a whole it is a very successful piece of exposition and criticism. Mr. Huxley has evidently immersed himself in Hume's leading ideas, yet without any sacrifice of the power of critical insight. This process of intellectual self-immersion, while it accounts for the clearness and ease of the exposition, is the cause of what seems to me to be the chief error of the book—namely, the attempt to further develop Hume's doctrine by bringing it up to the level of present ideas. Mr. Huxley is not content with being expounder and critic: he aims at being teacher as well. He appears to find in Hume a fitting starting-point for unfolding at length his own philosophic *credo*. And though much of what the Professor here gives us is full of interest, the introduction of it where it stands will, one fears, sadly bewilder those good people who are expected to read his pages as they run. Of all the evils which a thoroughly independent thinker has reason to dread, the worst is probably that of being improved, or, as the Germans say, *bearbeitet*. And though it may be conceded that Mr. Huxley is an exceptionally good *Bearbeiter* of Hume, we hardly think the great sceptic would thank him for this unasked service. For the rest Mr. Huxley seems to fail in what he attempts in the way of defining Hume's historical position. More especially by frequently insisting on the fundamental agreement of Hume's ideas with those of Kant he will probably give to his unphilosophical readers a very erroneous conception of the real relation of those two thinkers. In truth, the author's hand betrays in these references to other writers—as Descartes, Locke, and Kant—a looseness of touch which appears to indicate a want of perfect familiarity with the subject.

In the first and much the shorter part of the volume the writer gives us an interesting sketch of the life of Hume, based, of course, on the short autobiography, *My own Life*, and on Burton's well-known *Life of Hume*. In this same part all the non-philosophical writings are disposed of—namely, the *Literary and Political Essays* and the *History of England*. Of these only the political writings receive much attention. Mr. Huxley's combative tendencies cannot resist the temptation to aim a blow at the "police theory of goverment" set forth by Hume in the fifth of the *Essays Moral and Political*. With the exception of this criticism, however, the author confines himself in this first part almost entirely to setting forth Hume's ideas, making use as far as possible of his own words.

The second and longer part deals exclusively with Hume's philosophy. Here at the outset Mr. Huxley feels called on to define what he considers the true relation of philosophy to science. The fundamental question in philosophy, says our author, is "What can I know?" In order to answer this we must study the contents of the mind with a view to determine "how much of these contents may be called knowledge." But mind can only be studied as a part of life; and thus we are led back to physical science and more especially to physiology as our starting-point. "In truth, the laboratory is the fore-court of the temple of philosophy; and whoso has not offered sacrifices and undergone purification there has little chance of admission into the sanctuary" (pp. 51, 52). In illustration of this dependence of philosophy on science Mr. Huxley mentions Descartes, Spinosa, and Kant as having been "deeply imbued with the spirit of physical science." It will certainly strike the unprejudiced critic that all this is a little hard, not so much on the "pure metaphysicians" against whom Mr. Huxley is never weary of directing a side-thrust, as on the unsophisticated readers for whom the volume is specially intended. Does Mr. Huxley really mean to say that he considers the fundamental questions in philosophy as defined by Descartes and Kant (two of the Professor's favourite authorities) susceptible of a categorical answer by a mere inspection of mental phenomena and their bodily conditions? Does he think that the problem of the conditions of real knowledge is solved by simply ascertaining the process of growth of what are commonly accepted as cognitions? Even if he is ready to affirm all this, it is hardly fair to the unphilosophic reader not to give him any hint of the debateableness of this position. Again, with respect to the question how far a physiological preparation aids a man in psychological observation, it might perhaps have been better if our author had indicated that others besides the "pure metaphysicians" take a view widely differing from his own. Is not Hume himself, whose attempts at physiological explanation are treated with merited contempt by Mr. Huxley, a good example, and by no means a unique one in the history of English psychology, of the speciality of the psychologist's gift of subjective observation and analysis? And as to the larger question of the relation of the moral to the physical sciences as a whole, it is surely curious that, just after insisting on the subordination of the former to the latter, Mr. Huxley quotes (p. 53) a passage from Hume in which the

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inverse relation—that is, the dependence of physical sciences on those of human nature—is forcibly emphasised. Altogether one fears that this attempt of Mr. Huxley to simplify the work of philosophic reconstruction will give rise in the minds of thoughtful readers to more difficulties than it removes, while it will convey to the uninformed a wholly inadequate conception of the complex nature of the problems.

After this account of "the object and scope of philosophy," Mr. Huxley proceeds to expound and develop the leading ideas of Hume's system, beginning with his analysis of the mind, and passing on to the subjects of the fixed order of nature and miracles, and the problems of theology and ethics. Here the supplemental matter assumes large proportions, and in some places completely overwhelms Hume's own ideas (see especially Chapter IV., "The Classification and Nomenclature of Mental Operations"). What our author says by way of correction of and addition to Hume's scheme of mental phenomena is often very striking. I would only complain that he quotes Mr. H. Spencer as though he had first included among the elements of mind the relations between feelings, whereas Mr. Huxley, unconsciously as it seems, speaks of these in almost the very words of J. S. Mill. I should demur, too, to the idea that Kant's "subjective forms" are much the same thing as the English psychologists' "feelings of relation," only expressed in "ein bischen andern Worten." On the question of the existence of innate ideas Mr. Huxley goes back to Descartes, who, he thinks, defined the question with great precision, and whom both Locke and Hume unpardonably ignored. A fuller reference to Locke's polemic might perhaps have shown that it is not quite so irrelevant to the view of Descartes here unfolded as Mr. Huxley affirms. On the interesting question of the nature of general ideas and of their relation to singular ideas or mental images, our author ingeniously suggests that the former, which he calls "generic ideas," answer to the compound photographs executed by Mr. Galton. That is to say, the generic idea of tree is formed by a process of superposition of the images of particular trees we have perceived. According to this view general ideas are independent of names, and probably exist in the minds of the lower animals. It may, perhaps, be thought that this hypothesis is a rather hazardous application of physical ideas to mental phenomena involving the supposition of their extension in space. In any case, it would be interesting to know how Mr. Huxley would apply his conception to non-visual ideas—as, for example, the general idea of a musical note.

In Prof. Huxley's account of Hume's doctrine of cause and effect there is little to detain us. It is, perhaps, worthy of observation that, according to our author, the possibilities of physiological explanation allow us to hope that the reason why memories generate expectations may be reached hereafter "by a proper investigation of cerebral physiology." It will be interesting to the student of logic to note that Hume had a more or less distinct perception of the ideas underlying Mill's Methods of Induction, though he may find some difficulty in recognising a very obvious suggestion of the method of residues in the passage quoted by Mr. Huxley (p. 126). Our author has a good deal to say on Hume's doctrine of miracles. By leaving out the idea of a supernatural agency in a miracle and defining it as a contradiction of past experience Mr. Huxley has of course no difficulty in showing that no miracle is, abstractedly considered, impossible, though "the more a statement of fact conflicts with previous experience, the more complete must be the evidence which is to justify us in believing it." But this simplified statement of the question of miracles does not, it is plain, recognise the fact that there are always two questions to be determined in relation to any assertion of an extraordinary event—namely, whether the evidence justifies us in believing it, and, whether, if it is true, it is to be assigned to some supernatural cause or to some undiscovered force of nature. To foreclose the latter question altogether may be legitimate enough, but it is certainly to deny that there is any doctrine of miracles, as commonly understood, to be discussed.

In touching on Hume's ideas of religion and morality our author preserves, on the whole, the calm and disinterested tone of the expounder and critic. He does not think much of the professed Theism of the *Natural History of Religion*, which, when we turn to the *Treatise*, the *Inquiry* and the *Dialogues*, "dissolves away in the dialectic river until nothing is left but the verbal sack in which it was contained." He is thoroughly one with Hume in his sense of the disproportion between eternal punishment and temporary human offences:—

"The more one knows of the real conditions which determine men's acts, the less one finds either to praise or to blame. For kindly David Hume 'the damnation of one man is an infinitely greater evil in the universe than the subversion of a thousand millions of kingdoms.' And he would have felt with his countryman Burns, that even 'auld Nickie Ben' should 'hae a chance'" (p. 178).

Mr. Huxley has some good remarks on the orthodoxy of Hume's practical as compared with his speculative philosophy.

"Hume's speculations on moral questions are not so remote from those of respectable professors like Hutcheson, or saintly prelates such as Butler, as to present any striking novelty. And they support the cause of righteousness in a cool, reasonable, indeed slightly patronising fashion, eminently in harmony with the eighteenth century; which admired virtue very much, if she would only avoid the rigour which the age called fanaticism, and the fervour which it called enthusiasm" (pp. 197, 198).

The difference between the optimist tone of the eighteenth century and the graver sadder mood of our own time is felt in Mr. Huxley's criticism of Hume's "paean to virtue," in which "there is more of the dance-measure than will sound appropriate in the ears of most of the pilgrims who toil painfully, not without many a stumble and many a bruise, along the rough and steep roads which lead to the higher life" (p. 205.)

It is hardly necessary to tell Mr. Huxley's admirers that his new volume abounds in passages of well-directed force, and of genuine humour. I cannot do better after so much adverse criticism than close this notice of what as a whole is a singularly lucid and convincing piece of reasoning, by quoting one example of the author's vigorous style:—

"When the good and evil angels fought for the dead body of Moses, its presence must have been of about the same value to either of the contending parties as that of Kant's noumenon, in the battle of impulses which rages in the breast of man. Metaphysicians, as a rule, are sadly deficient in the sense of humour; or they would surely abstain from advancing propositions which, when stripped of the verbiage in which they are disguised, appear to the profane eye to be bare shams, naked but not ashamed" (p. 196).

James Sully.

SCIENCE NOTES.

ZOOLOGY.

Cassell's Natural History.—Messrs. Cassell, Petter and Galpin send us the second volume of this work. In noticing the first we were able to congratulate the editor, Dr. P. Martin Duncan, on the work of his colleagues—we regret that we cannot do so now. The chapters on seals, whales, and sirenians are indeed excellent, as Dr. Murie's work always is; his descriptions of structure and details of habits and distribution are well chosen and happily combined. The illustrations are also good, especially those of the sea-lions, though we are sorry to see the elephant-seal represented in time-honoured fashion with a well-developed proboscis. But when we turn to the other sections the case is different. The account of the terrestrial carnivores bears the signatures of Mr. W. Kitchen Parker and Mr. T. J. Parker, but it is totally unworthy of the well-earned reputation of the first-named writer. It begins with definitions of the various mammalian bones and teeth, which have already been sufficiently treated in the first volume. The remainder is mostly "paste-and-scissors work," consisting in great part of long extracts from all manner of previous writers. Nor do the statements appear to have been verified with any care—for example, we may draw the Messrs. Parker's attention to the fact that lions have been extinct in Bengal for centuries; that the lynx of Central Europe is not *Felis cervaria*; that the dingo is far from being the only non-marsupial mammal found in Australia; that the dates given for the extirpation of the wolf in Scotland and Ireland are quite incorrect; and that the stoat cannot be said to be dangerous to sheepfolds. We much doubt whether a ratel ever amused itself by turning heels over head in its native forest as represented at page 193; and the relegation of some of the most striking forms of *Viverridae* to an appendix is a proof of the carelessness with which the whole order has been treated. But the portion of this volume which is signed by Prof. Boyd Dawkins and Mr. Oakley is simply astounding to anyone acquainted with the previous works of the former. It really takes one's breath away to find that in the year of grace 1878 Mr. Boyd Dawkins recognised only two fossil families of odd-toed ungulates—namely, *Palaeotheridae* and *Macraucheniadae* (*sic*). Have we lived in a dream for the last ten years, and have all the wonderful remains discovered in the New World no existence? Are *Coryphodon* and *Uintatherium* and *Titanotherium* merely stupendous transatlantic jokes? Surely Messrs. Boyd Dawkins and Oakley ought to have given us the reasons that have induced them to reject all the discoveries which have generally been regarded as by far the most important recent additions to our knowledge of the Mammalia and their probable history. We might have expected also to know why only three species of existing tapir are recognised, to the exclusion of what most zoologists regard as the

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most distinct form. But if our authors have been reticent in some places they have been communicative in others, and we trust that whoever treats of the rodents in the forthcoming volume will not overlook a hitherto unrecorded character of these animals which is incidentally mentioned at page 294—namely, that they have *only one parietal bone.*

Australian Zoology.—The Government of Victoria have resolved to publish a "Prodromus" of the zoology of the colony, similar to the works on its geology and botany which are in course of issue. We have received the first "decade," containing ten fairly-executed coloured plates, with descriptive letterpress by Prof. McCoy, Director of the National Museum at Melbourne. Messrs. Trübner, we may note, are the London agents. No systematic order is to be observed in the issue of the work; three of the plates of the part before us represent reptiles, three fishes and four invertebrates. Of the latter the most interesting is the gigantic earth-worm, named *Megascolides australis* by Prof. McCoy, which inhabits the rich soil of the Brandy Creek district of Victoria and attains the surprising length of from five to six feet. It is very satisfactory to find that the Australian colonies are endeavouring with more energy every year to overtake New Zealand in the march of scientific investigation.

The British Museum has lost one of its oldest and most valuable officers in Frederick Smith, F.L.S., Assistant-Keeper of the Zoological Department, who died suddenly on the 16th inst., aged seventy-three. Mr. Smith was well known to entomologists as the first living authority on the insects of the order *Hymenoptera*; his catalogue of the specimens in the national collection is the standard work on the group, and his long series of general entomological papers are of acknowledged value. He was also a man of high general culture and literary tastes, and was a ripe Shaksperian scholar; while his kindly and amiable disposition endeared him to a large circle of personal and scientific friends.

BOTANY.

In the *Transactions* of the Linnean Society (second series, vol. i., part 6, 1879) will be found a paper by Dr. D. D. Cunningham "On *Mycoidea parasitica*, a new Genus of Parasitic Algae, and the Part which it plays in the Formation of certain Lichens." The occurrence of parasitic Algae has only recently been recorded, the first case being that observed by Cohn in 1872 — viz., *Chlorochytrium Lemnae*; to the same genus Prof. Perceval Wright added, in 1877, another species, *C. Cohnii*, which he found living in the thallus of various species of *Schizonema*, *Polysiphonia*, &c. *Mycoidea parasitica* was examined by Dr. Cunningham as it occurred on the leaves of *Camellia japonica*, and, though it appears to occur on other hosts, the author has been unable to form a definite opinion as to the specific identity. Shortly stated, the life-history of this organism is as follows:—During the rainy season it consists of a cushion of radiating subepidermal hyphae, supporting erect, rigid filaments, divided into a series of cells by transverse septa, and terminating superiorly either in blunt points or in more or less developed spherical capitella bearing a few large spore-like cells on short curved processes. These spore-like bodies are zoosporangia, containing from twelve to twenty-six zoospores. The zoospores escape after swarming through an orifice, generally situated laterally, and after swimming actively about for a short time gradually become spherical and cease to move. In some cases, however, the zoospores do not all escape, one or two remaining behind in the zoosporangium, and undergoing various changes there—such as the change from an orange colour to a green. The process of the formation of zoospores is liable to be arrested by the addition of excessive moisture causing this change to a green colour. The arrested zoospores become green cellules, unendowed with the power of motion, and remaining in the mother-cell until accident or decay sets them free. Their subsequent history Dr. Cunningham was unable to follow. After the escape of the zoospores the whole parasite becomes subepidermal through the gradual decay of the filaments bearing the zoosporangia. The structure of the zoospores and the part they play in the life-history are identical with those of the zoospores developed in the sexual fructification described further on. The sexual organs are not developed on aerial filaments, but, as in nearly every other similar case, on the subepidermal disk of hyphae. On these hyphae oogonia arise, and on branches adjacent to them antheridia (not "pollinodia," as they are incorrectly termed by Dr. Cunningham). The actual impregnation of the oogonium by the antheridium was not observed, but may be confidently assumed to take place, Dr. Cunningham having frequently seen empty antheridia and oogonia, with a mass of protoplasm, independent of, or only partially blended with, the oosphere. The oospheres on conversion into oospores are invested by a wall, at first thick and soft, but gradually becoming thin and delicate. The oospores ultimately break up into zoospores, which escape through an orifice in the cell-wall. After escaping they move about actively, and in one or two cases it was observed that two occasionally became entangled by their cilia with the result of fusion; the author, however (and, it will be generally believed, rightly), describes this as accidental and no act of conjugation. On ceasing to move they become spherical, and ultimately germinating by repeated cell-division they attain the shape of a disk consisting of several cells. This disk is superficial and differs in structure (it is much denser) from the subepidermal one. It is called the primary disk. These primary disks by giving out "buds" from their under surface penetrate the epidermis and reach the subepidermal space where the secondary disks (subepidermal) are formed from their dichotomously radiating filaments. This closes the cycle. Dr. Cunningham places this new genus *Mycoidea* near *Coleochaete* and *Phycopeltis*. An exceedingly interesting sequel to this life-history is related—the part played by *Mycoidea* as the gonidia of a lichen. This extraordinary plant has been followed by Dr. Cunningham through its various stages with an ability in such research seldom recorded in an English publication. The ignorance of the simple methods of examination in vegetable morphology so common in this country is certainly not shared in by Dr. Cunningham.

Dr. D. D. Cunningham contributes to the same part of the Linnean Society's *Transactions* a paper "On the Occurrence of Conidial Fructification in the *Mucorini*." Dr. Cunningham's researches were carried out on *Choanephora*, and the object is to show that this fungus, "in place of being a member of the *Mucedines*, belongs to the *Mucorini*." They also bear out De Bary's suggested analogy between the *Mucorini* and the *Ascomycetes*. According to Dr. Cunningham's observations *Choanephora* is a genus of *Mucorine* fungi capable of producing four distinct forms of fructification—one the result of a sexual process (zygospores), the three others asexual (conidia, sporangial spores, and chlamydospores). The work in this paper shows even greater skill in this branch of research than that on *Mycoidea*, and a surprising knowledge of methods known to few outside Continental laboratories.

In the *Transactions* of the Royal Irish Academy (vol. xxvi., 1879) will be found two interesting papers by Prof. Perceval Wright. The first is "On the Cell-Structure of *Griffithsia setacea*, (Ellis), and on the Development of its Antheridia and Tetraspores;" and the second "On the Formation of the so-called 'Siphons,' and on the Development of the Tetraspores in *Polysiphonia*."

In the *Botanische Zeitung* (No. 1) will be found some observations by Dr. K. Goebel, "Ueber Sprossbildung auf Isoetesblättern." They are full of interest in their bearing on the "apogamy" of De Bary.

Felix von Thuemen has lately issued two books entitled *Die Pilze des Weinstockes* and *Fungi Pomicoli*. The *Botanische Zeitung* is at some pains to point out the many errors and general uselessness of the books.

That the lichenologist is not "played out" may be seen by a reference to the first number of the *Revue Mycologique*, which begins by declaring against the Schwendener "theory."

Full notice of the Bauke and Prantl controversy is deferred.

We hear that Prof. Balfour, of Edinburgh, has resigned the Chair of Botany in the University.

PHILOLOGY.

In the last number of the *Hermes* (vol. xiv., part 1) J. G. Droysen, in an essay intended rather to collect evidence than solve difficulties, discusses the time at which the Nemea were celebrated. In a paper on the praetorian guards Mommsen argues that the first regular formation of this body of troops is to be assigned to the year of the second triumvirate, 42 B.C. H. Haupt ("Ueber die Herkunft der dem Dio Cassius beigelegten Planudischen Excerpte") comes to the conclusion that those excerpts from Planudes which cover the period from Romulus to the third Mithradatic war are closely related to Johannes of Antiochia: the second half being referable to an extract from Dio. In both parts the writer thinks there are extracts from Paeanius and two other unknown sources. The paper concludes with a correction of Sylburg's list of the Heidelberg excerpts. In the next article Mommsen traces the phases undergone by the transliteration of ϕ into Roman character. G. F. Unger's essay on Polybius' method of reckoning years ("Die Jahrabstände bei Polybios, ii., 18–23") is a reply to Niese's dissertation in the *Hermes*, vol. xiii., p. 401. H. Müller gives an account and a classification of the MSS. of Plotinus. A. Höck ("Die Athenischen Bundesgenossen und der Philokratische Friede") argues that between the eighth and the twenty-fourth of Elaphebolion 346 B.C. three decrees were passed by the Athenian confederacy upon the peace of Philocrates. Ernst Curtius ("Sparta und Olympia") traces the connexion between the growth of the Spartan ἐυνομία and that of the reputation of Olympia.

The *Rheinisches Museum* (vol. xxiv., part 1) opens with a valuable essay by Th. Birt on the combination *eu* in Latin. In an interesting paper under the title "Stichometrisches und Bibliothekarisches" C. Wachsmuth contends that the *subscriptiones* at the end of the Demosthenic orations mentioning the number of στίχοι were only added for the convenience of booksellers, and had nothing to do with the contents of the book. Goetz and Loewe give an account of a thirteenth-century MS. of Plautus which they have found in the Ambrosian Library at Milan. This MS., which they call E, they think will be found the best representative of the recension hitherto known through the British Museum MS. *J* and its cognates. G. F. Unger ("Polybios und Diodorus über den Söldnerkrieg") argues that the common authority both of Polybius and Diodorus was Philinus. B. Schmidt's "Satura critica" contains notes on various authors, the greater part on Aeschines; F. Schoell contributes remarks on Quintilian; C. Baeumker's essay on the sophist Polyxenus, and J. Beloch's on the ναυαρχία in Sparta, aim at a comprehensive treatment of the subjects with which they deal.

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MEETINGS OF SOCIETIES.

Royal Asiatic Society.—(*Monday, February* 3.)

Sir H. C. Rawlinson, K.C.B., President, in the Chair. Messrs. Fergusson and Cust read papers, respectively, "On the Identifications of the Portrait of Chosroes, King of Persia, in the Caves at Ajanta," and "On a Map of the Central Provinces in India." In the first, Mr. Fergusson described from drawings made by Mr. Griffiths, of Bombay (and now in the Indian Museum at South Kensington), scenes painted on the ceilings, or in fresco on the walls, of one of the caves, in the former of which he believed he could recognise the Persian king and his celebrated wife, Shirin; and in the latter an Indian king (perhaps Palakesi) on his throne, receiving an embassy of persons, obviously Persians, who bear a letter, and receive from the king, in return, various presents. The evidences in favour of this view were the dresses of the Persian king and queen and of some of the figures in the embassy-scene, together with many notices which Mr. Fergusson quoted from Oriental writers, proving a close connexion and intercourse between the rulers of Persia and of India during the later portion of the reign of Chosroes, A.D. 610–628.—In the second, Mr. Robert Cust exhibited a Language Map of the Central Provinces of British India, specially prepared by the Education Department, and explained the ways in which the languages and the dialects of the languages spoken there were interlaced, there being within this area no less than eight languages—Hindi, Uriya, Maráthi, Gujaráti, Telugu, Gond, Khond, and Kurka—and four dialects—Mimari, Chutesgurhi, Bhil, and Bingwari.

Linnean Society.—(*Thursday, February* 6.)

Prof. Allman, F.R.S., President, in the Chair. Mr. J. R. Jackson exhibited specimens from the tombs of ancient Thebes. Among these were fruits of the Doum Palm (*Hyphaene thebaica*) and of *H. Argun*, formerly, but wrongly, described as an *Areca*. Small berries obtained were identified as those of *Juniperus phoenicea* rather than those of *J. excelsa*.—Mr. J. G. Baker showed dried bulbs of *Buphane toxicaria*, which furnish a principal ingredient of the poison with which the Bushmans tip their arrows. Structurally the numerous tunics of the bulb are a curious peculiarity. The range of this plant has been proved to extend as far north as Lake Tanganyika. With Sir C. W. Strickland a plant flowered last year, and for the first time in England.—Mr. W. T. Thiselton Dyer described the peculiarities and advantages of a new fodder grass, *Euchlaena luxurians*, and he also exhibited instruments used for weaving fibre of *Curculigo latifolia* by the natives of Borneo.—Mr. T. Christy drew attention to a sample of tea grown in Natal, and to a bottle of the milky juice of the African rubber tree.—The Rev. G. Henslow passed round for examination a specimen of a female mistletoe bearing male shoots. The botanists present expressed the opinion that it was an androgynous condition rather than a male parasitic on a female plant as had been supposed.—Mr. R. Irwin Lynch exhibited and made remarks on parts of the bull's thorn acacia, and a couple of orchids (*Epidendrum bicornutum*, and *Schomburghkia tibicina*), as exemplifying their economy in affording protection and food for ants.—A short paper "On the Systematic Position of the Genus *Sequenzia*" was read by Dr. J. Gwyn Jeffreys, wherein he differs in opinion from the Rev. R. B. Watson as to its being a member of the Trochus family, believing it to belong to the Solarium group.—Sir John Lubbock then read two papers "On Ants"—one devoted to their anatomy, the other to their habits. He now finds that, instead of using water as a means of isolation, fur arranged with the hair-points downwards better answers the purpose, and he recommends this plan to be tried by persons resident in hot countries where ants are troublesome. Contrary to what has hitherto been stated, the workers (besides the queen) occasionally lay eggs, and these always produce males. Ants possess domestic servants—a curious blind beetle (*Claviger*) residing in some communities, though the ants are not all on a level of intelligence sufficient to keep Clavigers. Sir John has two queens of *Formica fusca*, five years old, and in good health, and also workers of different species some four years in his possession. Though previously he has shown instances of ants using their friends badly, yet to their credit be it said that ants of the same nest never quarrel or are ill-tempered among themselves. An instance was given of an ant without antennae, losing her way, being attacked by an enemy and afterwards tenderly relieved by a good Samaritan. From the experiments recorded it would seem that ants recognise fellows of the same nest, but where, as in some cases, there are 100,000 individuals, it appears incredible that they should recognise each other at sight, nor is it likely that peculiarities pertain to those of each nest. Have they signs or passwords? Endeavouring to throw light on this difficult question, Sir John experimented on the pupae. Although certain species are deadly enemies, yet their larvae, if transferred to one another's nests, will be taken care of as if their own. In ant warfare sex is no protection, but the young are spared. Now, if recognition were effected by signal or password the larvae or pupae would not be intelligent enough to appreciate and remember this, and afterwards in being returned to the former nest when full grown would carry the signal of the wrong nest to their detriment. The results of several experiments on *Formica fusca* and *Lasius niger* were, among others, that thirty-two ants transferred from their nests as pupae and again when older returned to their own nests were all amicably received—from which it may be inferred that they have no password. These last observations, though interesting, still require additional information and crucial experiment.

Physical Society.—(*Annual Meeting, Saturday, February* 8.)

The President (Prof. W. G. Adams) read the Report of the Council, which showed that the papers had been more numerous during the past than in any previous year, and that their value and interest had been well sustained. A copy of the collected papers of the late Sir Charles Wheatstone was laid on the table, and the work will shortly be issued to the members of the society. The president then gave a brief review of the physical work of the past year, dwelling more especially on the papers read at the meetings.—Dr. O. I. Lodge read a short paper on a method of calculating the curve of temperature in a rod along which heat is being conducted.—Mr. Shoolbred gave an account of electric lighting, illustrated by diagrams of the most recent magneto and dynamo-electric machines, and examples of the lamps in vogue. The only surviving magneto machine is that of De Meritens, which is incomparably superior to the older ones of Nollet and Holmes. The dynamo-electric machines described were the continuous-current machines of Siemens, Gramme, and Wallace-Farmer, and the alternating-current machines of Wilde, Gramme, and Lontin. Wilde's machine is the first of these, or parent machine, and Lontin's so resembles it that the latter cannot be used in England. In these machines the current from a continuous machine is passed through a second machine, which yields the alternating currents. In Lontin's machine also a number of distinct currents are generated in separate circuits, each of which is capable of feeding several lights. There is now one in use on the Western Railway of France which gives three distinct currents, each of which supplies four different lamps, making a total of twelve lights. The American Brush Machine was also mentioned. The Duboscq Lamp, which was the first regulator, is well adapted for laboratory purposes, but for practical purposes the Serrin is preferable. Rapieff's lamp is used in the *Times* office. The De Mersanne, which was highly spoken of at the Paris Exhibition, moves the carbons by bevelled gearing. The Wallace-Farmer lamp, though durable, is unsteady, perhaps because only inferior gas-carbon has yet been used. Jablochkoff's candle was found to be defective from the solid insulator, such as plaster, used between the carbons. This made it very expensive also. Experiments in Paris had shown that, whereas Jablochkoff's system cost 10*d.* per hour per light, the other systems only cost one half as much. In Wilde's candle the solid insulator was dispensed with, air taking its place, the arc always tending to keep at the top of the candle by electro-dynamic repulsion. In the De Meritens candle three strips of carbon were used, the intermediate one being a stepping-stone to the arc which passes between the two outer ones. Werderman's and Reynier's so-called incandescent lamps were also shown. Mr. Shoolbred, after alluding to the fact that the upper positive carbon takes a crater form, and hence becomes a reflector, shedding the light downward, stated that experiments had proved the line of maximum intensity of light to pass downward at an angle of 60° to the axis of the vertical carbons. By giving the positive carbon a horizontal displacement behind the lower negative one, Mr. Douglass, of the Trinity House, had been able to raise this line till it became horizontal, an advantage in lighthouses. He also pointed out that whereas in Paris the Jablochkoff waxed for a period short as compared with that in which it waned, in London it waxed for longer than it waned. This was, of course, an improvement; and Mr. Shoolbred suggested that it might be due to the fact that the engine worked at a speed nearer to that of the machine, and that the machine was founded more solidly in London than in Paris. Mr. Werderman said that it was a mistake to call his lamp an incandescent one, the fact being that all carbon lamps gave light from the incandescence of the positive carbon, and that a small arc was formed in his lamp between the two electrodes, which could be varied by the pressure between them. He maintained that it was as easy to produce 500 lights as ten from the electric current by subdivision, as he hoped soon to show; and stated that the size of the carbons greatly controlled the intensity of the light. Prof. Ayrton held that the obstacle to the subdivision of the electric light was not an electrical one; but was due to the fact that the amount of light produced by the current is not in direct proportion to the amount of the heat produced. In contradiction to Prof. Ayrton, Mr. Werderman stated that in the electric arc the opposing electro-motive force was proportional to the original electro-motive force. Prof. Sylvanus P. Thomson pointed out that residual magnetism in the cores of the bobbins of dynamo-electric machines lowered their efficiency, and hence short cores, as in the Wallace-Farmer machine, were an improvement.

Anthropological Institute.—(*Tuesday, February* 11.)

Prof. W. H. Flower, LL.D., F.R.S., V.-P., in the Chair. Prof. W. H. Flower, exhibited and described a scaphocephalic cranium from Fiji, and Mr. A. L. Lewis exhibited a series of implements and photographs from Australia.—Mr. John E. Price read a paper by Mr. D. Macallister, on the Australian aborigines. After describing their social and domestic observances, traditions, and religious notions, the author concluded that he had no doubt that had the continent of Australia remained undiscovered by Europeans for a few years longer, the climatic and general physical changes which would doubtless have occurred, together with the contact at intervals with their more civilised Polynesian neighbours, would have constituted an environment more favourable to progress than any which has ever existed, and would also have tended to an improved condition of the people. As it was, the total absence from the continent of ferocious or powerful animals, the comparative ease with which the poor and limited quantity of their food was obtained, and their national isolation, may have been a potent cause for the non-progressive character of the people.—A paper by Capt. W. E. Armit was also read by the Director on "Customs of Australian Aborigines."

Royal Society of Literature.—(*Wednesday, February* 12.)

Sir P. de Colquhoun, Q.C., V.-P., in the Chair. Mr. J. W. Redhouse read a paper "On the History, System, and Varieties of Turkish Poetry, illustrated by Selections in the Original and in English Paraphrase." Mr. Redhouse commenced by stating that the poetry of modern European nations, in consequence of the predominant study of the classical writings of Greece and Rome, is cast in one unvarying mould, with the same myths and imagery and a similar system of rhymes and metres. Hence it differs essentially from what we find enshrined in the Sanskrit, Hebrew, Arabic and Persian writings. The Turks, Mr. Redhouse added, have not been less successful than other Oriental peoples in the cultivation of poetry, many of their works having been studied by European writers, and notably by Von Hammer. Many, too, of the Turkish Sultans, as Muhammad II., Bayazid II., Selim, and, recently, Abdul Aziz, have been remarkable for their poetical skill. Mr. Redhouse then read several extracts in the

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original Turkish with translations in English, from Turkish poems composed by Izzet Molla, Fûad Pasha, Fâzil, and Suleyman Pasha, and thus showed clearly that the Ottoman Turks are not, as they have been sometimes and even recently stated to be, ignorant barbarians devoid of intellectual culture, but, on the contrary, that they have had, before and since the foundation of their empire, a body of learned men of letters, with a voluminous literature in poetry, history, science, and fiction.

Royal Society.—(*Thursday, February* 13.)

W. Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"Note on the Development of the Olfactory Nerve and Olfactory Organ of Vertebrates," by Dr. Milnes Marshall; "On the Development of the Skull and its Nerves in the Green Turtle (*Chelone Midas*), with Remarks on the Segmentation seen in the Skull of various Types," by Prof. Parker; "Experiment showing an Extension of the Phenomena discovered by Dr. Kerr, and described by him under the Title of a new Relation between Electricity and Light," by J. E. H. Gordon.

Society of Antiquaries.—(*Thursday, February* 13.)

Dr. Wm. Smith, V.-P., in the Chair. The Secretary read a paper from Mr. Peacock, containing injunctions by John Longland, Bishop of Lincoln, to various monastic houses in his diocese. The bishop rebukes Katharine Wingate, Abbess of Helenestow or Elstow, Bedfordshire, for not having the Scriptures read at meals; for allowing the nuns to have their meals with seculars; for having too many sisters in her household, where probably there was more comfort than in the rest of the abbey; and for allowing the sisters to wear their head-apparel, shoes, and gowns, in lay fashion. He orders veils to be worn to come as far as the eyelids, except when the nuns were working. The door between the convent and the parish church is always to be shut, except at service; and a door, five feet in height, is to be made to shut off the choir from the body of the church. The injunctions to the Benedictine nunnery of Studley, Oxfordshire, include regulations for the performance of Divine Service; prohibitions to the nuns to be godmothers or to go to their homes except in case of sickness of their friends; and regulations for the more economical management of the house, which was in debt. Fewer servants are to be kept, and no fees or corrodies to be granted. At the Cistercian nunnery of Cotham, or Nun Cotun, Lincolnshire, the service was ordered to be more carefully performed, and the Lord of Misrule and disguisings discontinued. No money was to be taken by agreement for receiving nuns, but only voluntary gifts. Certain parsons, who are named, were forbidden to enter the house; no boys were to be taught in the school; fewer kinsfolk to visit the house, &c. Another set of injunctions was directed to the Abbey of Missenden, Buckinghamshire, a house of Austin Canons, and written in English as the abbot was ignorant of Latin. Reading aloud at meals is directed to be resumed, and the canons are to employ themselves, in their spare time, in studying grammar, in writing, in painting, carving, or other work. There must be a schoolmaster to instruct the younger members. Six children, and no more, may be brought up and educated in the house, and rules for their management are laid down. Once a week the canons go out to sport in the fields; but they must do so together, not singly. The door between the choir and the church must be kept shut, except for processions to pass through.

London Mathematical Society.—(*Thursday, February* 13.)

C. W. Merrifield, Esq., F.R.S., President, in the Chair. Dr. Hirst communicated a paper by M. Halphen on "The Number of Conics which satisfy Five independent Conditions."—Sir J. Cockle gave a construction for making magical squares. Prof. Cayley pointed out that the construction had been given in Leybourn's Repository; Messrs. Harley, Henrici, Roberts, Hart, and other gentlemen spoke upon the subject and gave different constructions.—Prof. Henrici gave some properties of frames.—Prof. H. J. S. Smith read two papers on "A Modular Equation" and on "The Formula for Four Abelian Functions answering to the Formula for the Four Theta Functions."—Mr. J. J. Walker communicated a quaternion proof of Minding's Theorem.

FINE ART.

CHINA AND JAPAN AT THE BURLINGTON FINE ARTS CLUB.

We wonder at Chinese art, but for Japanese art we have a warmer feeling. It is not only the greater human interest in the latter and its deeper love for nature which make this difference, but the vitality of it. Chinese art is not only dead, but it is difficult to believe that it ever had anything more than an automatic existence, almost impossible to believe that it was ever young. Passionless but not grand, grotesque without humour, refined without natural ease, and often laborious out of all proportion to the final effect, even the earliest Chinese work suggests centuries of antecedent convention, and is defective in that living impulse without which even the finest work is estranged from human sympathy.

Here, perhaps, is the strongest of all the contrasts between the older and the younger nation: the one like Tithonus, cursed with perpetual age, and like any old man, prejudiced, exclusive, who has outlived his power of learning, whose knowledge, slowly decaying, is confined to memories of earlier days, and whose sympathies are entirely estranged from the outer world and the present day; the other, gifted with perpetual youth—one might almost say, perpetual childhood—always full of healthy appetite, and with sympathy for all sights and sounds, capable of imbibing fresh ideas from any quarter, but with so strong a natural wit that there is no fear of loss of individuality or suspicion of plagiarism.

The intention of the present exhibition at the Burlington Fine Arts Club is, according to Mr. Frank Dillon's interesting Preface to the catalogue, to afford an opportunity for contrasting the works of the two nations so like and yet so unlike; but, though the visitor will find much help in Mr. Dillon's notes, it would require, as he implies, a larger and more varied collection of Chinese work to enable the contrast to be made with full justice to China.

The interest of the exhibition for most will lie mainly in the Japanese objects, especially the drawings and carvings in wood and ivory, the most valuable contributions of Japan to the art treasures of the world. These are interesting not only for their art but for the light they throw upon the *nature* of the only Eastern nation which shows a capacity for progress, and in whose future there is hope. From this point of view it is not of much consequence whether the contrast between China and Japan can be easily and fully studied in this exhibition, for it opens out the wider and more important question of the influences at work upon Japanese art in the present day.

On the other hand, China has no reason to complain because the collection of her works here is mainly confined to specimens of those branches of art in which Japan has not attempted to rival her—viz., carvings in hard stones and monochrome porcelain. In such works she is alone and unapproachable, and no one can view the fine series of Chinese vases on the brackets round the walls with their inimitable force of colour, whether turquoise-blue, apple-green, imperial yellow, *sang de bœuf*, or *sang de dragon*, and the case of fine specimens of carving in jade and mocha-stone and carnelian and crystal, from the collections of Mr. Michael, Mr. Cope, and others, without appreciating and even sharing the veneration of Japan for what Mr. Dillon calls her "classic land," the source to her of both art and philosophy. The contemplation of these works also suggests at least one reason why the Japanese have not attempted to rival their artistic ancestors in such things—viz., that the attempt was hopeless. With regard to monochrome porcelain, it may also be safely said that the Japanese have never had the colours that were necessary. Clever as the colouring of Japanese porcelain often is, its success is rather due to consummate art of harmony and contrast than to the remarkable excellence of the hues at their disposal. These are neither many, pure, nor brilliant, and vases covered with one or other of them would be anything but satisfactory to the eye.

Not, however, in monochrome porcelain only, but in porcelain of all kinds, Japan is comparatively unsuccessful and China inimitable. The true ceramic triumphs of Japan are in faïence, of which there are some fine specimens here, particularly a vase in Ota ware, lent by the Japanese Ambassador, with a hawk and blossoms modelled in full relief. But the *forte* of the exhibition is intentionally not ceramic, and it is in the drawings that the best opportunity is given for studying Chinese and Japanese art together. The result of the comparison is not favourable to the former. The Japanese seem to improve in proportion to the degree in which they escape from the influence of their "Old Masters" to that of nature. We may view with wonder such compositions as *The Death of Buddha*; but we turn with relief to pictures of peacocks and fish.

It is not with the past but with the present and future of Japanese art that we are most concerned: not with the bygone influence of extinct religions, but with the probable effect of intercourse with Western nations and the influx of Western ideas. Will they act as a destroyer to the art of Japan as they have to the art of the other Oriental nations? If not, it will be saved, not by cleaving to its ancient traditions, and copying its old works for the European market, but by that constant study of nature which has already rescued it from the octopus of Chinese convention. Everything may be hoped from a nation which can produce such works as the peacocks of To-sen, or the carp of Sho-seki.

But even more is, perhaps, to be hoped from a people which exercises its artistic faculty in the decoration of the most ordinary articles of everyday use, or even play; whose children's balls are "things of beauty;" whose little boxes and pouches are covered with delicate and beautiful studies of nature; and whose buttons or toggles used to hang these boxes and pouches from their belts are little less than miracles of design and execution.

There was probably never so great a wealth of artistic invention gathered together in so small a space as in the few small cases of netsukés and other small Japanese carvings in ivory and wood lent by Mr. Beck, Sir Trevor Lawrence, Mr. Rhode Dawkins, Mr. Seymour Haden, and others. To peer through one of these little glass-cases is like taking a glimpse of fairyland, every piece is so minute and elfish. But they are too human for this—rather like relics dug from the graves of an extinct race of dwarfs, or the masterpieces of a family of inspired children. They are not "high art," it is true, and it would be difficult for the most blind worshipper of "Japs" to contend that they embody a fine ideal of beauty; but they are so full of whimsical drollery, so cleverly designed and so cunningly wrought, so charged with knowledge and love of nature human and animal, that it is impossible to resist their fascination. One of the strangest faculties of the Japanese carver of these trifles is his power to make the most outlandish or simple subject interesting. Many of them are from tales of Chinese mythology; others from Japanese and Chinese fairy tales; others animals simply, or scenes from everyday life; some are freaks of a childish fancy, but they are all delightful. Not equally so, perhaps, to us who care nothing for Kaminari San, the thunder god, or Shôti, the great Chinese slayer of demons; but still delightful all from the strength of their conception and the spirit of their execution, which make them real even to us. Still more charming are the fanciful ones—as Sir Trevor Lawrence's "Two men, playing *goban*, inside a peach"—and most charming of all are the animals: the mice, the monkeys, and the frogs. Here there is nothing between the Japanese and the European: but what European could carve a monkey like that of Mr. Rhode Dawkins?

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For a country in which art is not indigenous there was surely never any in which it took so kindly to the soil. China and Corea, from which Japan appears to have derived not only pottery but painting, were not sources of inspiration from which anything very human or natural was likely to be derived. If, with these nations for their principal masters, the Japanese have been able to develop for themselves an art so original in spirit, so living and real, so thoroughly national, and yet so full of love for human and animal nature as to make it an object not only of admiration but affection among people so cut off from them by space, by religion and customs as the European nations, we can only wonder what might have been the result if their classic land had been Greece instead of China.

Cosmo Monkhouse.

ART SALES.

Since we last wrote several sales of some interest to the public—though none, indeed, of quite the highest class—have taken place at Messrs. Christie, Manson and Woods'. At an auction of engravings, including mezzotints by McArdell, the Watsons, J. Raphael Smith, and Dickenson, the prices fetched by these mezzotints was such as to indicate that their character was not equal to that of those prints which most frequently appear in the King Street auction-room. The sale of the prints belonging to Mr. Lewis, the engraver, appeared to show that the value of modern engraved work is anything but increasing. It had, indeed, before been known that the once costly engravings after Sir Edwin Landseer were no longer within the favour even of the large public which occupies itself chiefly with modern work. The prices chronicled by the *Times* are hardly worth further record.

Several Dutch and other pictures from various private collections, including that of the Rev. J. J. Holroyd, of Whitehall, near Colchester, and the late Mrs. Maddy, have since been dispersed. A Weenix, a grand sea-port with a ruined temple, shipping, and animals, signed and dated, sold for 147*l.*; and an *Interior of a Kitchen*, with peasants and utensils, by Teniers—signed by that artist—realised 393*l.* 15*s.* Mr. Marks's collection of objects of art, including porcelain, fetched perhaps fair prices. An old Dresden dessert service with green-and-white borders, painted with pastoral figures and animals, and consisting of no less than eighty-five pieces, realised 155*l.*; a Louis Seize clock fetched 21*l.*; a tankard, with silver-gilt mountings, 31*l.*; a large tankard, carved with friezes of classical figures in high relief, silver-gilt foot and cover, the handle bearing the figure of a child, 70*l.*; a casket, formed of slabs of agate, mounted with gold, chased, 25*l.*; a Dresden china ewer and dish with flowers in relief and painted with insects and flowers, 11*l.* 11*s.*; a group of four children, 18*l.*; a set of four figures, the Seasons, 28*l.*; a gros-bleu sucrier, with medallions of children, 17*l.*; a silver-gilt casket chased with figures, 20*l.* The *Times* says that a series of twenty-seven sketches, in Indian ink, of blue-and-white vases in the collection of Sir Henry Thompson, drawn by Mr. J. M. Whistler, sold for 16*l.* 5*s.* 6*d.*; while twenty-nine others, in a folio, drawn by the same artist, sold for 1*l.* 1*s.* Altogether the sale of Mr. Marks's collection of objects of art and varieties realised 2,465*l.*

NOTES ON ART AND ARCHAEOLOGY.

Mr. Alfred Brothers, F.R.A.S., well known in the photographic world, has issued a handsome volume containing a series of autotype views representing *Manchester as It is*. Mr. James Croston, F.S.A., supplies all that is needful by way of introduction and description, and the work altogether forms a very creditable picture of the more notable features of the architectural appearance of the cotton metropolis. The edition was limited to 250 copies, all of which were subscribed for before publication.

The exhibition of the Manchester Academy of Fine Arts opened on Tuesday last. A notable feature of the "Manchester School" is its fondness for landscape art. This is, no doubt, the natural craving after the beauty of external nature, felt perhaps in its highest intensity by those whose lot has been cast in the midst of great cities. This, if the prevailing, is not of course the exclusive feature of the exhibition. There are some fine portraits by Mr. W. Percy and Mr. W. H. Johnston, paintings by Mr. J. D. Watson, of which the themes are not perhaps always worth the care bestowed upon them, and some very characteristic works by Mr. Joseph Knight. Mr. J. H. E. Partington, Mr. Wm. Hull, Mr. J. Houghton Hague, and Mr. Bright Morris, are all well represented.

An exhibition of the drawings of the late H. Dawson will be opened at the Fine Art Society's galleries, 148 New Bond Street, on March 3. It will consist of some two hundred sketches and drawings which have never been previously on view. The proceeds of the exhibition, which will only remain open until Easter, will be devoted to the Artists' Benevolent Fund.

A series of remarkable sketches of river and mountain scenery by Mr. P. G. Hamerton will shortly be published by the Autotype Company as enlarged reproductions.

M. Guillaume, whose appointment as Director-General of Fine Arts in France gave a short time ago such universal satisfaction in artistic circles, has, to the regret of all concerned, sent in his resignation. His office will not, it is stated, be filled up at once, as M. Turquet, the new Under-Secretary of State, is charged especially with the service of the Fine Arts.

The exhibitions of the Cercle Artistique et Littéraire (Rue Saint-Armand) and the Cercle de l'Union Artistique (Place Vendôme) are both open this month, and make, it is said, a good show. Among the works that excite most attention at the first-mentioned exhibition is a nude Diana surprised by Love, a study which a French critic admits "trouble un peu au premier abord" by its "sincérité de formes," but which is nevertheless "so fresh and charming that it lights up the whole room."

M. Paul Baudry has just published two remarkable designs for the new 100-franc bank-notes which are to be issued in France. These designs, according to the *Chronique des Arts*, are more elegant and artistic than anything that has ever yet been accomplished in the shape of paper money. The designs are different for the face and the reverse of the note, and if only they can be engraved well in a reduced size are likely to have an excellent effect.

A life-size statue of a young woman, clothed in a long robe, has lately been discovered near Porto d'Anzio. It is thought to represent a priestess of one of the temples of Actium.

As if there were not already enough national statues in Paris to be honoured or dishonoured according to the form of Government that happens to prevail, the Municipal Council of Paris, on the motion of the new Prefect of the Seine, propose to open a competition for a great statue of the Republic, to be erected on the Place du Château d'Eau, instead of the fountain which is now there, the Place henceforth to take the name of the Place de la République. A statue of Voltaire is also to be erected. Truly Paris, if she goes on at the present rate, is likely in time to have a population of statues equalling that of ancient Rome.

The veteran German artist, Adolf Menzel, whose remarkable picture called the *Cyclops' Workshop*, representing the forging of a great iron cylinder, attracted considerable attention a few years ago, and was noticed by us at the time of its exhibition (see Academy, April 3, 1875), has again produced a noteworthy work, though of a totally different character from his last. His new picture, which is now being exhibited in a private gallery in Berlin, is entitled *The Ball Supper*, and represents a crowd of fashionable ladies and gentlemen in magnificent costumes and uniforms, grouped around a supper buffet erected in a long gallery leading from the ball-room, and all occupied in the laudable endeavour to procure something to eat and drink. The variety and character which this scene reveals is very humorously displayed. Most of the groups are concerned only with the situation of the moment, and the difficulties in the way of obtaining what they desire; others profit by the occasion for a little quiet talk or flirtation, and various little satirical touches are added here and there. But what gives the picture its chief artistic interest is exactly the same quality that made the *Cyclops' Workshop* remarkable—namely, the curious light in which the scene is set. A myriad of wax candles disposed in a large chandelier overhead and in groups against the wall send forth in *The Ball Supper* waves of light that really appear like an actual illumination, and fall with astonishing effect on the naked shoulders and shimmering satin dresses of the ladies. The effect, it is said, is immensely enhanced if the picture be seen in a darkened room with a strong light thrown upon it. The picture, indeed, has evidently been painted with the view of studying this peculiar mode of lighting; but beside this difficult problem, which some will consider satisfactorily solved and others will deem incorrectly treated, *The Ball Supper* has an interest from an historical point of view, for, like Frith's pictures of similar scenes, it is likely to be exceedingly valuable in future ages as revealing so much of the character, manners, and costumes of the nineteenth century.

The *Chronique des Arts*, joining in the alarm which, as we stated last week, was sounded by M. Georges Berger in the *Journal des Débats* respecting Paul Baudry's paintings in the French Opera House, calls loudly for the employment of the electric light, which it considers the only remedy capable of immediate application. M. Gonse suggests that, as soon as the paintings are secured in this way from rapid deterioration, copies of them should at once be executed by means of *photogravure* for the decoration of the theatre, and the paintings themselves removed either to the Tuileries, if that palace should be rebuilt as a museum, or to the new Hôtel de Ville, where they would have a magnificent effect, and could be seen by daylight as well as by night. Meanwhile it is something gained that, pending a decision on this question, the Minister of Public Instruction has commissioned the execution of a series of engravings from these paintings at the expense of the State.

The *Gazette des Beaux-Arts* opens with an account of Dr. Schliemann's researches at Mycenae written by M. F. Lenormant, who three years ago gave a similar account of the discoveries at Hissarlik. M. Charles Yriarte continues his study of "The Arts at the Court of the Malatesta in the Fifteenth Century," treating especially of architecture and the works of Leon Battista Alberti. M. Havard gives us his opinion respecting the second of the two portraits which he claims for Rembrandt from the Van Loon collection now in the possession of the Baron Gustave de Rothschild. This portrait represents the wife of Martin Day, and is a pendant to the one before given of Martin Day himself. Both are etched for the *Gazette* by Léopold Flameng, but not in that artist's very best manner. Perhaps this is why they fail to impress us with the conviction that they are by Rembrandt. A suggestive article on "The Anatomy of Ugliness," by Champfleury, is illustrated by some of Leonardo da Vinci's curious studies of deformities. Leonardo

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had, in truth, a perfect passion for ugliness, and studied it, as is seen in many of his drawings, in a sort of philosophical spirit as if he were searching how far it could be carried, or trying to arrive at the ideal of ugliness as well as the ideal of beauty. Some notes on the little-known French master Le Valentin; a first article on the Hermitage at St. Petersburg, by Le Comte Clément de Ris; and a concluding article on Diana of Poitiers and her taste in art, by M. Anatole de Montaiglon, complete the number.

A colossal statue of Prince Bismarck will be unveiled at Cologne on April 1, and a monument to the composer Spohr is about to be erected at Cassel.

Fritz Schafer, the successful sculptor in the Lessing Memorial competition recently held at Hamburg, has now finished his model in full size. It differs somewhat from the first conception, but is praised as superior to that in vigour and in idea.

Messrs. Christie and Manson's sales for the coming week include: — Pictures, engravings, drawings, miniatures, and sculpture from 12 Upper Brook Street, February 26, and plate, jewels, gems, decorative furniture, &c., from 12 Upper Brook Street, February 27 and 28; and the collection of modern pictures and drawings of the British and Foreign Schools formed by James S. Virtue, Esq., of Oaklands Park.

The Fine Art Society have sent us the illustrated edition of Mr. Ruskin's *Notes* on his drawings by Turner, which he exhibited last spring at the shop of the society in Bond Street. Not to speak for the moment of the illustrations on account of which the present issue of the catalogue is made, the edition of the *Notes* is the most complete that has been issued at all, for it contains Mr. Ruskin's first contribution to our knowledge of the exhibition, such notes as he added after his recovery from illness, Mr. W. Kingsley's notes, and some pertinent remarks by Mr. Huish, the managing director of the society at whose shop the exhibition took place. It is exceedingly convenient to have all these notes within the covers of a single volume. The volume, too, it must be said, is such as the *bibliophile* has a right to love. It is agreeably bound in the Roxburghe style, it is excellently printed by the Chiswick Press, and the "rivulet" of text "meanders"—in the words of Sheridan—in a wide meadow of margin of the roughest, thickest, and best of hand-made paper. Eminently worthy of such adornment and of so luxurious a setting are both the literary contribution of Mr. Ruskin and the illustrations which reproduce many or even most of the noblest designs which he was enabled to lend to last year's memorable show. The process adopted for the reproduction or translation of the drawings has been, we think, under the circumstances a particularly wise one. Mr. Ruskin does not much like etching, but that was perhaps no final reason why etching should not have been used if there had been a fair chance of its employment with success. Only there was no such chance: no competent judge could possibly differ from Mr. Ruskin on the matter of the uselessness of trying to reach by the art of etching the complicated atmospheric effects of the later art of Turner. Common photographs would have been hopelessly wrong. There is no one, as Mr. Huish quite truly reminds us, in the least capable in the present day of executing such delicately and finely-finished and always intelligent line-engraving as was obtainable some forty or fifty years ago. Therefore, it was very wise, as we venture to think, to go back to the very engravings executed then—the engravings of *England and Wales*, the engravings to Rogers, to Finden, to Hakewill—and to apply to these the new and useful process of photogravure. And the precise fashion in which this was done, and the use made of one living engraver who had himself worked under Turner, are stated distinctly in Mr. Huish's remarks. Generally speaking, the reproductions are successful, and they are especially so in conveying, as the kind of etching generally employed in illustration certainly could never do, the supreme delicacy of Turner's own work, the infinite number of planes, so to say, in each composition, and the infinite gradations of colour and tone. Here and there there are comparative failures. The *Bonneville*, indeed—perhaps the noblest early drawing of the collection, the drawing in which Turner is believed to have set down, and with a consummate firmness, his first impression of the Alps — is not a comparative but an absolute failure. In this case we imagine there was no engraving upon which the present photogravure could operate — no work of an engraver by whose triumphant translation it could profit. But most of the reproductions are almost as conspicuously happy as this one is conspicuously bad—see especially the *Richmond*, Yorkshire, the *Bolton*, and the *Dudley*—and we are very fortunate in possessing for a couple of guineas, at the most, such delicate and charming reminders of so many of the loveliest things in Turner's art. Mr. Ruskin's collection, it must be remembered, is altogether unique. It is not the collection of a very wealthy person, who has placed unlimited sums at the disposal of the fashionable dealers to form for him an impressive assemblage. It is the patient and delicate choice of one man of genius among the works of another man of genius. As such it is invaluable, and it must have helped more than Mr. Ruskin can himself be aware in many of Mr. Ruskin's teachings. Finally, let us say that the volume under notice gains additional interest by Mr. Huish's sketch map of England, showing the places of which Turner has left more or less literal or more or less imaginative record. Turner knew all our coasts and much of our inland country; but the marks on the map come thickest in the West Riding of Yorkshire, and in Middlesex and Surrey—that is, between the Wharfe and Kirby Lonsdale, and between London and Hind Head Hill.

MUSIC.

MUSIC PRIMERS.

Instrumentation. By Ebenezer Prout, B.A. (Novello, Ewer & Co.)

Fugue. By James Higgs, Mus. Bac. Oxon. (Novello, Ewer & Co.)

Musical Forms. By Ernst Pauer. (Novello, Ewer & Co.)

The issue of these useful little works is proceeding as rapidly as possible, considering the amount of care and thought necessary to be observed in their compilation. Of the three named above the first demands chief consideration, for a reason sufficiently obvious. It is, unfortunately, not to be denied that England is still backward in the literature of music; and on the subject of instrumentation we really possess no standard work of reference, but are compelled to content ourselves with translations of those written by musicians of France and Germany. It would be idle to pretend that the void has been completely filled by the publication of Mr. Prout's little volume, for this at the best can be considered as but an elementary treatise, especially adapted for teaching purposes. The author seems to have felt the galling restrictions necessarily imposed upon him, and repeatedly does he give utterance to his desire to expatiate on each particular branch of his theme. Is it extravagant to express a hope that at some future time Mr. Prout may be induced to undertake the task, for which he is so eminently well qualified, of giving to the world an extended treatise on the art of instrumentation—a treatise which shall be encyclopaedic in its scope, and in the strict impartiality observed in dealing with the various schools and systems of orchestral writing? Meanwhile we must be thankful for small mercies; and here it may be said that our remarks on Mr. Prout's Primer will bear exclusively on its value as an educational work—in other words, whether it is calculated to afford the student hitherto ignorant of the art of writing for an orchestra as much information, clearly conveyed, as can be comprised in a pamphlet of 144 post-octavo pages. Mr. Prout starts with the assumption that a knowledge of harmony and counterpoint is essential as a preliminary to the study of instrumentation; and this view will meet with the assent of every musician. After an introductory chapter full of sound advice to the learner, the stringed instruments are treated, first individually and then in combination. The illustrations showing what varieties of effect can be obtained exclusively from the strings are admirable, but the author occasionally forgets that he is writing for beginners: as, for example, in the sentence, "Many instances of this will occur to musicians at once." That may be, but the pupil will not derive much aid from such a circumstance. In the next chapter the oboe, bassoon, and horn are considered, in place of the entire family of the wood-wind. The advantages of this plan are not altogether obvious, but we will allow Mr. Prout to be the best judge of the matter. The illustrations are again extracted from the most diverse sources. One of these, showing Handel's use of the bassoon in the Witch of Endor scene in *Saul*, is extremely interesting, from its resemblance to the famous scene of the resuscitation of the nuns in Meyerbeer's *Robert le Diable*. Chapter iv. adds the flute and clarinet, and ends with a series of extracts, in which the "small orchestra" is alone employed. The next two chapters relate to the remaining brass instruments, those of percussion, and the "less frequently used instruments;" among the latter being the harp, organ, contrafagotto, &c. These are dismissed somewhat briefly, possibly from considerations of space. But the author has not yet concluded his labours, and he devotes an entire chapter to the all-important subjects of balance of tone, contrast, and colour in the orchestra. Here will be found many hints likely to prove useful to the student. Twelve illustrations of the chord of C as scored by different composers are given, showing the infinite varieties of tone-colouring which may be gained by altered distribution of the instruments. On the other hand, the examples of badly-scored chords are scarcely likely to be of service, as the principles of orchestration are not more violated therein than are the elementary laws of part-writing. In order to make the work as nearly complete as possible, a lengthy chapter is devoted to the orchestra as used in the accompaniment of vocal music, and another to the orchestration of concertos, both being furnished with copious illustrations. The author concludes

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with a few words of advice to young musicians as to the expediency of repressing undue ambition either in the direction of over-elaboration or of writing difficult passages for the sake of some imaginary effect. Here Mr. Prout indulges in some homely eloquence, and we cannot refrain from quoting his words:—

"Our orchestral performers will take the trouble, if needful, to practise a difficult passage by Beethoven, Brahms, or Wagner, but they will not take the same trouble, unless absolutely compelled to do so, with a symphony by Smith or Jones; and in any case they will play it not *con amore*, but probably with an accompaniment of curses not loud but deep. Anyone who has had much intercourse with orchestral players will know the truth of this."

Further on he treats of the importance of interesting the performers:—

"If the second oboe, for instance, or the second clarinet has now and then in the course of the piece a passage in which his instrument comes for a moment into prominence, and he feels that he, too, is of importance to the general effect, he will blow away contentedly at whole pages of holding notes and accompaniments."

All of which tends to the conclusion that there is a great deal of human nature in orchestral players—a fact of which it is by no means injudicious to remind inexperienced composers. Again, the injunctions to the student to take the scores of the older composers as models are salutary; but it is somewhat surprising to find a musician of known liberal opinions asserting that "it is an open question whether, with all our modern fullness and richness, the science of instrumentation has made much real progress since the scores of *Figaro*, *Fidelio*, and *Les Deux Journées* were written." Surely it is the novel use of the orchestra which constitutes one essential point in the individuality of prominent living composers—a fact allowed even by those who deny their inventiveness, and who blame them for extravagance and the abandonment of established forms. At any rate, here is a subject open to discussion; and we mention it as we have mentioned a very few other points on which unanimity of opinion cannot be expected. For the rest there cannot be the shadow of a doubt as to the practical utility of the Primer; and although, as the author repeatedly admits, it is impossible to learn instrumentation exclusively from a book, yet, as an introduction to the art, Mr. Prout's treatise may be safely and heartily recommended to the consideration of preceptors and students.

Equally admirable, though in a different way, is Mr. Higgs's essay on *Fugue*. Here is a subject which every musician is presumed to have mastered, and on which writers innumerable have discoursed, it might be thought, to the point of exhaustion. And yet on such an apparently simple matter as the answer in a tonal fugue considerable confusion of ideas exists, as we were made aware at a recent meeting of the Musical Association. On this branch of the art the work of Mr. Higgs will prove invaluable. His chapter on "Answer" shows the result of special study, and it may be said without hesitation that even experienced musicians may derive benefit from the perusal of a dissertation as exhaustive as it is luminous. No less than fifty-three examples are given, embracing every variety of fugal subject, and in each case the reasoning employed to prove the necessity of a real or tonal answer, as the case may be, is masterly in the extreme. Nor are the subsequent chapters on "Countersubject," "Episode," and "Stretto," less admirable, though here the author, so to speak, quits the field of doubt or controversy. Lastly, in the section headed "Construction of Fugue as a whole," six fugues by Bach and Kirnberger are given *in extenso* in open score, and then analysed critically by the aid of ingeniously-devised charts, showing at a glance the construction of each fugue from the primal announcement of the subject to the final *stretto*. In default of an elaborate commentary on the several component parts of Mr. Higgs's volume we cannot but commend it in the strongest terms, as an exceedingly valuable addition to the literature of the subject.

In view of the principle adopted at the outset, we consider Herr Pauer's work from the standpoint of practical utility, and find it sadly wanting. In a treatise on the standard forms recognised in musical composition it is but natural to look for a clear and definite exposition of the symphony or sonata, the concerto, the oratorio, the opera, and so forth. Other divisions of these Primers deal with the rudimentary knowledge necessary to be acquired by the student in the art, and here is an opportunity for dealing with each available field of labour as an organic whole. Unfortunately, Herr Pauer utterly fails to arrange his materials effectively, and his volume of 180 pages contains the minimum of genuine information with the maximum of verbosity. We find, for example, that the subject of Concerto is dismissed with two pages of matter; while Oratorio has a page and a-half, Symphony only a page, Overture a page and a-half, Opera seven pages, and Sonata (exceptionally favoured) seventeen pages. A large amount of space is taken up with matter of the least practical value to young musicians, though possibly of interest to those who possess a liking for antiquarian lore. But the greatest defect in the book is the want of system. Herr Pauer is an excellent musician; but the art of placing his ideas in a clear and straightforward manner before his readers he does not possess. Each paragraph in this Primer may contain some amount of information, though in too many instances obscurely worded; but the result of the entire work is a mass of inchoate material calculated to perplex rather than instruct. It is painful to be compelled thus to condemn a treatise which doubtless occupied much time and thought in its compilation; nevertheless, it is impossible to bestow a more favourable judgment on such a work when intended for educational purposes. Henry F. Frost.

The concert given by Mr. Dannreuther at Orme Square on the 13th inst. was rendered specially interesting by the production of a new quartett for piano and strings by Mr. Hubert Parry. We have had occasion to speak in laudatory terms of Mr. Parry's compositions ere this, but in the opinion of those who heard the new quartett the composer has here surpassed his previous efforts. The work is in A flat, and consists of the ordinary four movements, each conforming for the most part to the standard principles of construction as observed by the great masters. True in the opening movement (*lento, allegro*) the first part ends in C instead of E flat, the usual repeat is eschewed, and the *lento* returns at the close. But these are points of variance allowable to the composer for his own purposes. The next movement, a *presto* in F minor, is brilliant, and the alternative section of considerable individuality. The close of the movement resembles that of the *scherzo* in Brahms's F minor quintett. The third portion of the work, an *andante* in D flat, is a veritable gem. A stream of melody, now tender now passionate, pervades the music from the first bar to the last. The finale, *allegro*, is lengthy and elaborate, and works up to a splendid and most effective climax. One of the chief characteristics of Mr. Hubert Parry's music is continuity. He avoids cadences, and the several portions of each movement blend into each other almost imperceptibly. Another point worthy of note is his skill in thematic development. In this as well as in certain turns of expression he reminds us somewhat of Brahms. His work is intellectual rather than sentimental, and as it is the obvious product of a highly-cultured organisation, so it appeals exclusively to those of eclectic taste. The quartett in A flat is a noble addition to the restricted repertory of English classical music; and as a representative work it should be allowed a hearing in presence of a larger audience than that of Thursday week. The executants were Mr. Dannreuther, Herr Kummer, Herr Carl Jung, and M. Lasserre. This was the last concert of the present series; but they will be resumed in November next.

Mr. Carl Rosa has now fulfilled all the pledges made at the outset of his brief season at Her Majesty's Theatre. The performance of *Les Huguenots* on Wednesday week was by no means one of uniform excellence. Some of the principal performers acquitted themselves as well as or better than might have been expected, especially Mdme. Vanzini as Valentine, Mr. Maas as Raoul, and Miss Georgina Burns as Marguerite. But the *ensemble* left much to be desired—a rare circumstance with Mr. Carl Rosa. The orchestra was faulty at times, and the chorus was unsteady throughout the opera, or rather throughout that portion which was actually performed, for the last act was entirely omitted. In order to give consistency to the climax, Raoul, instead of leaping from the window, fell at the feet of Valentine, slain by shots from the mob outside. This is rather an ingenious solution of the dramatic difficulty; but it does not condone the disrespect offered to Meyerbeer's score.—Wallace's *Maritana* contains some pleasing music; but it is a tiresome opera to listen to when the conductor is one who has faith in *encores*. On Monday the demands for a *bis* were incessant, and Mr. Carl Rosa granted them all with apparent eagerness. The performance was highly commendable in every respect, Wallace's facile strains being mere child's play to all concerned. Miss Georgina Burns, as the gipsy, strengthened the favourable impression already conceived of her abilities. Her method as a singer is beyond reproach. She executes *sostenuto* or florid passages with equal ease and with undeviating correctness of intonation. Pure vocalisation is in danger of becoming a lost art, and the few who still possess its secrets merit cordial recognition.

There were no novelties at the Popular Concert of Saturday last, but on Monday Spohr's pianoforte trio in E minor (Op. 119) was given for the first time. This is the earliest of his three trios, and was composed in 1840. It abounds with melody of the type we are accustomed to consider as characteristic of Spohr. The movement which pleased most on Monday was the *scherzo*, which contains much graceful writing for the piano,

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deliciously played by Mdlle. Marie Krebs. The same pianist gave three of Domenico Scarlatti's multitudinous sonatas, and in response to an *encore* the Italian composer's celebrated "Cats' Fugue." The other concerted works were Schubert's quartett in D minor, and Beethoven's sonata in G (Op. 30, No. 3), for piano and violin. Songs by Buononcini and Jensen were contributed by Mr. Thorndike in place of Mr. W. H. Cummings, for whom an apology was circulated on the ground of illness.

The Crystal Palace Concert of the 15th inst. may be dismissed with very few lines. The programme was commendably brief, and its principal items—namely, Schubert's ninth symphony in C, Sterndale Bennett's pianoforte concerto in F minor, and Weber's overture to *Oberon*—are too well known to need comment. Mdme. Arabella Goddard played the concerto, and the vocalists were Mrs. Osgood and Mr. Shakespeare. The concert ended with three bright and tastefully-scored Slavonian Dances by Anton Dvorák—a composer entirely unknown hitherto in this country. From the announcements made in the analytical programme, we gather that the remainder of the season will present as much of interest as may reasonably be expected at these concerts. Among the works to be performed are Mr. C. V. Stanford's prize symphony, a new overture by Mr. Hubert Parry, a concerto by M. Saint-Saëns, Goetz's symphony in F, and a festival overture by Herr Reinecke.

If it is impossible to speak in terms of unqualified approval of Mdme. Viard-Louis's concert on Tuesday, the fault must be laid to the charge of those who arranged the programme. In some respects the concert was the best of the present series. The performance of Beethoven's Pastoral Symphony was simply superb; if the strings were too weighty in the earlier portions of the work, the effect in the storm movement was most impressive. Mendelssohn's violin concerto played by Herr Joachim was, of course, a triumph; but this was in part due to the finished rendering of the accompaniments. In Cherubini's overture to *Anacreon*, and in Mr. Weist Hill's Gavotte for strings, the orchestra also attained a degree of excellence approaching perfection. Mozart's pianoforte concerto in D minor, with Prof. Macfarren's cadenzas, was repeated "by general desire," with Mdme. Viard-Louis at the pianoforte. Miss Emma Beasley, formerly a student at the Royal Academy of Music, sang very artistically Weber's *scena* "Softly sighs" from *Der Freischütz* and one of Schubert's Lieder. Miss Beasley's voice is of sufficient power, and her training has evidently been in the right direction, the command of the voice in *sostenuto* passages being especially admirable. It was much to the disadvantage of Baron Bódog Orczy that the Hungarian ballet music from his opera *The Renegade* should be placed near the close of a performance lasting more than three hours. Perchance, under more favourable circumstances that which seemed the most hideous cacophony, without form and void, might assume fair proportions and appeal with less distracting effect to the ear. Criticism on Mr. Francis Davenport's overture, *Twelfth Night*, which served literally to play the audience out, must in justice be reserved until another occasion. Such a programme as that of Tuesday evening is a grievous artistic mistake. When no interval is allowed, a concert of instrumental music should not exceed two hours in length.

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LITERATURE.

Le Gouvernement de M. Thiers, 8 *Février*, 1871—24 *Mai*, 1873. Par Jules Simon. (Paris: Calmann Lévy.)

The Government of M. Thiers, February 8, 1871—*May* 24, 1873. From the French of Jules Simon. (Sampson Low & Co.)

M. Jules Simon has played a leading part in the political events of the last eight years, first as a member of the Government of National Defence, secondly as a Minister of M. Thiers, and lastly as a Minister of Marshal MacMahon. He has undertaken to narrate the various phases of the foundation of the Republic, of which he can say "Quorum pars magna fui." He has already in his *Souvenirs du 4 Septembre* treated of the fall of the Second Empire and the Government of National Defence. He now devotes two volumes to the Government of M. Thiers.

It must not be supposed, however, that we are here presented with "Memoirs," in which the author's personality counts for much, and in which unpublished and novel facts abound. Such an idea would but lead to disappointment. M. Jules Simon has been very discreet, I might almost say too discreet. He has only introduced his own personality in strict proportion to the part which he played: not only does he commit no indiscretion, but he confines himself almost wholly to facts known to everybody, contenting himself with adding merely the explanations and confirmations of a well-informed witness.

The work opens with what is perhaps the most creditable episode in M. Jules Simon's political career—that in which he gained his greatest success, thanks to the combination of tact and tenacity which constitutes the basis of his character: his struggle with M. Gambetta at Bordeaux. He has told the tale without exaggeration, and—what was more difficult—without showing the least animosity against his opponent. M. Gambetta had promulgated a decree for the elections of February 1871 which rendered all official candidates, senators, and high functionaries of the Empire *ipso facto* ineligible. The Paris Government wished the elections to be free. M. Jules Simon was alone at Bordeaux to secure the fulfilment of the wish of his colleagues, and all the authorities were devoted to M. Gambetta. He had at once to bring from Paris other members of the Government to outvote M. Gambetta, to lull the suspicions of the latter, and to take measures for opposing by force any attempt at resistance on his part. M. Jules Simon was not found wanting, and he tells the story of those stirring days with a simplicity which precludes mistrust.

The picture of the Bordeaux Assembly is executed by a master's hand. M. Simon analyses with great acuteness the reasons for the growth of the Bonapartist party, and those which ranged the most honest and intelligent members of the Right Centre on the side of the Republic:—

"Ils comprirent bien vite," he says of the latter, "que ni les légitimistes ni les bonapartistes n'accéderaient à la forme constitutionnelle, qu'elle n'aurait de majorité ni dans le Parlement ni dans le Peuple; qu'elle était, par sa nature et par le tempérament de ses défenseurs, dans l'heureuse impuissance de recourir à la force; que la réapparition sur la scène politique du parti légitimiste n'était qu'un incident sans durée et sans portée; que la seule monarchie possible était celle dont ils ne voulaient à aucun prix; celle qui, débarrassée de tout scrupule, faisait ouvertement appel aux intérêts et à la force. La République leur inspirait des défiances, qui, chez quelques-uns, allaient jusqu'à l'aversion. Mais, persuadés qu'il n'y avait à choisir qu'entre elle et l'Empire, et que l'Empire ne se concilierait jamais ni avec les principes du droit et de la justice, ni avec la liberté, ils ne désespéraient pas de faire une République conservatrice et libérale."

As for the Bonapartist party:—

"Il se fit d'abord tolérer par les monarchistes, comme un utile auxiliaire dans leurs combats incessants contre la République et les Républicains; puis il devint un appoint nécessaire, portant la victoire du côté où il penchait; puis il profita des campagnes étourdies des orléanistes et des légitimistes, qui semblèrent courir au devant de la défaite; et finalement il resta le principal directeur des manœuvres de la droite et leur bénéficiaire éventuel."

The history of the Commune is set forth with the same calmness of tone, the same impartiality of judgment. While rendering justice to the courage with which the Right of the Assembly never despaired for a moment of the victory of the law, he admits that it contributed to envenom the struggle and to render all conciliation impossible by the violence of its attitude even toward those who wished to avoid bloodshed, while it had also driven the people of Paris into insurrection by the too open profession of its monarchical aspirations. At the same time he is far from deluding himself as to the incapacity of the Commune, not only to create, but even to conceive. Great illusions have been entertained on this subject in foreign countries, especially in England, where Mr. Harrison, in a very remarkable series of articles in the *Fortnightly Review*, while condemning the crimes of the insurrection, believed that he could yet trace in it a thoughtful effort to realise high political and social ideals. To pass over the part played by sheer insanity—what has been called *la folie obsidionale* and alcoholic insanity—in the Revolution of March 18, the Commune was a medley of the most discordant passions and the most contradictory political dreams. Beside the honest and narrow Jacobins, like Delescluze, there were intelligent Socialists like Varlin, Malon, Theisz; Bohemian adventurers; and, finally, scoundrels pure and simple. When combined into a Government, such men afforded a spectacle of the most grotesque anarchy, which has no parallel save among the Anabaptists of Münster. They were united only by one point of resemblance: their ignorance, their self-delusions, their incapacity to form a clear conception and to act in a rational way. Vermorel himself is a witness:—

"L'idée communale était bonne [?]; mais nous n'avions pour la servir que des imbéciles, des fripons, ou des traitres; instruments vils ou ridicules. Point de caractère; aucune bonne foi, rien que des personnalités grotesques ou monstrueuses."

M. Jules Simon, without a minute investigation of their proceedings, has passed a fair judgment upon them; and he has taken special pains to clear the Government of M. Thiers of the accusations which have been often brought against it, especially by the Conservatives, of having allowed the formation of the insurrection; of having acted unwisely on March 18; of not having profited by the first few days to return to Paris; of having in May, after the capture of Paris, brought up the troops too slowly, and thus given time for the burning of the public buildings and the massacre of the hostages. It is always difficult, after the event, to hazard an opinion as to what was possible or impossible; but it seems to us that M. Simon is right on almost all these points. There was no military force in Paris in the month of March capable of resisting the insurrection; the troops which had just been beaten were anxious to avoid civil war, and they had no confidence left in their generals. The only means of rendering the insurrection abortive would have been to negotiate with the members of the Central Committee. And was this possible? No account has been taken of the difficulty of recapturing the guns of Montmartre and the time that would have been required, or of the universal disorganisation of every branch of the service. M. Thiers' only mistake perhaps was that he attempted the impossible. But he immediately saw the real state of things; and we must give him due praise for so making his combinations as to attain his end slowly but surely—for leaving nothing to the chapter of accidents. It is possible that he might have advanced more quickly; but it is also possible that in advancing too quickly he might have compromised the best interests of France.

M. Jules Simon's second volume contains a very skilful analysis of the principal laws voted by the National Assembly, an account of the various circumstances attending the liberation of the territory, and, finally, an account of the fall of M. Thiers on May 24, 1873. It is strange that in dealing with the first point M. Simon has not laid more stress on his work as Minister of Public Instruction. In his explanation of the law on the Higher Council of Public Instruction, and in showing how that body became an instrument of reaction, he has not been frank enough in crying *peccavi* for the part which he took in the law by which it was organised. On the other hand, he says nothing of his attempt to reform secondary education—an excellent attempt, too soon abandoned, but certain at some future day to be resumed. If the truth must be told, we fear that M. Simon attributed only a secondary importance to questions of education, and that even when he was at the head of that Department questions of general policy held the

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foremost rank in his regard. The delicate affair of the liberation of the territory, in which M. Thiers won such great glory, is treated clearly by M. Jules Simon, but he tells us nothing that is new. It is matter of notoriety that M. Thiers himself wrote a detailed history of this all-important episode in his life. M. Jules Simon did not wish to deal fully with this subject, on which no one could pretend to compete with M. Thiers. Finally, the account of May 24 is principally interesting from the total absence of any new and unpublished detail. It will be seen that there is no occasion for looking below the surface, and that the public was perfectly acquainted all along with the real course of events. The only interesting point is the force with which M. Jules Simon brings into relief the long premeditation of May 24, 1873. The election of M. Barodet in Paris certainly precipitated matters, and contributed to ensure the defeat of M. Thiers; but the Right had long been resolved to strike the blow, and had prepared it beforehand in all its details.

What constitutes the main interest of M. Simon's book is the place occupied in it by M. Thiers. M. Simon, doubtless to avoid wounding susceptibilities, has abstained from analysing the character of the statesmen who took part in the events related. He criticises them all with a leniency which is too universal to be genuine. But the figure of M. Thiers stands out from this colourless background of good-natured commonplace. M. Thiers had a great affection for M. Jules Simon; he appreciated his wit, his spirit, his suppleness, his skill in turning difficulties to conquer them; the two brilliant talkers — a rare circumstance — loved to talk to one another, and both, moreover, worked with one heart and soul at the same patriotic task. M. Jules Simon was keenly alive to the noble aspects of M. Thiers' nature; nowhere better than in his book can one appreciate the courage, the energy, the perseverance with which M. Thiers devoted himself to the toils of government. Many even in the Republican party have believed that M. Thiers was liable to occasional hesitation, that he halted between two opinions, that he wished to make use of the Left and Right alternately, fully prepared to abandon either party when the moment came. But we can see in M. Simon's book M. Thiers' perfect unity of action; how, having received the Republic, he made it his sole object to secure its working by using the jarring and intractable elements which he found ready to his hand, convinced that the Republic would profit by the experiences of men only a minority of whom were Republicans, but that it would only live by patience and wisdom. "The government will remain with the more prudent," he said repeatedly. It is surprising, as one reads M. Jules Simon, to trace the prudence with which M. Thiers managed to remain in power, and to avoid crises for the country; with what clearness of vision he predicted the future, and warned the various parties of the faults they might commit; with what dignity he retired from office when it ceased to be for his country's good that he should retain it. M. Jules Simon draws a lively portrait of the indefatigable activity and inexhaustible good-humour of the President. We cannot do better than quote it:—

"Le Président employait bien sa matinée; il recevait les directeurs des finances, des généraux, des intendants, quelques hommes en qui il avait une confiance particulière, comme le général Valazé, l'amiral Krantz; il aimait à savoir les affaires des ministres un peu avant les ministres, ce qui n'était pas toujours du goût de ceux-ci. Il voyait aussi des gens de police, au grand désespoir de ses amis, qui trouvaient cela au dessous de lui. Il en riait. 'C'est avec ces coquins-là qu'on tire les honnêtes gens d'affaire.' Toutes les dépêches passaient sous ses yeux. Il voulait savoir, minute par minute, l'état de la France, celui de l'Europe, toutes nos relations avec le chancelier de l'Empire, et avec le moindre général des corps d'occupation. Tant que M. Jules Favre fut ministre des affaires étrangères, il le logea chez lui, pour avoir plus vite les nouvelles sous la main. Il avait tous les jours des conférences avec le ministre de l'Intérieur, le ministre des Finances. Il faisait venir le gouverneur de la Banque, les grands financiers. Il s'occupait minutieusement de tous les détails de l'administration de la guerre, armement, équipement, logement, nourriture. L'armée de Paris ne faisait pas un mouvement sans ses ordres. On le voyait tous les jours aux avant-postes. Il s'inquiétait des tarifs des douanes; c'était une des ses grandes passions. . . .

"Il suffisait à tout, grâce à la force de sa volonté, et à l'extrême lucidité de son esprit. Il semblait être toujours tout entier à l'affaire présente, et à la personne présente. Bien des gens qui ne font pas la vingtième partie de sa besogne prennent des airs affairés qu'on ne lui voyait jamais. Il n'était pas seulement maître de son esprit, mais de son humeur. Non qu'il parvînt à se contenir quand on l'irritait ou qu'il se donnât beaucoup de peine pour cela. Si on le blessait, ou même si on l'ennuyait, il le laissait voir sans trop se gêner. Mais il n'était pas de tempérament mélancolique. Il avait des accès de gaieté pendant les plus grandes crises. Il saisissait au passage un mot heureux ou plaisant. Même une plaisanterie un peu grivoise ne l'effrayait pas. Une surface toujours mobile, avec un fond sérieux et persistant. Il n'aurait pas pu suffire à ce travail écrasant, sans cette gaieté native, qui revenait sans effort, et qui le remettait en paix et en verve."

M. Jules Simon criticises M. Thiers on two points only—on the selection of Versailles as the seat of Government, and on his refusal to make up the deficit by means of a single direct impost. On these two points it seems to me that M. Thiers was right. If the Assembly had been at Paris on March 18, the insurrection would have broken out all the same, and it is by no means certain that part of the Extreme Left would not have joined it; later on, the tranquillity of Paris was due to the absence of the Assembly. All the great crises, May 24, 1873, May 16, 1877, December 14, 1877, were pacific and legal; the reactionary party had no pretext for a *coup d'état*, the revolutionary party no occasion for an outbreak. In Paris there would have been both. Every serious and candid mind must recognise that the Republic owes the very fact of its existence to Versailles. As to the question of taxation it is quite certain that M. Thiers was almost absurdly prejudiced with regard to the income-tax; but in 1872 what had to be done was to bring in large sums of money immediately without causing discontent among the popular and rural classes. This could only be effected by indirect taxation. Some taxes, such as that on matches and the *surtaxe de pavillon*, were grave blunders; but as a whole M. Thiers' financial measures were very well combined and were crowned with complete success.

There are other points, such as the questions of military reorganisation and of municipal decentralisation, or his indifference as regarded public instruction, on which M. Thiers lay more justly open to M. Simon's criticism; but he scarcely lets us know his real sentiments: they have to be guessed at from passing indications only.

The translation is well done, and the English reader has only to congratulate himself on the form in which the book is placed in his hands. G. Monod.

The Pentateuch and Book of Joshua critically examined. By the Right Rev. John William Colenso, D.D., Bishop of Natal. Part VII. (Longmans.)

It is peculiarly difficult to review Dr. Colenso. A collection of dissertations in the clearest but the driest of styles, cut up into 615 paragraphs bristling with theological animosity—such is the description of this concluding part of his voluminous work. In introducing the immediately preceding volume the present writer took occasion to offer a tribute of respect to the incessant self-education under great difficulties which has made of Dr. Colenso, mathematician and Maurician theologian, a power in the critical world which fair-minded scholars like Kuenen can treat with on equal terms. There is nothing which need be taken back in that earlier review; it was an act of simple justice to one whom circumstances, not without his own concurrence, had placed in an unfavourable position for criticism; but the impression produced by this new volume is in some respects a very melancholy one. Is the Old Testament literature really for the most part so unenjoyable? Can a critic who operates on the Pentateuch by the aid of mere analysis be a competent one? Is it really the fact that "the progress of true Christianity in the world, the work of Missions among Mohammedans, Parsees, Buddhists, and heathens, and (in one word) the future Religion of the human race" depends on the solution of the critical problems of the Pentateuch? In the name, not of any party, but of truth, a protest must in passing be raised against the much-respected author's point of view.

The results of this volume for analytic Biblical criticism are slightly disappointing. I really think the most interesting passage is a note in the Errata for Part VI., from which we learn that "among the Zulus, not only is the first appearance of the new moon carefully noted, but the day on which the old moon dies is kept as a *sabbath*—a day of rest from labour." Compare the lunar origin of the Assyrian Sabbath, as established by Mr. George Smith (*Records of the Past*, i., 164). Among the most characteristic results (the author is always striving after an unattainable precision of knowledge) are the ascription of the Books of Kings as well as Deuteronomy to Jeremiah, and of a much larger portion of 1 Kings i.–xi. to the Deuteronomist than K. H. Graf would admit, and the renewed defence of the author's already expressed opinions on the

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Davidic and Elohistic psalms. It is true Dr. Colenso frankly admits that his views on the latter subject may possibly prove untenable, and he speaks elsewhere with an almost excessive deference of the illustrious leader of the advanced critical school, Dr. Kuenen. He expresses himself, too, with a most proper caution on the date of the Book of Job, which "*may* have been written after the Captivity, about B.C. 450." Joel he brings down (following Dr. Oort) to the age of Zedekiah, which I note with special interest, as Dr. Colenso's first doubts as to the high antiquity commonly assigned to this prophet appear to have been suggested or fortified by the review of Part VI. in the Academy. His views on the Levitical legislation have been already described in that review. It is remarkable that he should still think it possible to separate the legislation from the Elohistic narration; and still more remarkable that he shrinks from discussing the question as to the relation of the early narratives in Genesis to the Babylonian myths.

The bulk of the volume is taken up with a testing of the author's results with regard to the Hexateuch by their agreement with the other books of the Old Testament. Chapter xv., on Ezekiel, is perhaps specially worthy of study. As a conclusion we have a series of appendices, mostly concerned with phraseological analysis. They represent immense toil over the letter of the text, and will facilitate the work of subsequent investigators. There is also a dissertation on the age of the sixty-eighth Psalm, which Dr. Colenso still maintains to be Davidic; and another on the very interesting subject of the composition of Hebrew names with the Divine name (Dr. Colenso adopts the view which I have independently maintained in Messrs. Eyre and Spottiswoode's *Teacher's Bible*). Perhaps *Am* in *Ammiel* is not "people" but "kinsman;" I need hardly justify this view to the learned author. Then follow a tabular statement of reasons for assigning the Elohistic narrative (Gen. i.—Ex. vi., 5) to the age of Saul and (probably) the authorship of Samuel, and the Yahvistic passages to the age of David; and a summary of the modifications which continued study has produced in the author's analysis of the Hexateuch. And so ends the work begun in such a storm of theological controversy. To how different a public does this volume appeal from that which so passionately took sides for and against Part I.! May it find the "magnanimi pochi," who will not condemn the book for a few too conspicuous faults, among its audience.

T. K. Cheyne.

Molière. ("Foreign Classics for English Readers.") By Mrs. Oliphant and F. Tarver, M.A. (Blackwood.)

To write a popular biography of Molière must be, one would think, a pleasant task and not a very difficult one. The life and the works of the man whom foreigners at least have generally chosen, whether wisely or unwisely, to set at the head of French literature are not of a very complex or puzzling nature. The life, if it demands a certain amount of investigation and comparison of authorities, has no great mysteries in it, and presents touches of nature not difficult to make use of. The works themselves require no extraordinary subtlety or acuteness to appreciate them, while they offer plenty of scope for interesting comment. A biographer who has the comedy of a strolling actor's life in the seventeenth century and the tragedy of a husband betrayed under peculiarly painful circumstances to draw upon; a critic who has for his subject the *Avare* and the *Bourgeois Gentilhomme*, "l'Amphitryon où l'on dine," and "Tartuffe le pauvre homme," is assuredly not to be commiserated.

We are afraid that we cannot congratulate Mrs. Oliphant and Mr. Tarver on having made the most of their opportunities. To begin with, they do not seem to know exactly what authorities to consult; nor have they paid that scrupulous and minute attention to accuracy of fact which our present historical and critical standards demand. It is not at all correct to call the house in which Molière was born "the Maison des *Cygnes*, sometimes called 'Des Singes.'" Molière could hardly have studied under Gassendi at the Collége de Clermont: he did not call himself *De* Molière, and he did not "cease to be Poquelin" when he took to playing. To which inaccuracies, taken from the first page or two, a good many more might be added. We are willing, however, to admit that in a book with the aims of a "Molière for English Readers" some at least of these and similar slips are not of vast importance. The idea of the great comedian which such a book aims at giving would not be very greatly improved, it may be, by suggesting the alternative of 1621 for 1622 on page 1, or by the rectification of the blunder about the Hôtel de Petit Bourbon on page 9. This, however, can hardly be said of some other faults in the book. It is certainly strange, considering that the authors indulge largely in the "we may suppose" style of biography, that the ample resources of the *Roman Comique* and other works are not drawn upon, if only for half a page, to illustrate the sort of life that Molière must have led for something like a quarter of his days. The account, too, which is given of the state of the French theatre before Molière is altogether inaccurate and misleading. The authors remark:—

"Up to the time when Richelieu's patronage revived or created some taste for theatrical performances in France the national drama had been only represented by heavy tragedies on classical subjects or the buffooneries which are more or less indigenous in all countries, which seem to have everywhere succeeded the rude Mysteries of Miracle Plays, but which had developed under the special patronage of Italian humour into a characteristic and distinct branch of primitive art."

We shall not insist on the strange expression "Mysteries of Miracle Plays"—which is perhaps a misprint—or upon the odd use of the word "primitive" for something which is said to be developed from at least two preceding forms. But the whole sentence goes to show that the authors have not taken the trouble to look for themselves at the early history of the stage which Molière illustrated. Had they done so they could scarcely have written these words. The tragedies of Hardy may be extravagant, but they certainly are not heavy, and most of them are after models nothing so little as classical. The two best tragedies of Garnier, *Sédécie* and *Bradamante*, are not "on classical subjects" at all. Jean de Schelandre's strange *Tyr et Sidon*, again, is a thousand miles removed from classicism. But early French comedy is still worse treated. No doubt the *Commedia dell' Arte* had a great following in France. But the indigenous and vigorous French farce absolutely demands notice all the more because the mere titles of many of Molière's lost and early works recall it. No one who knows the British Museum or the La Vallière collections of farces can fail to recognise in the *Grand Benet de fils aussi sot que son père* a title smacking of the soil. Moreover, the nine remarkable comedies of Larivey, imitated or adapted as they may be, have neither Harlequin nor Scaramouch among them. Yet another passage inclines us to doubt whether Mrs. Oliphant and Mr. Tarver have taken the trouble to see what actually preceded Molière. They make elaborate fun of the constitution of the *Illustre Théâtre*, supposing its "Fils de Famille" to have been actuated by a grand scheme of national reform, &c. Now, the "Enfans sans Souci," one of the three great theatrical bodies of the later Middle Ages, the tradition of which must have been rife in Paris in the time of Molière, are constantly spoken of as "Fils de Famille," and there was therefore nothing new or Quixotic in such persons engaging in such pursuits.

The accounts of the plays are as a rule fair enough, and we have no desire to set our opinions against those of the authors. We do not, indeed, know why *Amphitryon*, a play which gives the opportunity of a most interesting contrast between three great playwrights, should be dismissed in a line or two, or why no notice should be taken of *Psyche*; and we think it somewhat inconsistent, after repeatedly denying the tragic faculty to Molière, to handle *Tartuffe*, *Le Festin de Pierre*, and *Le Misanthrope* with almost exclusive reference to their tragic elements, which are, by the way, much exaggerated. The authors have attempted very little translation, urging the difficulty of the task. To judge by their efforts in dealing with the preface of *Les Précieuses Ridicules*, it is just as well that these efforts were not multiplied. "Je suis tombé dans la disgrace de voir" certainly does not mean "I have run the risk of seeing."

We must also confess to a feeling of surprise that the name of so practised a writer as Mrs. Oliphant should be put to a book in which so many errors of style and language appear. In the following sentence: "All through his career Molière was fond of applying the stick to his victims, probably finding it the easiest way of procuring the laughter of the spectator, and of this class seem to have been the first compositions," &c., the resources of English grammar are not equal to the discovery of the word to which "this" refers. Again: "There was a smack of nature in the reckless folly of the hero which went far deeper than anything that had been yet attempted." A smack that goes deep is,

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we presume, a fishing-boat in the act of foundering.

"When lo! a blunder changed this evil *sort*,
And when I near had sunk brought me to port."

We could construe this if *sort* were French, but not, we fear, if it is to be regarded as English. "The still immortal but less mighty playwright was driven with little time to think into creation." Hamlet, we all know, objected to his father being driven out of creation with little time to think, but the reverse process seems somewhat curious. The figurative and high-flown description of the *Précieuses* as "virtuous upon a sentimental precipice of impropriety" contrasts rather oddly with the highly vernacular statement a few pages later that Molière "had evidently got his spirit up again to the length of a still more audacious fling." We fear, too, that writers who speak of "setting all the *paraphernalia* of the law in motion," when they mean the machinery of the law, are scarcely to be commended. The only way we can think of in which the paraphernalia of the law are usually set in motion is when the judges' wigs and such like things are packed up to go circuit. If these absurdities were of rare occurrence it might be ungenerous to notice them, but when the instances just noted (to which we could easily add twice as many more) occur in a volume of not quite two hundred pages they seem to call for some censure. George Saintsbury.

Miscellanies, Political and Literary. By Mountstuart E. Grant Duff, Member for the Elgin District of Burghs. (Macmillan & Co.)

The wide divergency of subject for which Mr. Grant Duff apologises in his Preface to this volume is more apparent than real. All the essays and speeches here collected are related more or less directly to one great subject—not a narrow one certainly—political education. The most important of them deal with the methods of educating a man to play a part in politics; others describe things and persons which those interested in politics like to know; others point the way to useful kinds of knowledge for the politician. Perhaps State-knowledge or civic-knowledge would more aptly describe the subject-matter of the volume than political knowledge, for, though Mr. Grant Duff describes himself as a decided partyman, there is not a tinge of party spirit in what is here republished, even a speech on the political situation at the close of last session being eminently statesmanlike and unbiassed. The kind of knowledge which he recommends, by example as well as by precept, is desirable for politicians of all parties. The least political of the essays is one which we should expect from the title—"Egypt"—to be the most so. It is a traveller's narrative of a tour in the land of Pharaoh, and confines itself almost purely to the scenery and the antiquities. To learn that the traveller was not indifferent to the Egypt of the Khedive we must consult what he has spoken and written elsewhere. The two *prima facie* literary essays in the book are at bottom political. One of them—two papers in the *Fortnightly Review* thrown into one—is an account of the great Spanish orator and statesman, Emilio Castelar. The primary object of the essay is to render intelligible the claim which the essayist makes for Castelar of being the greatest orator in Europe. Mr. Grant Duff makes this claim as intelligible as it can be made by means of translated extracts from the orator's speeches, but the reader must necessarily take his opinion a good deal on trust, and naturally fixes upon another feature of interest in his description—the position of Castelar as the masterly exponent of a new phase of the anti-monarchical revolution, the type of a new political force. The essay on Balthasar Gracian is written to introduce to us the *Oraculo Manual*, which, in the words of Schopenhauer, "is especially fitted to be the manual of those who live in the great world, and particularly of young people who wish to prosper in that world."

After the passing of the Reform Bill of 1867, Mr. Lowe spoke of "educating our masters." More than one essay in this volume shows that Mr. Grant Duff is not less strongly impressed with the necessity of educating those who from their social position naturally aspire to direct those masters. You must give heed to the education of your sons, he keeps saying to parents of birth and fortune, if you wish them to have an ascendancy in public affairs. Mr. Grant Duff is very far from sharing the apprehensions expressed by Mr. W. R. Greg in *Rocks Ahead*—which work is here reviewed in an essay headed, "Must we, then, believe Cassandra?" He is not convinced by Mr. Greg's reasons for alarm at the advent of the lower classes to political power. But if there is any danger in the accessibility of large half-educated masses to demagogic agitation, this can only be the fault of those who have every opportunity for qualifying themselves to lead the community in the paths of wisdom. The defective education, the narrowed and stunted sympathies, of the middle classes and the upper classes is a much more serious social danger than the ignorance and combustibility of the last addition to the electorate. Many of those who echoed Mr. Lowe's epigram ought to have been reminded that there was need of education nearer home. This need of education for legislators, administrators, and guides of public opinion is admirably described by Mr. Grant Duff in his catalogue of preventive measures against the evils which Cassandra forebodes:—

"By education I do not mean merely, or chiefly, the teaching of the children of the poorer classes to read, write, and do arithmetic. Much more, I mean teaching the children of the rich what it is most important they should know as citizens. School-managers who never heard of Bastiat, and to whom political economy is the dismal science *par excellence*, are just the men to turn out scholars ripe for the acceptance of every form of political and social misbelief. Once let your great schools give a thoroughly manly training to your youth, making them fit to do the duties of British gentlemen, in a time when the position of gentlemen is being challenged as it never has been before, a time instinct with change, which may be admirably beneficial, but may also be extremely dangerous, and you will find the trade of agitation become a very bad one.

"Looking back to the hopes which I cherished thirteen years ago, and seeing how little has been done, how beneath contempt is still the amount of really desirable knowledge with which an average boy leaves nearly all the great old public schools, although some of the first men of the country have been instant in urging change, both as members of the Public Schools Executive Commission and as members of the various governing bodies—when I hear of a great ecclesiastic objecting to botany being taught to boys because it is too easy, just as the same person, or one like-minded, advocated the teaching of Greek, not for the treasures which Greek contains, but simply because it is difficult—when I see that all the efforts of persons like Sir John Lubbock are met by a body of masters who, with some most honourable exceptions, fight for worn-out methods and subjects, with a determination which would be admirable if it were not absurd—I seem to see a far greater danger to the country in its race with rivals, than any which comes from the unaided errors of the artisan. There never was a time when those whom fortune has placed in a good position in the world more wanted personal merit to keep their position, or had more need of the warning given in the line of the poet:

"'O rois, soyez grands, car le peuple grandit.'"

Fielding long ago ridiculed the too common distrust of the results of education and special knowledge, and the belief in "natural sprightliness and activity," when he wrote his "essay to prove that an author will write the better for having some knowledge of the subject on which he writes." "Very little reading," he said, "is, I conceive, necessary to the poet, less to the critic, and least of all to the politician." "An indifferent collection of political journals" was all the stock-in-trade that the politician cared to have. Bolingbroke led the Tory squires of his day on the principle that they would follow any leader who "showed them game." But the politician who enters the modern arena with higher motives than those of the demagogue must prepare himself for his task. One of the most eminent of living political leaders makes the hero of his youth commune with himself as to the first condition of success, and conclude that it is "knowledge." The same statesman has since professed an indifference to details, but that may have been because he has mastered Balthasar Gracian's precept to "affect a want of care," and "allow himself some venial fault."

The knowledge which Mr. Grant Duff considers to be necessary for all who take part in public affairs is knowledge of their own century. In his "Plea for a Rational Education," the most important essay in the volume, and, in my opinion, the most instructive educational tract which has been written for many years, he quotes from the Report of the Public Schools Commission of 1864 a criticism of the results of our present system of higher instruction which cannot be too often repeated:—

"If a youth, after four or five years spent at school, quits it at nineteen, unable to construe an easy bit of Latin or Greek without the help of a dictionary, or to write Latin grammatically, almost ignorant of geography and of the history of his own country, unacquainted with any modern language but his own, and hardly competent to write English correctly, to do a simple sum, or stumble through an easy proposition of Euclid, a total stranger to the laws which govern the physical world, and to its structure, with an eye and hand unpractised in drawing, and without knowing a note of music, with an uncultivated mind and no taste for reading or observation, his intellectual

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education must certainly be accounted a failure, though there may be no fault to find with his principles, character, or manners. We by no means intend to represent this as a type of the ordinary product of English public-school education; but, speaking both from the evidence we have received and from opportunities of observation open to all, we must say that it is a type much more common than it ought to be, making ample allowance for the difficulties that have to be contended with, and that the proportion of failures is therefore unduly large."

It would be unfair to say that our higher instruction has jogged on contentedly under this indictment since 1864, but Mr. Grant Duff is within the mark when he says that in this "reflection, as in a glass, of what those of their sons who went up to the university without the intention of taking honours there were a few years ago" the fathers and mothers of England have "a pretty fair representation of what they are now." If the practical difficulties in the way of change are insuperable, which one cannot well believe, if wider option in the course of studies cannot be introduced without causing utter derangement and confusion, the number of "failures" can still be diminished in the case of those who "have all the chances" by largely supplementing their school training in some such way as Mr. Grant Duff recommends. Even those who refuse to admit that the present method of teaching Latin and Greek is wrong must allow that Mr. Grant Duff's proposed order of studies is the natural order—extending a child's knowledge gradually from what it sees and hears round it, informing it of the properties of natural objects, giving it a mastery of existing languages, and, "as the temple waxes," widening "the inward service of the mind and soul" to a knowledge of the manifold life of its own time. This is, of course, an ideal of education, and in practice it would undoubtedly have a large list of failures; but, at least, it would stand a better chance of success than the present system, the ideal of which would be carried to its perfection if children were not taught the English alphabet till their minds had been trained by several years of study in Egyptian hieroglyphics.

William Minto.

The Afghan War, 1838–1842: from the Journal and Correspondence of the late Major-General Augustus Abbott, C.B., Royal (Bengal) Artillery. By Charles Rathbone Low, I.N., F.R.G.S. (R. Bentley & Son.)

The volume under notice is one which, expressing the views of a soldier of high repute, and treating of a subject of undying interest, can never be too late for the military reader or student of history; but it may be—and we think it is (by just a few months)—late for the general public. Had the book appeared when it was still a question whether war should be declared or not against the Afghan Amir—before an answer had been sent, or silence closed the door to the offers of the *ultimatum*—it would, doubtless, have been more cordially welcomed by the mass; and the reason is plain enough to admit of a very commonplace illustration. Everyday people who go to see a play of Shakspere with which they are not familiar read it up beforehand; those who buy it at the theatre do so from mere curiosity, to mark the delivery of particular passages, or, if to study, because they have no real appreciation of acting or care for dramatic effects. When the drama has fairly begun, and the representation is in progress, the spectator-critic may not become a reader, and the student must find his lesson on the stage before him. But such comparison has nothing to do with the intrinsic merits of the book. It relates to a matter of profit and loss, or of commercial expediency.

The Introduction contains an interesting memoir of five distinguished brothers, the eldest of whom supplies the Journal which Lieut. Low has edited for present publication with the same successful care he has displayed on previous like occasions. More might perhaps have been said of the late Mr. Keith Abbott, whose kindness and hospitality, when Consul-General at Tabriz, were as well known to trans-Caucasian English travellers as were the ability and conscientiousness with which he fulfilled his public duties to the Government he served. He was the youngest of the brothers, and the only one who was not a soldier. That he possessed the skill and the energy to have raised him to distinction, had he followed the family calling, those acquainted with him and his work could testify. But his sphere of action in North-Western Persia was far more important than is supposed by the outer world or, be it added, than the high authorities who make these appointments often seem to assume in distributing their patronage. The ways and character of a British Consul in the East may and do exercise an immense influence: for good, where there is intelligence and rightly-directed energy: for evil, where there is want of tact and *savoir faire*, meddling or inertness. Especially is this the case when the Consular residence is in the most popular city of Nasru-din Shah's dominions—a spot better fitted for acquiring a true insight into the relations of Armenia and Asia Minor with British India than, perhaps, any from which the more favoured exponents of the theme have taken their observations.

On the assembly in India of the army of invasion under the programme of October 1, 1838, Capt. Augustus Abbott was in command of a light field battery at Dehli, consisting of nine-pounder guns manned by native gunners, which was selected for service beyond the Indus and equipped, as an experiment, with camels. Marching in company with Her Majesty's 16th Lancers and the second Bengal Cavalry, by a new route skirting the desert, he joined the army head-quarters at Fírúzpúr on November 21. Hence he moved, on December 12, with the 2nd Brigade consisting of native regiments, and, after assisting in the occupation of Bakhar Fort, passed on with Sir Willoughby Cotton's division to Dádar and the Bolan Pass, reaching Quetta on March 26. On April 25 Shah Shuja made his triumphal entry into Kandahar, where the troops escorting him, including Abbott's battery, were joined a few days later by the division under General Willshire, but were otherwise delayed owing to a scarcity of supplies.

During the halt of the main body at this city, Abbott was detached, with the whole of his men, to accompany a small force despatched against the Barakzai Sardárs to Girishk, about seventy-five miles in a westerly direction. His account of this expedition, which lasted seventeen days, will be found especially interesting at the present hour; but it is, unfortunately, brief. From Khàk-i-Chaupán he writes as follows:—

"Our last two marches have brought us into something like a desert. The first of them, to Kushk-i-nakhud, was along an excellent road for twelve miles, when it quite cleared the valley of the Argandab, and enters upon rough ground and deep sand-hills. We found the distance to be sixteen miles. Coming here, we encamped near an ancient city, built, according to the native account, by the Káfirs long before the Muhammadans had power in the land. The fortifications and houses are still standing, the dry climate having preserved them in a remarkable manner. The waters of a small river, which used to run past this town, have been diverted from their natural channel, and now run through six or seven canals, which considerably impeded the troops this morning. We soon, however, got upon dry, stony soil, and at the end of nine miles came upon sand-hills, which we threaded for another mile to camp. The little grove and its stream at which we are encamped are quite worthy to confer upon the spot the title of 'the diamond of the desert.' This is the first water the traveller from Girishk sees after crossing the Helmand, when twenty-four miles of arid sand intervene."

The ancient city to which reference is made is probably Máivand. Bellew places these ruins at the foot of a dark spur of hills between the Khákrez and Kishkinakhud districts; but we are not fully enlightened as to the distances. The true transliterations of names must depend on the native mode of writing them. "Kishkinakhud" is no slip of the pen, for it is found in two works by the same author. We learn that at Kandahar the people of the country attacked convoys, stole camels and murdered stragglers; and that the monotony and heat of the place were insupportable. Every officer and man was eager to move away from the town; but it was not until June 27, more than two months after its first arrival, that the army marched towards Ghazni and Kabul. Space will not permit us to follow them step by step, or to allude to more than Abbott's share in the subsequent campaign. His battery reached the Kabul valley on August 7; on October 30 he quitted Kabul to accompany Shah Shuja to his Jalalabad winter-quarters; in December he marched to the relief of Ali Masjid, but was recalled to Jalalabad; in January 1840 he was despatched to Pushút, fifty miles east-north-east, returning late in February after an adventurous campaign; and in April he left for Kabul again, reaching the city on May 10. From this period, until October 19, 1841, Abbott, with the exception of two short expeditions, remained at Kabul. On the date last mentioned he proceeded to join Sir Robert Sale at Butkhák, on the northern extremity of the Khurd Kabul pass, moving thence to Tezin. From Tezin the brigade fought its way gallantly to Gandamak, and continued the march eastward to Jalalabad. During these trying days Abbott remarks: "The long rifles of the Afghans kill at eight hundred

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yards, while our musket has not half that range, and we wage a most unequal war with the mountaineers, who never allow us to approach them within musket-shot."

The "Defence of Jalalabad" indicates the subject-matter of so many pages in Lieut. Low's volume that the departure of Sir R. Sale from Butkhák in October 1841 may be aptly considered to mark the commencement of its second part, of which the conclusion would be the passage of the Satlej by the "illustrious garrison." It need scarcely be said that this brilliant passage of Oriental military history has been already described by more than one competent pen. But, while attempting no analysis or exposition on the present occasion, we take the opportunity of commending the version before us as heartily to those familiar with the former narratives as to the novice. Of the first division of the book the outline we have given above will show that it is not wanting in stirring incident.

F. J. Goldsmid.

NEW NOVELS.

A Mountain Daisy. By Emily Grace Harding, Author of "Leoline." In Three Volumes. (Samuel Tinsley & Co.)

Maud Linden's Lovers. A Novel. By George W. Garrett, Author of "Waverney Court." In Three Volumes. (Tinsley Brothers.)

"*Near the Lagunas;*" *or, Scenes in the States of La Plata.* A Novel in Two Volumes. By the Author of "Ponce de Leon." (Chapman & Hall.)

Walter Forbes. By A. A. (Samuel Tinsley & Co.)

A Mountain Daisy is entitled to the first place in order of merit on the list above, on the score of its unsensational plot, which simply sketches the amount of happiness a well brought-up, pretty, and engaging girl is enabled to confer on the rural village of Earlesmere, when a railway accident casts her motherless upon its charity. She is at once welcomed to the home of Mr. and Mrs. Overton, good, kindly folk, who see to the mother's funeral, and supply the place of a deceased only daughter with this waif and stray of a sudden collision. Phillis Lascar's antecedents are those of a clergyman's daughter, some seventeen years of age, carefully trained, and possessed of several accomplishments and still more natural charms of mind and manners. As her father's parish had been among the mountains, she had supplemented her want of experience of society by a large measure of fancy and make-believe, a process which she carried to the extent of playing with a brother who died before she was born, and of having other friends that she liked better than *people* friends—to wit, the hills, the flowers, the sunsets. The dulness of Earlesmere naturally is no dulness to her, and she has won her foster-parents' hearts when a sprained ancle throws her very much into the hands of one Dr. Trevor, the medical man. She learns with special interest his cross in life, the frustration of his dream of being a navy surgeon, through his mother's horror of the sea, which had cost her a husband. To this Widow Trevor Phillis becomes emphatically a "sunbeam;" while her son—who claims a sort of vested right in one of the woodland and waterside paths of the neighbourhood, called "Brook Valley," and surprises Phillis there with the ultra-nautical expression "Shiver my timbers!"—by a series of very emphatic attentions enlists Phillis's sympathy for his individual self, as well as for his higher and lower-grade patients. But her spell for Mrs. Trevor's nervousness and the Vicar's daughter's lameness would be inadequate to fill three volumes; so the interest of the story is diverted to the aristocratic home of Phillis's mother's relative, Mr. Armfield, a banker, who lives between London and the watering-places, and whose proud, overbearing, match-making wife becomes a thorn in Phillis's side when she is transplanted, for three years' probation, to the picnics, concerts, and assemblies of the gay world. Here Phillis retains her simplicity, despises eligible offers, acts as a contrast but not a foil to cousins who bear the same proportion to her as Cinderella's sisters to Cinderella, and, a marvel of steadfastness, goes back to Earlesmere at the end of three years, marries her doctor, and revisits with him her mountain home, to say nothing of demonstrating her helpfulness by a dozen kind offices to her very uninviting cousins.

But for a single idiosyncrasy of some of the *dramatis personae* of *Maud Linden's Lovers* we should have said that two novels could hardly differ more utterly than this work of fiction and *A Mountain Daisy*. But the author of the former has learnt at least as much of nautical matters as consists with experience of Wapping Old Stairs and the Thames Police Court, and several of his characters are great in such expletives as "Shiver my timbers!" however rarely these pearls drop from the mouths of admirals or boatswains in real life. The melodramatic character of the plot of *Maud Linden's Lovers* will be readily imagined if we mention that the uncle of the heroine makes a disclosure in an early chapter that at the very outset of his career as a medical practitioner he had been kidnapped, and perforce made to render his services at the *accouchement* of a lady in a lone castle on the sea-coast of Kent, under circumstances of great secrecy, and, as the prime mover explained to him, involving the honour of a family. It so happens that the medical man, Dr. Lee, is able, by noting a pink mark on the infant's left breast resembling a pink cross, to identify the birth of that mysterious night with a young admirer of Maud Linden, going by the name of "Arthur Beresford," but in truth a nameless foster-son of the retired captain of a merchantman, the nautical hero who lived in a boat and made "so much believe" at "shivering his timbers." The story is simply and outrageously suggestive of the Sadler's Wells boards; the false baronet and gamester is needlessly villanous; and Jack Windlass, Susan Jones, Dick Downing, and two or three other characters, are evidently thrown in by way of relieving the melodramatic by the low-comic vein. Here and there Mr. Garrett has grasped a happy thought, and the story is so far good as "All's well that ends well." But a longer study of the old Wiltshire legend of Littlecot, and Wild Darell, and the corrupt Judge Popham, might have been made with profit; and we hardly see that so much labour need have been lost for what so little detective power sufficed to unravel.

Near the Lagunas is a so-called novel descriptive of life and adventure in Buenos Ayres and the Argentine Republic, and in some measure reminds us of a Chronicle published in the Master of the Rolls' series, inasmuch as a copious Glossary is appended to the second volume. But the novel is the tougher business of the two, seeing that but for the good fortune of becoming familiarised with a good many La Plata terms—*e.g.*, Alfalfa = lucerne, Caballada = a troop of saddle-horses, Gaucho = a wandering Argentine rover, and so forth—in an amusing volume of adventures called *In Search of a Fortune*, which we reviewed last summer, we should utterly have despaired of ability to hold apart the various strains of a complex story which is intensely tangled. The narrator of these adventures might well be of kin to the hero of the present novel, who is one Ralph Mahoney, the typical and "Leveresque" Irish squire's son. His feats in riding races on a *Picaso* (a black horse with white spot on face and white fore-feet), and in galloping thirty leagues betwixt sunset and sunrise, so as to save his patron, Don Justiniano Velasquez, and win his daughter's hand in marriage, almost take the reader's breath away. As a mere racing calendar of a new and unsettled world, peopled by rogues and horse-stealers, colonels who ride *pingos*, and shepherds who are up to whatever comes uppermost in war or peace, *Near the Lagunas* may be taken as a fairly truthful chronicle; but we should say that society in Buenos Ayres cannot long have possessed its accredited journals, so hopeless does it seem to trace the ramifications of the house of Raeburn & Johnson and the connexion with it of the stories of Don Justiniano Velasquez and his Fra Diavolo-like cousin, Colonel Ignacio Lopez. There is a fair sprinkling of pretty girls to brighten up the story, of whom Consolation Velasquez is easily first; but we warn the reader that he must not be depressed if he cannot recollect who's who, or disentangle the *dramatis personae*; while, as regards the Glossary, he may find it as well to detach it from the book and keep it at hand when he needs to refresh his memory as to what it means to bet on a "pangarè" or a "picaso."

There is not much to be said of *Walter Forbes* save that it is the biography of a very vain young man, who after a Harrow and Oxford course has no stomach for the Bar or the Church, and can think of no better way of eking out a livelihood than studying ideals of heroines for fiction by the contemplation of his friends' *fiancées*. By this means, and his mother's indulgence, the young prig runs a risk of falling between two stools; for his aesthetic sympathies with Ada Selwynson cost him the hand of Kate Gresford, who is much too good for him, but who, in the end, takes him again into favour, after he has become engaged, for financial considerations, to his cousin, Sarah Forbes. How he solves the difficulty the novelist fails to elucidate. There is one good character in the book, a certain Major

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Severne, of the Havelock type, who is well depicted; but we have no patience with a character like the hero, who discourses to young ladies about the virtues and vices of the rustic class invariably under the collective name of "Hodge;" nor can we praise a style which talks of a *preventative*, and coins such a periphrasis as "transition from unitism to unitedness." A chapter or two on Sir James Scarth's carriage-drive through Westmoreland is a too palpable imitation of Mr. Black's *Strange Adventures of a Phaeton*. James Davies.

Lou Miougrano Entre-duberto. Novo edicioun. Par Théodore Aubanel. (Mount-Pelié.)

When Mistral in publishing his *Calandau* distinctly directed the modern Provençal movement from a literary to a political purpose he was taking an unwise step. The public, who in the full stress of the Romantic school gladly heralded the pure song of Jasmin, and who later in that school's decrepitude, in 1860, turned with delight to the "sunburnt mirth" and sorrow of *Mireio*, was ill-prepared to be drifted into a new political Utopia. It was a true natural touch that gave these poets prominence. In a vexed age their song came freshly from the heart, describing pastoral scenes with a tempered realism and in Jasmin's case with all the touching *naïveté* of a peasant. We much doubt whether Roumanille, who first nurtured the literary revival in Provence, was impelled by any but a purely philological motive. This in the heart of an enthusiast, as any great poet must perforce be, was certain to blaze into a sentiment closely allied to patriotism. In the constitution of a Provençal nationality, however, it is impossible to take much interest. We cannot credit that the more rational, if less inspired, members of the community have much faith in its establishment. The discussion, however, is alien to our subject. M. Garcin, who has treated the matter with considerable skill, if with a certain party acerbity, in *Les Français du Nord et du Midi*, says: "Théodore Aubanel, sans parti pris, se sert tout bonnement de la langue qu'il sait le mieux et qui apporte dans ses œuvres peut-être du génie." This is the poet's great charm. We of course do not compare him with the author of *Mireio* either in loftiness of aim or for sovereign largeness of execution. Again, he lacks the incisive observation of the Gascon poet, with its picturesque humour reminding one of Le Sage or even of our own Chaucer. Aubanel has yet a certain lyric grace in which the others are wanting, and a keen appreciation of what is sweet-coloured to the sense as well as to the mind.

The poet has stayed in Rome, and has brought back a reminiscence of the modern Spanish-Roman school of painting. He is a true lyrist, and a true singer of the South, highly impressionable, fierce and tender by turns: at one moment terrible and grim to grotesqueness, and at another plaintive and sweet, but always realistic, and spontaneous always, with no further purpose than the momentary impulse of his own inspiration. Bigot of Nîmes in some of his lyrics reminds us of De Musset or Moreau; there is the same tempering of passion by graceful poetical form. Aubanel, however, shows no reminiscence of any school, or even of any individual writer, and here is his true claim to be heard outside the immediate circle of his own countrymen.

His book opens with a Preface by Mistral. Aubanel's private life is so intimately connected with his writings that it would be impossible to ignore it in criticism. The poet's device is "Quau canto soun mau encanto;" not unlike Shelley's "We learn in suffering what we teach in song." Mistral writes: "Le Livre de l'Amour, chose extrêmement rare, est donc un chant de bonne foi, une flamme vraie." The opening poem, or rather couplet, is a mere cry of pain, a motive, as it were, of what is to come. Then follows a beautiful description of the poet's first meeting with his peasant lady, "Zani." She is singing an old morning song at a wayside oratory, and at her new lover's request "she gives him her prayer as the bird gives his song." This, with a flower gathered by her later on, forms his chief treasure. It is laid beside all he has most precious—his letters from Reboul. The artless grace of this poem is quite inimitable. We never lose sight of the peasant, and yet the verse is courtly in its exquisite refinement. Then follow a set of lyrics where the poet, in the natural growth of his love, recalls Zani's beauty and feeds upon its memory. Two of these are quite perfect. The one beginning "Ta maneto cando e bruno" is so lovely that we transcribe the French prose version which accompanies it:—

"Ah! ta petite main chaude et brune,
Donne-la moi! donne-la moi!
Viens avec moi; il fait lune claire;
Viens! le ciel est étoilé.

Ah! ta petite main brune et chaude,
Mets-la dans ma main!
Asseyons-nous: sur le pan de ta robe,
Berce-moi comme ton enfant.

Sans bonheur je suis las de courir,
Las de courir comme un chien furieux!
Apaise-moi, je souffre et je pleure . . . .
Pourquoi chantez-vous, gais rossignols?

La lune se cache; tout devient sombre:
La belle nuit!—Ta main frémit,
O jeune homme, et ta main est froide!—
La tienne me brûle, O Zani.

Ma main est froide comme un marbre,
Ma main glace comme la mort;
Car le sang de tous mes membres
Bout et rebout dans mon cœur."

Each poem in *Lou Libre de l'Amour* has for its title some poetical extract, generally from the writings of the Troubadours. This last poem has a refrain from Guilhèm de Cabestanh. Later we have an excerpt from the *Vido de Jaufré Rudel et de la Coumtesso de Tripoli*, with the significant words "E pois ela se rendèt monga." Zani, in fact, became a nun, and is, we believe, still living in a Levantine convent. The story goes that the first intimation she received of the poet's love was from reading a copy of his poems which a chance visitor at the convent happened to have with her. Had Aubanel's passion been less deferential, it would doubtless have been more fortunate; but, on the other hand, we cannot but think the poems would have lost their peculiar charm as the *naïve* utterance of a great Southern love so completely under the restraint of a passionate respect. "Au pays d'outre-mer" is a delicious expression of dreamy longing for the absent one. The recurrence of the first line of each verse is a trick caught from the old Provençal writers, and has been handled with great effect by Leconte de Lisle and Baudelaire in subjects of a certain sleepy character. Here its use is especially happy: "Au pays d'outre-mer, dans mes heures de rêverie, souventes fois je fais un voyage, je fais souvent un amer voyage, au pays d'outre-mer." For subtle music this is, perhaps, the gem of the volume—not so characteristic as some others, but very beautiful. The next series of poems is "L'Entre-lusido" ("L'Entre-lueur"). These are a succession of quiet country-pictures. "La Bessounado," the "Twins," reminds one not a little of "Les pauvres gens" in *La Légende des Siècles*. Aubanel has the same childlike grace in his treatment of subjects connected with children. It is in "Le Livre de la Mort," however, that Aubanel strikes his most original notes. A Catalan influence is here perceived in the grimness of imagery that does not yet reach the revolting ghastliness of the Aragonians. "Le neuf Thermidor" is a very wonderful poem in its livid colouring and shadowy suggestion. That great prejudice against a second marriage which seems innate among the peasantry of Spain and Southern France gives a sympathetic subject in "Les Atours de la Mort," with a certain reminiscence of the story of *Zampa*, but it is here treated with great tenderness. The book closes with the mystical praise of "Our Lady of Africa." This somewhat resembles that hymn by Pierre Corbiac which evidently inspired Dante in the thirty-third book of the *Paradiso*. This and the poem quoted above are the only work in the volume that at all suggests the old canons of the "gay science." It is a different language with other aspirations and inspirations. The Catalan and Langue d'Oc have more affinity with the language of the Troubadours than the modern Provençal, and the modern Catalan poetry has far more in common. A comparison between the selections in Dr. Hueffer's book and the free unshackled verse of Aubanel would be an easy test.

Theo. Marzials.

CURRENT LITERATURE.

A Treatise on the Law of Property in Intellectual Productions in Great Britain and the United States. By Eaton S. Drone. (Sampson Low and Co.) Mr. Drone's work is a very able and complete exposition and discussion of the law of copyright in works of literature and art, and of the right of performing dramatic and musical compositions to which the author proposes to give the technical name of "play-right" in preference to the term stage-right which Mr. Charles Reade cherishes with true parental affection. The fact that this is an American work, instead of detracting from its value for the purposes of the English student, has resulted rather in a breadth of treatment and a fullness of illustration which are ordinarily wanting in English works on the same subject. The numerous decisions of the American courts which are cited — always concisely, yet with a just regard to their essential features—are of considerable interest for readers for whom this subject has any attractions. They tend to elucidate principles common to the

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copyright law of both countries, and they often carry conviction in cases which have not yet been the subject of authoritative decision in our courts. Our dramatists at least have a motive for studying Mr. Drone's very full and clear dissertation on Common-Law play-right in unpublished dramas as recognised in the United States; for by a liberal interpretation of that law which contrasts curiously with the general illiberality of American views of the rights of foreigners in intellectual property, play-right has practically been secured to them in that country on the sole condition that the play in question shall not have been printed. In other words, the American courts will not encourage pirates to obtain copies of plays in manuscript by surreptitious means, even from alien authors; and as this is based upon our old Common-Law doctrine of perpetual right in unpublished works, it would appear that there is no limit to the duration of privileges thus to be acquired. Considering that America and Great Britain are for the dramatist's purposes practically one country, the importance to our dramatists of this doctrine from a pecuniary point of view is sufficiently obvious; nor have our successful play-writers been slow to avail themselves of it. Mr. Drone's impugnment of the famous decision of the House of Lords in 1774 against copyright in perpetuity, and his contention that copyright at Common Law is not taken away by our statutory enactments, are at least creditable to his courage; but his attempts to found the claims of authors on some indefeasible rights which even Parliament is not justified in limiting tend, unfortunately, to give an unpractical air to a work which is nevertheless strictly scientific in matter and treatment.

Conversion of the West. 1. *The Continental Teutons*, by the Very Rev. Charles Merivale, D.D. 2. *The English*, by the Rev. G. F. Maclear, D.D. 3. *The Celts*, by the Rev. G. F. Maclear, D.D. 4. *The Northmen*, by the Rev. G. F. Maclear, D.D. (Society for Promoting Christian Knowledge.) This little series of historical manuals is designed to supply a concise and popular account of the great revolution whereby western Europe was brought to exchange its pagan for Christian institutions, a subject which, although throwing considerable light on the progress of European civilisation, is generally but imperfectly known and understood. In the present volumes the writers have rendered a genuine service in compressing within a small compass the outlines of facts that are to be found, for the most part, only in costly and voluminous works. *The Continental Teutons*, it is scarcely necessary to say, is a scholarly and able sketch. It commences with a succinct and lucid description of the ancient Germans, their polity and religious rites, as known to us through Caesar and Tacitus. This is followed by successive accounts of the conversions of the Goths, the races in Noricum, and the Franks, together with the results of missionary enterprise as carried on by Nicetius, St. Lupus, St. Aloysius, Columban, and Boniface, and also the enforced acceptance of Christianity by the Saxons in the time of Charlemagne. The volume concludes with some excellent chapters on the moral influence exerted by the Empire, by the ecclesiastical system, and by the doctrines of the Faith itself on Northern barbarism. It is to be regretted, however, that so useful a volume should not, apparently, have had the advantage of the author's supervision in passing through the press; the misprints are numerous, and in some cases not unimportant—*e.g.*, pp. viii., ix., 25, 48, 60, and 63. We doubt whether it is correct to speak of Alcuin as "the monk of York": Prof. Stubbs certainly would not endorse such a description. That the German nation was indebted to the Benedictine rule for "the early instructions of St. Gall" (p. 164) is also open to question; it is far more probable that at this period the monastery professed the rule of Columban. Dr. Maclear's volumes are all good work; and if they are not equally suggestive, with the preceding, of a wide erudition and thorough knowledge of the whole period (for which, indeed, the subjects themselves scarcely afford scope), they are more graphic and animated in their mode of treatment. The accounts of Olaf Tryggveson and Olaf the Saint, in *The Northmen*, and those of the Kentish Mission and of St. Chad, in *The English*, are excellent specimens of scholarly and careful research condensed into simple but effective and stirring story. Of the three volumes, that on "The Northmen" strikes us as by far the most important—partly from the fact that the events which it relates are comparatively unknown, partly from the collateral illustration which these supply with respect to the whole history of the Christianisation of Europe. The narrative is mainly derived from the Sagas of Snorri Sturulson, a literature chiefly known to English readers through the labours of Mr. Laing. Snorri, who wrote in the thirteenth century, was himself no eminent example of the Christian character, but he was also not a Latin, and he appears to have written in comparative freedom from Latin influences. Hence, unlike Bede and Heddius, the Benedictines and the Bollandists, he is distinguished by a singular candour, and his narrative is in no way conceived on the Milner theory of "edification." "When the common man is left to himself," he says naïvely in one of his Sagas, "the faith which he has been taught in his childhood is that which has the strongest hold over his inclination"—a truth which must have been brought very forcibly home to the minds of the two Olafs, whom Dr. Maclear quaintly describes as "addicted to curiously wholesale dealings in religious matters." Those who suppose that Charlemagne's summary method of dealing with the Saxons was an isolated episode in the conversion of the Northern nations will here find ample proof to the contrary. "We read," says Mr. Laing, "of many individuals in the reigns of Hakon the Good, of Olaf Tryggveson, and of Olaf the Saint, who chose to suffer mutilation, torture, the loss of fortune, and even of life, rather than give up their 'religion' and submit to baptism." Not the less, however, does this remarkable history attest the beneficent results that followed upon the ultimate triumph of the Faith; and the Society under whose auspices the volume appears has probably done wisely in including this interesting though painful narrative in the present series.

A Lawyer's Holiday in Russia (Richards, Glanville and Co.) is the account of a rapid run across the vast continent of Russia in the autumn of last year. The author describes what he saw and heard in a pleasant, lively style; and not the least of his merits is that his eyes were always open to see and his ears to hear. It is not often that our modern school of tourists make such good use of their opportunities. It is possible that if his adventurous journey were to find imitators, hatred of things Russian would disappear before knowledge.

A Magyar Birodalom leirása. ("Description of the Hungarian Monarchy.") Ballagi K. és Király P. (Budapest.) This laborious work is a complete encyclopaedic description of each province, circle, county, and town in the Hungarian realm. It has been published with special reference to the changes effected by Article 33 of the Laws of 1876, by which several new counties were formed from the hitherto existing sees and districts. In this work we find Transylvania correctly treated of as constituting an integral portion of Hungary Proper. The care and assiduity with which the enormous mass of details has been compiled reflect the highest credit on the two editors.

Találkozások. ("Rencounters.") Irta Vajda János. (Budapest.) This is a poetical romance, in four cantos, illustrative of the life and habits of the townsfolk of Budapest. The characters are drawn with the touch of a skilful hand, while the language in which they are presented to the reader is easy and unaffected in style.

Greguss Agost Mesei. ("Fables of Augustus Greguss.") (Budapest.) The philosophical and instructive character of these little verse-fables renders them as practically useful as they are narratively amusing. For didactic poetry the stanzas run fluently enough, but according to our Western notions they are not always well rhymed. The moral is in nearly every case clearly pointed. We do not, however, hold with Prof. Greguss, in his "Bee and Spider," that the flower which produces honey for the bee furnishes also virus for the spider; although we are in full accord with his view that a man's words may be differently understood according to the receptive qualities of his hearers. As a writer in the school of our own poet Gay, the author has a more direct claim on our attention than Kármán or Fáy, the Magyar imitators of Aesop. Some philologists have styled Fáy the "Hungarian Aesop;" still more correctly may we regard the Budapest professor of aesthetics as a "Magyar Gay."

Socrates: a Translation of the Apology, Crito, and Parts of the Phaedo of Plato. (New York: Scribner; London: Sampson Low.) This elegant volume bears witness to a greater development of literary activity in the United States than we are experiencing at the present time in this country. The work of an anonymous author, dealing with a classical subject somewhat remote from popular interest, it is brought out with all the external attractions of a gift-book. The simplicity of the illustrations, the type, the paper, and the binding are all above praise. We are glad also to be able to add that the contents are worthy of their setting. It was a bold task to undertake after Prof. Jowett a translation of those dialogues of Plato which describe the last days of Socrates. They are, perhaps, the literary masterpieces of the greatest of prose-writers, in which pathetic narrative reaches its highest expression. How far they should be regarded as literal history is a further question, which is scarcely answered in the Introduction prefixed by Prof. Goodwin, of Harvard University. It may at least be admitted that our conception of Socrates is indissolubly associated with the picture drawn by the dramatic genius of Plato, which affords a sufficient justification for the title-page of this book. The translator has aimed not unsuccessfully at rivalling the simplicity of his original. Consistently with his main object of attracting readers who know little metaphysics and less Greek, he has omitted the philosophical arguments of the *Phaedo*. On the whole his rendering is faithful and scholarly, and his English style has the supreme merit of purity. To all who wish to learn the secret of pagan virtue, and to fall under the personal charm exercised by the founder of ethical speculation, we can heartily recommend this little book, in which they will find nothing but what is intelligible and no comments that need be unlearnt.

The Cultivation and Manufacture of Tea. By Colonel Edward Money. (Whittingham.) This is a third edition, corrected and revised, of an essay which won the prize offered in 1872 by the Agricultural and Horticultural Society of India. It is written entirely from the point of view of practical experience, being intended to exhibit a plain statement of facts useful for the young tea-planter. In truth, the greater portion is introductory to a few columns showing in a tabular form the pecuniary profit and loss of a tea-garden. The picturesque features of a planter's life—its attractions and its hardships—are not thrown into the scale. It is a more serious objection that the author does not possess the literary faculty of arraying his subject in an interesting garb. The history of tea in India, if ever it is fully written, will supply all the excitement of a romance. The first discovery of the tea-plant growing wild in the jungles of Assam: the ill-advised efforts of the Government to en-

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courage its cultivation; the wild speculation in the shares of tea companies a few years back; the steady progress now annually made by the industry, and the rapid popularisation of "Assam tea" in this country, form a singularly dramatic chapter in the record of commercial enterprise. As Colonel Money is not very liberal in his statistics, we may remark that the export of tea from British India in the year 1877–78 was 33,459,075 lbs., valued at £3,04,45,713, or almost three millions sterling. This total is nearly double the amount of five years previous, and represents fully one-fifth of the annual consumption of tea in England. For the rest, Colonel Money has enjoyed a wider experience of the business than perhaps any other man, and he writes with that combination of fluency and bluntness which marks the Indian official.

Mr. Creighton's *Shilling History of England* (Longmans) is well drawn up, and is just the sort of text-book to put in the hands of a young person who wants a clear idea of the main lines of English History. The important points are well brought out, and there is no attempt to sketch in the mass of unimportant details. But there are some things in the book which ought not to be there: for instance, the now abandoned explanation of Domesday Book as one likely to last "till the day of doom;" and the astounding misstatement that Hampden "was brought to trial" for refusing ship money. Mr. Creighton's account of the Gunpowder Plot, too, is thoroughly wrong. He supposes that there was an antagonism between king and Parliament on the subject of the Catholics—which had no existence at that time—and, forgetting that the main object of the plot was to blow up the king and his family, and that the plot was called forth by the direct action of the king, he sees in it a tribute to the increasing importance of Parliament. Then we have the French General in the south of India called Lally-Tollendal instead of Lally, by which name he is always known in France, to distinguish him from his son. Points like these should be looked to, as the book is so good as to be well worth the labour of correction.

NOTES AND NEWS.

The second volume of *Bracton de Legibus et Consuetudinibus Angliae*, forming part of the Rolls Series, and edited by Sir Travers Twiss, Q.C., has passed through the press, and will shortly appear. It comprises the "Tractatus de Actionibus," and the "Tractatus de Corona": in other words, the treatises on the jurisdiction and procedure of the King's Courts in civil actions, and on the Criminal Law as administered by the Justices Itinerant. The Introduction contains an account of several interesting discoveries which the editor has made respecting the personal history of Henricus de Bracton, the various ecclesiastical offices held by the great justiciary, and his intimate connexion with Exeter Cathedral, of which he was Chancellor, and where he lies buried—although the place of his burial has long been forgotten—and where Bracton's Altar, and Bracton's Mass, and Bracton's Chantry served to keep alive his memory, until the Reformation swept these records away. A curious discovery of general historical interest has been made by the editor in collating a passage in Bracton with the Tower Plea Roll of 18 Henry III., recently transferred to the Public Record Office and as yet unpublished, from which it is clear that the Parliament mentioned by Selden in his *Titles of Honor*, and commented on by Sir William Blackstone as having been held at Tewkesbury in 18 Henry III., as a precursor to the Council of Merton of 20 Henry III., never had any existence; and the mistake has originated in a misreading of the Plea Roll by Selden. Other new matter is discussed in the Introduction, by which it is placed beyond doubt that Bracton died some years before the accession of Edward I.; and that the so-called statute of 4 Edward I. on the office of the coroner consists of Articles of Enquiry for the use of the coroner, framed upon a chapter of Bracton's work, the language of which is nearly identical with the so-called statute.

We understand that Prof. R. C. Jebb is engaged in editing *Selections from the Attic Orators before Demosthenes*, with English notes, for the use of students at the universities, and the higher forms of schools. The book will form an illustrative supplement to the already published work upon *The Attic Orators from Antiphon to Isaeos*. Characteristic passages are selected from Antiphon, Andokides, Lysias, Isokrates, and Isaeos, and so arranged as to illustrate the development of Attic Prose. The book will probably be published by Messrs. Macmillan and Co. in October of the present year.

It is to be hoped that some attempt will be made to bring together the scattered literary productions of the late Rev. J. S. Brewer, so that they may be more generally appreciated. There are various interesting articles in the *Quarterly Review*, and perhaps in other periodicals, well worth republication; and a selection from his sermons would be an invaluable contribution to the theological thought of this generation. But above all it is very much to be desired, if the Master of the Rolls and the Treasury would sanction it, that the Introductions to the four published volumes of the Calendar of Henry VIII. should be issued in a separate form, as they certainly contain not only the fullest but by far the most interesting history of the reign down to the death of Wolsey. It is a real misfortune that such a history should not be procurable except as forming part of a series of very bulky volumes intended only for the use of those who are themselves engaged in historical enquiries. Indeed, even during Mr. Brewer's life their republication in a separate form was frequently suggested to him; and as they would now make one connected narrative, absolutely complete in itself, and terminating at a very definite era, there ought certainly to be no delay in satisfying this long-felt want. We should also greatly desire to see reprinted his Introductions to the different works edited by him for the series of "Chronicles and Memorials"—that is to say, the Introductions to the *Monumenta Franciscana*, to Roger Bacon, and to the four volumes of Giraldus Cambrensis which appeared under his editorship. Everything that Mr. Brewer wrote was interesting and important.

The experiments with the electric light which have been made this week to test whether the Reading Room of the British Museum could not be made available for readers on the too numerous days of fog have been highly successful; and it remains now to be seen how far the authorities will go in introducing the new process. To have the Reading Room open at night all the year through has often been described as urgent; but perhaps the most serious wants of readers would be met if it were open till six o'clock always. These are questions which may safely be left to Mr. Bond, whose many acts of reform have already obtained for him so much gratitude on the part of those who consult the artistic as well as the literary treasures of the Museum.

We understand that Messrs. Macmillan and Co. are about to issue a series of small volumes for the use of students, upon the authors, Greek, Latin, and English, which form the chief subjects of teaching in our schools. The editor, Mr. J. R. Green, has endeavoured to secure the services of writers fully qualified to speak on each subject, so that readers may feel sure that the information given is the latest and best. Addressed in the first instance to schools and candidates for various public examinations, for whose benefit the facts are stated in a clear and concise form, an endeavour has also been made to render the volumes attractive and interesting to the cultivated public generally, by grouping round each author the main features of his age and surroundings. The following have been arranged for—viz.:—*Herodotus*, by Prof. Bryce; *Sophocles*, by Prof. Lewis Campbell; *Euripides*, by Prof. Mahaffy; *Demosthenes*, by Mr. S. H. Butcher; *Livy*, by the Rev. W. W. Capes; *Cicero*, by Prof. A. S. Wilkins; *Virgil*, by Prof. Nettleship; *Horace*, by Mr. T. H. Ward; *Milton*, by the Rev. Stopford A. Brooke; *Spenser*, by Prof. Hales; *Bacon*, by the Rev. Dr. Abbott; and *Chaucer*, by Mr. F. J. Furnivall. Of these *Milton* and *Euripides* will be published in March. The price of each volume, containing about 140 pp. fcap 8vo, will be 1*s.* 6*d.*

Copyright, National and International, from a Publisher's Point of View, is the title of a pamphlet about to be published by Messrs. Sampson Low and Co. As Lord John Manners, the President of the Copyright Commission, is about to introduce a Bill into Parliament with a view to the amendment of the law of copyright, the practical view of a publisher on this vexed question may be looked for with some interest.

We regret to learn that the accident which happened to Prof. Monier Williams on the ice has turned out to be more serious than was expected. His right hand is still useless, and he is obliged to suspend his articles in the *Contemporary Review*. He has been placed under the care of Dr. Wharton Hood.

The *Columbarium* of Moore, the "egregious Moore" of Pope's epistle, is being reprinted by Mr. Tegetmeier. As the earliest English work on the subject, it possesses an interest for naturalists and fanciers. Some hitherto unpublished particulars of the author have been added to the reprint.

Under the title of *Movements of Modern Thought*, Messrs. Macmillan and Co. will shortly publish in a small volume the remarkable sermons on "Romanism," "Protestantism," and "Agnosticism," lately delivered before the University of Cambridge by the Rev. Prof. Plumptre.

In consequence of the demolition of the old church of St. Mary, Newington, and the conversion of a portion of the churchyard into the public highway and of the remainder into a recreation ground, the greater part of the memorial stones, eight hundred in number, have been removed, and many have been lost or destroyed. The inscriptions on the stones in the churchyard and the monuments in the church have been carefully copied and are now being privately printed for subscribers by J. J. Howard, LL.D., F.S.A., and Mr. R. Hovenden, of Park Hill Road, Croydon. The volume will be illustrated with woodcuts of the coats of arms, and genealogical notes on the persons referred to in the inscriptions will be added in every possible case. The representatives of those interred in the church and churchyard are invited to supply information for the work.

Messrs. Griffith and Farran have in the press and propose to publish during the spring season a novel in three volumes by the author of *Left Alone, Not Lancelot nor Another*, &c., entitled *Tried by Fire*.

The Edinburgh Publishing Company have in the press the Official Report of the Trial of the Directors of the City of Glasgow Bank. It will contain the debate on the question of bail, the discussion on the relevancy of the indictment, the whole of the evidence, and the addresses to the jury revised by the judge and counsel. It will also contain facsimiles of the false balance-sheets, as produced in court.

We understand that Messrs. Sampson Low and Co. are about to publish the four lectures on Electric Induction lately delivered at the Royal Institution by Mr. J. E. H. Gordon, Assistant-Secretary of the British Association.

Prof. J. R. Seeley is to give four lectures on History at the Royal Institution in the spring.

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The translation of Prof. Müller's *Life of Count Moltke*, by Mr. Pinkerton, edited by Capt. Hozier, is now announced as ready. The delay in issue is, we understand, due to the lengthy process of engraving the portrait which is prefixed to the book. This is the best portrait of the Count that has yet appeared in Germany. Mr. W. Swan Sonnenschein is the publisher.

Mr. Sonnenschein also announces as in the press a translation of the Baroness Marenholtz-Bülow's book *Das Kind und sein Wesen* ("Child and Child-Nature"), which has been made for him by Miss Christie, the translator of Klöden's *Selfmade Man*. The work is illustrated with ten woodcuts, and gives a very clear insight into the whole of Froebel's system of Primary Instruction. The Baroness's other book, *Die kindlichen Triebe*, is also in course of translation for Mr. Sonnenschein, and will shortly appear.

Messrs. Chatto and Windus are to publish under some such title as *The "Ding-dong" Word Book* a second and much enlarged edition of Mr. H. B. Wheatley's very amusing "Dictionary of Reduplicated Words"—"huggle-duggle," "huff-snuff," and the like—which he first compiled for the Philological Society in 1866. Mr. Wheatley has a large collection of fresh racy quotations for his crick-crack collection.

The Rev. Dr. A. B. Grosart's lectures on Howe, Baxter, Rutherford, and Henry, in connexion with the Presbyterian College, London, will be published in March by Messrs. Hodder and Stoughton, under the title of *Representative Nonconformists, and the Message of their Life-work for To-day.*

Messrs. Hardwicke and Bogue have in the press *Evolution, Old and New: being a Comparison of the Theories of Buffon, Dr. Erasmus Darwin, and Lamarck, with that of Charles Darwin. With copious Extracts from the Writings of the three first-named Authors*, by Samuel Butler, author of "Erewhon," "Life and Habit," &c.

The Rev. Canon MacIlwaine is engaged in preparing a new edition of the *Lyra Hibernica Sacra.*

Mr. R. H. Horne has undertaken to deliver, at the Chatterton Benefit about to be given at Covent Garden Theatre, a prologue which he has written "in the interest of the poetical drama."

Mr. Thomas Arnold, who is editing Henry of Huntingdon for the Master of the Rolls, has made a discovery of some interest with regard to the MS. of that historian marked "Arundel 48," in the British Museum. On the manuscript is written, in an ancient hand, "hic liber est ecclesie Sancte Marie de Suwica"—an inscription copied without comment in Sir T. Hardy's catalogue. Looking into Leland's *Collectanea*, Mr. Arnold found it recorded that the copy from which Leland made his excerpts was lent him by the "Canonici Sudovicani," near "Porcestre." A reference to the map shows a certain Southwick near Porchester; and there, according to all authorities, was a monastery of Black Canons, of which the remains are still visible. It follows, then, almost certainly, that this Arundel MS. is the very one which Leland used.

Mr. T. G. Stevenson, of Edinburgh, has just issued his "*Notices of David Laing, LL.D., Secretary of the Bannatyne Club, &c.*; to which is added a Chronological List of his Numerous Publications from the Year 1815 to 1878, with his Lectures on Scottish Art and Artists from 1603 to the present Century; also Notices of his Death and Funeral, and on his Life and Character, &c." It forms a handsome quarto volume, and is embellished with two fine and characteristic portraits. The impression has been limited to one hundred copies for private circulation.

Mr. E. Stanford will publish immediately *Modern Meteorology*, a series of six lectures delivered under the auspices of the Meteorological Society, by Dr. Mann, Mr. J. E. Laughton, Mr. R. Strachan, the Rev. W. Clement Ley, Mr. G. J. Symons, and Mr. R. H. Scott.

A committee of the Preston Town Council have drawn up a scheme for the establishment of a Free Library and Museum for the borough. The building is to cost 50,000*l.*, which sum, together with 10,000*l.* for the purchase of books and works of art, and 10,000*l.* as an endowment fund, is expected to be provided by the trustees of the late Mr. Harris. It is calculated that the maintenance of the establishment will cost the borough about 1,200*l.* per annum. The town already possesses an interesting collection known as "Dr. Shepherd's Library," which was bequeathed about a century ago, and has from time to time received additions. It will be seen that the corporation look to the Harris trustees to provide funds for the building and the foundation and endowment of the Reference Library and Museum, while the rates will be liable for the expenses of the Lending Library and Newsroom, and for maintenance and service of the building and its contents.

An uncomfortable impression having been produced in Spain by the alleged finding of the remains of Columbus in the cathedral of San Domingo, the Spanish Government some time back were induced to order a special enquiry into the truth of the allegation, with a view to set the matter at rest, and the task was confided to the Royal Academy of History at Madrid. The result of their investigations has just been published by the Ministerio de Fomento in a volume the full title of which is "*Los Restos de Colon*: Informe de la Real Academia de la Historia al Goberno de S. M. sobre el supuesto hallazgo de los verdaderos restos de Cristóval Colon en la Iglesia Catedral de Santo Domingo" (Madrid: Tello).

The Russian Medical Society has recently published *Materials for an Historical Monograph on the Plague.* This publication takes the form of a protocol of the recent special meeting of the society. The contents include Dr. Botkin's opening address; "Historical Evidence regarding the Plague," by N. G. Kuprianof; and "The Plague in Moscow in 1770-72," by N. D. Monastirski. Besides these there are papers discussing the atmospheric and other conditions favourable to its propagation, and the sanitary measures to be adopted in order to check its progress.

Certain Russian journalists have formulated the project of a literary "Council of Honour," with a view of placing a restraint on the excesses of newspaper controversy. The originators chiefly belong to the staff of the *Golos* and *Nedélya*. The leading features of this somewhat Utopian scheme are as follows:—(1) A literary Council of Mediation, consisting of twelve persons, to be elected annually; (2) This Council to mediate in all cases of literary and journalistic strife, but only when appealed to by one of the contending parties; (3) In such cases, each of the disputants may choose an arbiter from among the members of council. It will be the duty of the arbiters thus chosen to endeavour to reconcile the parties, and prevent a resort to objectionable methods of settling literary quarrels.

According to the *Cologne Gazette*, Bayard Taylor has, by his will, presented to the "Schiller-Haus" the sword of Schiller, which had been given to him by Thackeray. His unpublished works he has bequeathed to his wife and his friend George H. Boker.

V. Bersezis and G. Minelli propose, according to the *Rivista Minima*, to publish a popular history of the struggles and revolutions that preceded Italian unity. The work is to be written in sections by actors or eye-witnesses in the various events.

The last number of the interesting little Hungarian periodical, the *Journal of Comparative Literature*, contains an inedited gipsy ballad. Dr. Hugo von Meltzl heard it sung by a gipsy woman in north-eastern Transylvania. He has transcribed it in Romany and translated it into English and German. Dr. von Meltzl considers the poem to be *sui generis*, and of a kind never hitherto printed.

An interesting biography of the great Orientalist and Biblical critic, H. Ewald, will be found in the fourth volume of the new edition of Herzog's *Theological Encyclopaedia.* It becomes easier now to understand and excuse the painful moral eccentricities of the too independent scholar. That he was also a poet is news to us: an Italian tour inspired him with "extremely peculiar" poems, which are printed at the end of the fourth part of his *Poetische Bücher des A. Test.'s* (Göttinger, 1837). There is one inexactness in Prof. Bertheau's admirable necrologe. It was not merely grateful disciples who erected a monument to Ewald in the Göttingen cemetery, but friends and admirers in England, to whom no report nor word of recognition from Germany has yet been vouchsafed.

Messrs. W. H. Allen and Co. will publish in a few days Mr. D. C. Boulger's new book, *England and Russia in Central Asia.* The work will be dedicated, by permission, to Sir Henry Rawlinson, and will include a facsimile of the latest Russian official map of Central Asia.

It is intended to make a special effort to issue the Report of the forthcoming meeting of the British Association at Sheffield at as early a date after the meeting as possible. To enable them to do this, the Council request that all reports, and abstracts of all papers intended to be read in the sections, may be sent to the assistant-secretary not later than July 15, in order that, if approved of by the organising committees, they may be put in type before the meeting. Authors who comply with this request, and whose papers are accepted, will be furnished before the meeting with printed copies of their reports or abstracts.

We have received the first number of the *Folklore Journal*, edited by the working committee of the South African Folklore Society, and we bid it a hearty welcome. As the Preface states:—

"Notwithstanding the efforts made in past years by those aware of the importance of the subject, it is too clearly seen that no other organised endeavour is at present likely to be set on foot, to secure, before this becomes wholly too late, anything approaching to a *representative* collection of the traditionary literatures existing among the South African aboriginal races, but allowed on all hands to be rapidly passing away, under the influence of European ideas, and the spread of European civilisation."

Humble as is the appearance of the new publication, its contents show that its promoters are imbued with a true scientific spirit and method. The original texts are printed in each case, with the English translation on the opposite page. The present number contains a Preface, the Kafir "Story of Long Snake," by Mr. Theal, and two Setshuâna tales, one of them, the fable of the Lion and the Ostrich, being contributed by the Rev. A. J. Wookey. The other, which is contributed by Miss Meeuwsen, is especially noticeable from its preservation of ancient words and forms, some of which are unknown to the translator, as well as from its reference to "the cannibal," who plays so conspicuous a part in Zulu folklore. It is illustrated by a Setshuâna version, printed by Mr. Theal, and reproduced in the *Journal.* One of the chief figures in the story is a talking bird, which, as the editors remark, is clearly "a personage worth studying." We hope that room may soon be found in the *Journal* for some Bushman tales.

NOTES OF TRAVEL.

Mr. Greville J. Chester writes from Luxor:—"Having now twice accomplished the journey from Siout to Thebes by land upon donkey-back, I think a few particulars about the route may be acceptable to readers of the Academy, as it pre-

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sents advantages of no common kind. On the first occasion, when alone with an Arab servant whom I brought from Cairo, and when I slept in the houses of the sheyks of the villages on the road, my whole expenses from Cairo to Siout by rail, and on by donkeys to Luxor, amounted to less than 12*l.*; and, on the second occasion, when accompanied by two friends, and when we took a couple of tents and a cook, the cost per head will be not much more than 15*l.* each. The land journey has the further advantage of affording far greater insight into the manners and customs of the inhabitants, and, alas! into their terrible state of misery and destitution, than can be obtained from the luxurious and costly dahabeah, or from the still more expensive steamers of Cook's voyages. We stayed two days at Siout in order to complete our arrangements with the owners of donkeys, of which animals we required eight for ourselves, servants, and baggage. Passing through Shobt, the ancient Hypsele, we encamped the first night upon turf under the shade of palms at the village of Tema. The second night we reached Soutrag, a town upon the Nile, and on the third slept at Girgeh. The next day a short ride of some twelve miles brought us to Arâbat-el-Matfoona, a village close to the temples and tombs of Abydos, the ancient This or Thinis. On the fifth day we slept at the village of Marashdeh on the verge of the desert, and on the sixth, after visiting the Temple of Dendera *en route*, we crossed the Nile, and slept at the large town of Keneh. On the seventh day we explored the mounds of Kobt, and then went on to Koos, the ancient Arabic capital of Upper Egypt, where we again encamped upon beautiful turf under palm-trees. On the eighth day we lunched in the great Temple of Karnak, and entered Luxor in good time in the afternoon. During a great portion of our journey we found the people in a most frightful state of misery. At How I saw a man dying of starvation in the open street. He was a mere skeleton, and near him lay another man, evidently in a hopeless condition. The attenuated and shrunken frames of the children, clothed in a few handfuls of wretched rags, rather resembled desiccated mummies than human beings. The universal testimony of everyone on the way was that thousands had perished from starvation. And for these wretched creatures, brought to this state by the exactions to which they have been exposed by their heartless and extravagant ruler, there is neither sympathy nor relief."

At the last meeting of the Royal Colonial Institute Mr. John Noble read a paper on South Africa, which under existing circumstances attracted much attention. In the course of his observations on the physical features of the region, he remarked that the contrast between the sandy tracts of the west coasts or the brown, arid Karoo plains, and the semi-tropical luxuriance of the eastern coast-lands is very striking; mountain ranges divide the country, the most prominent chain being the Quathlamba or Drakenberg, at the base of which, all along the eastern side, stretches a fertile tract of undulating country. On the inland side, for some sixty or a hundred miles, is a succession of subordinate mountains named the Maluti, connecting with the hills and rich valleys of Basutoland. Only a few of the South African rivers are navigable, and these but for short distances. The larger rivers, the Limpopo, &c., are for a great part of the year closed at their mouths, owing to sand-banks; they have also another drawback, in that they run in deep channels or in low valley basins, and are consequently not available for purposes of irrigation. Mr. Noble gave an attractive account of the South African climate, and its beneficial effect on invalids, to which Dr. Livingstone first called attention; and before concluding his paper he gave some interesting particulars respecting the mineral resources of the country, which include copper, coal, gold, and diamonds.

A vessel from New Zealand spent some time at the end of last year at Astrolabe Bay on the New Guinea coast, and the captain reports that the natives were very simple and friendly, but were entirely ignorant of trade, and had probably, therefore, not had to deal with foreigners before.

Ethiopien: Studien über West-Afrika (Hamburg: Friedrichsen) deserves to be read attentively by those anxious to open up Equatorial Africa to European commerce. The author, Dr. Hübbe-Schleiden, a lawyer, spent two years on the Gabon, engaged in commercial pursuits, and fully initiates his readers into the abominable trust-system, the features of "round-trade," and the contents of "ivory-bundles." Trade on the Gabon is not now in a flourishing condition, and never will be so long as the French continue their system of vexatious maladministration, which has forced the two leading firms—one English, the other German—to transfer their head-quarters to Eloby, a Spanish island in Corisco Bay. The author ridicules the notion of opening up Africa through the agency of an international association like that founded by the King of the Belgians. In his concluding chapters he advocates the foundation of a powerful German commercial company. The author by no means confines himself to commercial matters. There are chapters on ethnographical subjects, on the productions of Africa, and on colonial policy, which well deserve an attentive perusal. The map accompanying the volume has been compiled with much care.

THE ENGLISH DIALECT SOCIETY.

The sixth annual meeting of the English Dialect Society was held at Manchester on Monday last. Mr. James Crossley, F.S.A., presided, and the Report was read by Mr. J. H. Nodal, the hon. sec. It stated that three publications had been issued in the past year—the *Cumberland Glossary, &c.*, by Mr. W. Dickinson, F.L.S.; Tusser's *Five Hundred Points of Good Husbandry*, edited by Mr. Wm. Payne and Mr. S. J. Herrtage; and the first part of a *Dictionary of Plant Names*, by Mr. James Britten, F.L.S., of the British Museum, and Mr. Robert Holland. The society's books so far illustrate the dialects of Cumberland, Derbyshire, Devonshire, East Anglia, Gloucester, Herefordshire, Kent, Lancashire, Lincolnshire, the Midland Counties, Norfolk, Oxfordshire, Scotland, Somerset, Suffolk, Surrey, Sussex, Warwickshire, Wiltshire and Yorkshire. The other publications of the society include Mr. Sweet's *History of English Sounds*, Ray's *Collection of English Words*, and *A Bibliography of English Dialects*. Among the new work reported as in hand are glossaries of Cheshire and Cornwall, Hants, and Lincolnshire. Mr. Herrtage will gloss the dialectal words in the Paston Letters, and Mr. Thomas Satchell is preparing a list of local fish-names and fishing terms. Financially, the position of the society is now sound, but it greatly needs additional members. If instead of 344 members it had 400 its work would be expedited, and its efficiency proportionately increased. Surely there are this number of persons who desire to see a memorial of the words and literature of that provincial English which is so quickly fading away. The library of the society has been deposited at the Manchester Public Library, and the dialect books, some of them scarce and important, already in the collection, have been added. A catalogue is in preparation. The English Dialect Society hopes to complete its work within the next four or five years. The Report and treasurer's statement were adopted, and other formal business transacted, the speakers being Messrs. G. H. Adshead, J. E. Bailey, F.S.A., G. W. Napier, Edwin Waugh, George Milner, W. E. A. Axon, and Mr. Jas. Crossley, who in a genial speech expressed his gratification at the steady progress made by the society.

OBITUARY.

CHARLES J. WELLS.

The famous author of *Joseph and his Brethren* died at Marseilles on February 17. For some years past he had been in the habit of speaking of himself as an octogenarian, but he was born, I believe, in 1800. He was educated at Edmonton, not, as has been stated, with John Keats, who was too old to be his schoolfellow, but with Tom Keats, and with the dramatic poet Richard Hengist Horne, whose friendship he retained through more than sixty years until his death. His bright parts commended him to John Keats, who commemorates their acquaintance in a sonnet published in 1817. A foolish practical joke played upon Tom Keats, shortly before the death of the latter, deprived young Wells of the poet's friendship, but he became intimate with Hazlitt. The year after Keats died, Wells published *Stories after Nature*, 1822, a curious little volume of brocaded prose, and in 1824 his great Scriptural drama of *Joseph and his Brethren*, issued under the pseudonym of H. L. Howard. For the next three years, as he said himself in a recent letter, he saw Hazlitt "every night," but during the last three years of the great critic's life they were estranged. When Hazlitt died, in September 1830, Wells went with Horne to see his dead friend, and afterwards raised a monument to his memory in the church of St. Ann's, Soho. He had hitherto been practising the law in London, but he fancied that his health was failing, and proceeded to South Wales, where he occupied himself with shooting, fishing, and writing poetry until 1835, when he removed to Broxbourne, in Hertfordshire. In 1840 he left England, and has not, to my knowledge, entered his native country since. He settled at Quimper, in Brittany, and was able there to indulge his passion for sport to the utmost. His fascinating address soon gave him an opportunity of mingling with the old *noblesse*, and what time he could spare from wolf and bear hunting, shooting and fishing, was given to poetry. He tried vainly to publish, but never lost hope. From Brittany he contributed some articles on hunting to *Fraser's Magazine*. I am told that he was "particularly ingenious in making his own artificial flies and tackle, and in every way was an excellent sportsman." He married a Miss Hill, and became the brother-in-law of Mr. Williams, the discoverer of Charlotte Brontë. After living some years at Quimper, he removed to Marseilles, accepted a professorial chair in that city, and remained there till his death. In the very interesting autobiographical letter from which I have quoted above he states (November 1877) that he had composed eight or ten volumes of poetry during his life, but, having in vain attempted to find a publisher for any of them, he burned the whole mass of MSS. at his wife's death. The only work he had retained was a revised form of *Joseph and his Brethren*. The photograph prefixed to Mr. Swinburne's edition is taken from a miniature painted by Wirgman about 1825. In youth Wells had dark red hair, a sanguine complexion and bright blue eyes; he used to call himself "the cub" in reference to the habitual roughness of his manners, which he was able to resolve at will into the most taking sweetness and good-humour.

The adventures of his one known book form an extraordinary page of literary history. *Joseph and his Brethren* came into the world unnoticed, as veritable a still-birth of genius as ever occurred. Hazlitt, it is true, said the book was "more than original, aboriginal, and a mere experiment in comparison with the vast things" Wells could do; but Hazlitt forebore to review it, and even constantly dissuaded the young poet from writing. About 1838 another neglected writer, Thomas Wade, author of *Mundi et Cordis Carmina*, spoke out in loud commendation of the pseudonymous and forgotten drama. In 1844 Mr. R. H. Horne, writing his charming *New Spirit of the Age*, made

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space for a clear and generous statement that *Joseph and his Brethren* was "full of the elements of true poetry—rich in passion, in imagination, and in thoughts resulting from reason, experience, and understanding"—but in vain. At last it happened to fall into the hands of Mr. D. G. Rossetti, and in 1863, while writing of Blake, he paid a princely tribute to Wells. The tide now turned at last; *Joseph and his Brethren* became a kind of Shibboleth—a rite of initiation into the true poetic culture — but still the world at large knew nothing of it. Finally, however, Mr. Swinburne, who is never tired of indulging in the "noble pleasure of praising," and whose eye is ever open to excellence of any kind, made it a duty to resuscitate the forgotten poet, and the results were his eloquent article in the *Fortnightly Review*, and the reprint of the drama issued by Messrs. Chatto and Windus in 1876. The old man found it impossible at first to take his revival seriously, so long and so utterly had he given up ambition, but he woke up at last to take a great interest in the matter, and to add to *Joseph and his Brethren*, which most of us find too long already, a number of additional scenes, mostly soliloquies; these will hardly, it is to be hoped, find their way into the standard editions of the text. It is probable that in the "eight or ten volumes" that Wells destroyed we have lost lyrical work of great passion and richness, but that he ever was or could be a dramatist seems very doubtful.

Edmund W. Gosse.

M. SAINT-RENÉ TAILLANDIER.

The French Academy had but just paid the last honours to M. de Sacy when it received a fresh blow. M. Saint-René Taillandier died suddenly of apoplexy on Monday, February 24, aged only sixty-two years. Without being an original thinker or a brilliant writer, he still did good service in the field of literature and education. During the greater part of his literary career he devoted his attention exclusively to spreading in France the knowledge of the literature and history of contemporary Germany, as well as of Slav countries, with which, however, he was only acquainted through the medium of German works. His task was for the most part limited to summarising German books—often heavy and undigested, but full of facts—in one or more articles which first appeared in the *Revue des Deux-Mondes*, and were afterwards published separately. It was in this way that his *Etude sur l'Allemagne*, *Bohème-Hongrie*, &c., appeared. As a professor M. Saint-René Taillandier remained faithful to the superannuated style of flowery and declamatory rhetoric. He has been accused, but wrongly, of constituting himself the champion of clerical and reactionary ideas. An earnest Christian, he never swerved from the liberal traditions of the Gallican Church, and he professed the most affectionate veneration for Père Hyacinthe. In politics he remained faithful to the traditions of '89, as is clear from the four lectures which he published under the title of *Les Renégats de* '89. This is proved also by his last book, *Le roi Léopold et le Conseiller de la reine Victoria*, based on the reminiscences of Baron Stockmar. If he ever made a mistake, it was in his candidature for the French Academy. This distinction, which was not fully justified by his merits, has led some disappointed spirits to deny the worth of this amiable and laborious writer.

G. Monod.

Mr. Peter le Neve Foster, the popular Secretary of the Society of Arts, died suddenly at Wandsworth on the 20th ultimo. A member of a Norfolk family, as the name of Le Neve would by itself suffice to show, he was born on August 17, 1809, and educated at the Grammar School of Norwich, under Mr. Valpy, a brother of the well-known Dr. Valpy. Mr. Foster matriculated at Trinity Hall, Cambridge, and in 1830 obtained the distinction of being 38th Wrangler in the Mathematical Tripos. He was thereupon elected a Fellow of his College. On January 29, 1836, he was called to the Bar, and practised for some years as a conveyancer, and in 1837 published a treatise on Wills. Having won the regard of the Prince Consort by his zeal in furthering the interests of the Exhibition of 1851, he was two years later appointed the secretary of the Society of Arts, and through his strenuous exertions the fortunes of the society now rest on a firmer basis than ever. At the time of his death the friends of Mr. Le Neve Foster were engaged in collecting funds for a testimonial in recognition of his services, and a sum of 1,200*l.* has been collected for that object. Mr. Foster's labours were not confined to the Society of Arts. He was one of the founders of the Photographic Society, and was at various times connected with the Quekett Microscopical Club and the British Association.

SELECTED BOOKS.

General Literature.

Bellew, H. W. Afghanistan and the Afghans. Sampson Low. 6*s.*

Cunynghame, Gen. Sir A. T. My Command in South Africa, 1874-78. Macmillan. 12*s.* 6*d.*

Evola, F. Storia tipografico-letteraria del secolo xvi. in Sicilia. Napoli: Detken & Rocholl. L.8.

Franklin, A. Dictionnaire des noms, surnoms et pseudonymes latins de l'histoire littéraire du moyen âge (1100 à 1530). Paris: Firmin-Didot.

Zarncke, F. Der Priester Johannes. 1. Abhandlg. Leipzig: Hirzel. 8 M.

Theology.

Kneucker, J. J. Das Buch Baruch. Mit e. Anh. üb. den pseudepigraph. Baruch. Leipzig: Brockhaus. 12 M.

History.

Chassant, A., et H. Tausin. Dictionnaire des devises historiques et héraldiques. III. Paris: Dumoulin.

Codex diplomaticus Saxoniae regiae. Hrsg. v. O. Posse u. H. Ermisch. 2. Hauptthl. 6. Bd. Leipzig: Giesecke & Devrient. 30 M.

Ferrière, Le comte H. de. Le XVIe siècle et les Valois. Paris: Plon. 12 fr.

Laborde, L. de. Les comptes des bâtiments du roi (1528-1571). T. 1. Paris: Baur.

Mazarin, Lettres du Cardinal, pendant son ministère, recueillies et publiées par A. Chéruel. T. II. Paris: Imp. Nat.

Wieseler, K. Zur Geschichte der kleinasiatischen Galater u. d. deutschen Volks in der Urzeit. Greifswald: Bamberg. 1 M. 20 Pf.

Physical Science.

Grenacher, H. Untersuchungen üb. das Sehorgan der Arthropoden, insbesondere der Spinnen, Insecten u. Crustaceen. Göttingen: Vandenhoeck & Ruprecht. 45 M.

Henle, J. Zur Anatomie der Crystalllinse. Göttingen: Dieterich. 18 M.

Hertwig, R. Der Organismus der Radiolarien. Jena: Fischer. 25 M.

Poggendorff, J. C. Geschichte der Physik. 2. u. 3. Lfg. Leipzig: Barth. 5 M. 60 Pf.

Philology.

Finnboga Saga Hins Ramma, hrsg. v. H. Gering. Halle: Waisenhaus. 3 M. 60 Pf.

Joly, A. La vie de Sainte Marguerite, poème inédit de Wace. Paris: Vieweg.

Sa'di's, M., Aphorismen u. Sinngedichte. Zum ersten Male hrsg. u. übers. v. W. Bacher. Strassburg: Trübner. 6 M.

Wiedemann, A. Hieratische Texte aus den Museen zu Berlin u. Paris. Leipzig: Barth. 16 M.

CORRESPONDENCE.

A STRAY LEAF OF THE CODEX PALATINUS.

London: February 24, 1879.

Will you allow me to call attention to a fragment of the ante-Hieronymian Latin gospels—a single leaf of purple vellum inscribed with letters of silver and gold (containing Matthew xiii., 13, *Et audientes non audiant*, &c., to *tunc facit*, v. 23)—which was purchased by the late Dr. Todd in Dublin more than thirty years ago and described by him in vol. iii. of the *Proceedings* of the Royal Irish Academy (p. 374) in 1847? The leaf had also attracted the notice of Prof. Westwood, who gave its text in his *Palaeographia sacra pictoria* (1843-5); and it was mentioned by Canon Westcott on their authority in his exhaustive article on the Vulgate in Smith's *Dictionary of the Bible*. But none of these scholars seemed to be aware that the fragment in question, correctly ascribed by them to the fourth or fifth century and probably of an African origin, is, in fact, a missing leaf from the Codex Palatinus at Vienna, edited by Tischendorf in 1847. This will be evident, however, at a moment's examination. Prof. Tischendorf himself, to whom I pointed this out, admitted that he had even overlooked Dr. Todd's fragment altogether, but my information reached him too late to be of use for the text or notes of the last edition of his Greek Testament.

I may add, as a matter of curiosity, that to the best of my knowledge the leaf itself is now no longer to be found. I could obtain no information regarding it at the library of Trinity College, Dublin, where, from Prof. Westwood's account, it would seem to have been preserved. But it was probably the private property of Dr. Todd, whose library was sold and dispersed after his death. It is just possible that some of your readers may yet be able to come upon its traces. Possibly, also, the fact of the leaf having been picked up in Ireland may furnish some clue to the original home of the Codex Palatinus, which had certainly not arrived at its present resting-place at Vienna before 1800, and was in an unbound and neglected state when first noticed there by the Russian philologist, Barth. Kopitar, in 1829. Or, on the other hand, the leaf may have parted company with the rest of the volume and migrated to Dublin at the time when Tischendorf was preparing to transcribe the Codex at the end of the year 1844. It would in any case be a pity, when scholars are zealously collecting the minutest scraps of the Old Latin versions, if any specimen of so interesting a manuscript as the Codex Palatinus should be lost to us.

T. Graves Law.

"SHAKSPERE'S WEIRD SISTERS."

3 Winchester Road, South Hampstead, N.W.: February 17, 1879.

It would be highly interesting if it could be shown—as Miss Charlotte Carmichael has with much ingenuity exerted herself to do in the Academy—that in Shakspere's Weird Sisters even the more individual characters of Urd, Verdandi, and Skuld are preserved, as regards their order of speaking and the contents of their utterances.

The fact itself of these Witches being simply transfigurations, or later disguises, of the Teutonic Norns is fully established—as may be seen from Grimm or Simrock. In delineating these hags, Shakspere has practically drawn upon old Germanic sources, perhaps upon current folk-lore of his time.

It has always struck me as noteworthy that in the greater part of the scene between the Weird Sisters, Macbeth, and Banquo, and wherever the Witches come in, Shakspere uses the staff-rime in a very remarkable manner. Not only does this add powerfully to the archaic impressiveness and awe, but it also seems to bring the form and figure of the Sisters of Fate more closely within the circle of the Teutonic idea. I have pointed out this striking use of the alliterative system in *Macbeth* in an article on "An Old German Poem and a Vedic Hymn," which appeared in *Fraser* in June 1877, and in which the derivation of the Weird Sisters from the Germanic Norns is mentioned.

The very first scene in the first act of *Macbeth* opens strongly with the staff-rime:—

"*1st Witch.* When shall we three meet again—
In thunder, lightning, or in rain?
2nd Witch. When the hurly-burly's done,
When the battle's lost and won.
3rd Witch. That will be ere set of sun.
1st Witch. Where the place?
2nd Witch. Upon the heath.
3rd Witch. There to meet with Macbeth.
1st Witch. I come, Graymalkin!
All. Paddock calls. Anon.
Fair is foul, and foul is fair.
Hover through the fog and filthy air."

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Not less marked is the adoption of the fullest staff-rime—together (as above) with the end-rime—in the third scene, when the Weird Sisters speak. Again, there is the staff-rime when Banquo addresses them. Again, the strongest alliteration, combined with the end-rime, runs all through the Witches' spell-song in Act iv., scene 1. This feature in Shakspere appears to me to merit closer investigation; all the more so because a less regular alliteration, but still a marked one, is found in not a few passages of a number of his plays. Only one further instance of the systematic employment of alliteration may here be noted in passing. It is in Ariel's songs in the *Tempest*, Act i., scene 2. Schlegel and Tieck evidently did not observe this alliterative peculiarity. Their otherwise excellent translation does not render it, except so far as the obvious similarity of certain English and German words involuntarily made them do so. But in the notes to their version of *Macbeth* the character of the Weird Sisters is also misunderstood, though Warburton is referred to, who had already suggested their derivation from the Valkyrs or Norns.

It is an error to say that the witches in *Macbeth* "are never called witches" (compare Act i., sc. 3: "'Give me!' quoth I. 'A-roint thee, *witch!*' the rump-fed ronyon cries.") However, their designation as Weird Sisters fully settles the case of their Germanic origin.

This name "Weird" is derived from the Anglo-Saxon Norn Wyrd (Saxon: Wurth; Old High German: Wurd; Norse: Urd), who represents the Past, as her very name shows. Wurd is *die Gewordene*—the "Has Been," or rather the "Has Become," if one could say so in English.

From various passages of the Edda it can be proved that Urd was often taken as the typical figure of Fate in general, as the generic name for the Norns. In the grand lay of Sigurd the Dragon-Slayer, where it is recorded how the young hero and Brynhild lay on that bridal bed which was not to be theirs, grim Sisters of Fate are said to stride between them; and these Sisters are called in Icelandic *grimmar Urðir*. Here the Urds, Wyrds, or Wurds, are clearly the "Weird" Sisters. The name of one of them stands for all. The same use of Wyrd, or Wurd, for Fate in general, is provable from an Old High German translation of the Latin *Fatum*, as well as from Old High German and Saxon locutions referring to Fate.

In Shakspere the Witches are three in number—even as in Norse, German, as well as in Keltic and other mythologies. Urd, properly speaking, is the Past. Skuld is the Future, or "That Which Shall Be." Verdandi, usually translated as the Present, has an even deeper meaning. Her name is not to be derived from *vera* (to be), but from *verða* (German *werden*). This verb, which has a mixed meaning of "to be," "to become," or "to grow," has been lost in English. Verdandi is, therefore, not merely a representative of present Being, but of the process of Growing, or of Evolution—which gives her figure a profounder aspect. Indeed, there is generally more significance in mythological tales than those imagine who look upon them chiefly as a barren play of fancy.

Incidentally it may be remarked that, though Shakspere's Weird Sisters are three in number—corresponding to Urd, Verdandi, and Skuld—German and Northern mythology and folk-lore occasionally speak of twelve, or seven, of them. In the German tale of *Dornröschen*, or the Sleeping Beauty, there are twelve good fays; and a thirteenth, who works the evil spell. Once, in German folk-lore, we meet with but two Sisters of Fate—one of them called *Kann*, the other *Muss*. Perhaps these are representatives of man's measure of free will (that which he "can"), and of that which is his inevitable fate—or, that which he "must" do.

Though the word "Norn" has been lost in England and Germany, it is possibly preserved in a German folk-lore ditty which speaks of three Sisters of Fate as "Nuns." Altogether, German folk-lore is still full of rimes about three Weird Sisters. They are sometimes called Wild Women; or Wise Women; or the Measurers (*Metten*)—namely, of Fate; or, euphemistically, like the Eumenides, the Advisers of Welfare (*Heil-Räthinnen*), reminding us of the counsels given to Macbeth in the apparition scene; or the Quick Judges (*Gach-Schepfen*). Even as in the Edda, these German fays weave and twist threads or ropes, and attach them to distant parts, thus fixing the weft of Fate. One of these fays is sometimes called Held, and described as black, or as half-dark, half white—like Hel, the Mistress of the Nether World. That German fay is also called Rachel, clearly a contraction of Rach-Hel—that is, the Avengeress Hel.

Now, in *Macbeth* also the Weird Sisters are described as "black." The coming up of Hekate with them in the cave-scene might not unfitly be looked upon as a parallel with the German Held, or Rach-Hel, and the Norse Hel; these Teutonic deities being originally Goddesses of Nocturnal Darkness and of the Nether World, even as Hekate.

In German folk-lore, three Sisters of Fate bear the names of Wilbet, Worbet, and Ainbet. Etymologically these names seem to refer to the well-disposed nature of a fay representing the Past; to the warring or worrying troubles of the Present; and to the terrors (*Ain = Agin*) of the Future. All over Southern Germany, from Austria to Alsace and Rhenish Hesse, the three fays are known under various names besides Wilbet, Worbet, and Ainbet—for instance, as Mechtild, Ottilia, and Gertraud; as Irmina, Adela, and Chlothildis, and so forth. The fay in the middle of this trio is always a good fay, a white fay—but blind. Her treasure (the very names of Ottilia and Adela point to a treasure) is continually being taken from her by the third fay, a dark and evil one, as well as by the first. This myth has been interpreted as meaning that the Present, being blinded as to its own existence, is continually being encroached upon, robbed as it were, by the dark Future and the Past.

Of this particular trait there is no vestige in Shakspere's Weird Sisters. They, like the Norns, "go hand in hand." But there is another point which claims attention: Shakspere's Witches are bearded. ("You should be women, and yet your beards forbid me to interpret that you are so." Act i., sc. 3.)

It need scarcely be brought to recollection that a commingling of the female and male character occurs in the divine and semi-divine figures of various mythological systems—including the Bearded Venus. Of decisive importance is, however, the fact of a bearded Weird Sister having apparently been believed in by our heathen German forefathers.

Near Wessobrunn, in Upper Bavaria, where the semi-heathen fragment of a cosmogonic lay, known as the "Wessobrunn Prayer," was discovered, there has also been found, of late, a rudely-sculptured three-headed image. It is looked upon as an ancient effigy of the German Norns. The Cloister of the Three Holy Bournes, or Fountains, which stands close by the place of discovery, is supposed to have been set up on ground that had once served for pagan worship. Probably the later monkish establishment of the Three Holy Bournes had taken the place of a similarly named heathen sanctuary where the three Sisters of Fate were once adored. Indeed, the name of all the corresponding fays in yet current German folk-lore is connected with holy wells. This quite fits in with the three Eddic Bournes near the great Tree of Existence, at one of which—apparently at the oldest, which is the very Source of Being—the Norns live, "the maidens that over the Sea of Age travel in deep foreknowledge," and of whom it is said that—

"They laid the lots; they ruled the life
To the sons of men, their fate foretelling."

Now, curiously enough, the central head of the slab found near Wessobrunn, in the neighbourhood of the Cloister of the Three Holy Bournes, is *bearded*. This has puzzled our archaeologists. Some of them fancied that what appears to be a beard might after all be the hair of one of the fays or Norns, tied round the chin. By the light of the description of the Weird Sisters in Shakspere's *Macbeth* we, however, see at once the true connexion.

In every respect, therefore, his "Witches" are an echo from the ancient Germanic creed—an echo, moreover, coming to us in the oldest Teutonic verse-form: that is, in the staff-rime.

Karl Blind.

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6 Pump Court, Temple: February 18, 1879.

I notice that in a recent number of the Academy Miss Carmichael has reproduced with elaborations the Rev. F. G. Fleay's "Nornae-theory" about the witches in *Macbeth*. I feel so thoroughly convinced, in common with many others more capable of coming to a just conclusion upon this point than I am, that the attempt to identify these Weird Sisters with the Scandinavian Norns is merely reading into the text of the play ideas that never came within the scope of the author's consideration, that I venture to ask you for space to criticise the arguments advanced in favour of the theory, and to suggest some difficulties in the way of its acceptance.

First, then: To what extent do the three witches actually represent Urda, Verdandi, and Skulda—the Past, the Present, and the Future?

In Act. i., scene 1, it cannot be said that the first witch says or does a thing by which it is possible to connect her with Urda, the Past; and the remarks of the second witch relate to the future rather than to the present. It is only the third witch who in any sense justifies the attempt to thrust the functions of the third Norn, Skulda, upon her, by her prophecy of the meeting with Macbeth. It is true that when the meeting actually takes place the three witches do follow the chronological order in their recital of Macbeth's honours—Glamis (in the past), Cawdor (in the present), and King (in the future): but, granting that this sequence, which could not have been otherwise in any case, proves anything, it would appear that these Norns only came out in their proper characters upon the greatest emergency, forgetting themselves sadly when off their guard; for, only a few lines before, we find Urda, whose attention should have been solely occupied with the past, predicting with some minuteness the results that were to follow her projected voyage to Aleppo; and that without the slightest indication of annoyance—nay, with promise of assistance—from Skulda, whose province she was thus invading. Again, in the prophecies to Banquo, the first witch utterly fails to represent the past, and it is only by an extreme stretch of courtesy that the second witch can be taken to represent the present: certainly she does not do so any more than the first witch.

I dare say that Miss Carmichael would answer to my remarks on this last scene that the Norn element is embodied in the witch speeches *after* the entrance of Macbeth and Banquo, and the witch element is embodied in the earlier portion of the scene. In reply, I call attention to Macbeth's description of the would-be Nornae:—

"You seem to understand me
By each at once her chappy finger laying
Upon her skinny lips:—You should be women,
And yet your beards forbid me to interpret
That you are so,"

and ask comparison with two contemporary unpoetical descriptions, by sceptics upon the subject of witchcraft, of the appearance of the ordinary witch. R. Scot (1584) says that they are "women which commonly be old, lame, bleare-eied, pale, fowle, and full of wrinkles: they are leane and deformed, showing melancholie in their faces." And Dr. Harsnet (1603) describes a witch as "an old weather-beaten crone, having her chin and knees meeting for age, walking like a bow,

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leaning on a staff, hollow-eyed, untoothed, furrowed, having her lips trembling with palsy, going mumbling in the streets;" and also the comment of Sir Hugh Evans upon the disguised Falstaff: "By yea and no, I think the oman is a witch indeed; I like not when a oman has a great peard; I spy a great peard under her muffler." When it can be shown that chappy fingers, skinny lips, and beards naturally suggest Nornae, then the prophecies which immediately follow this description may be taken as coming from Nornae.

The only other place in the play in which it is pretended that the Past, Present, and Future division is hinted at is in Act iv., scene 1, where the witches, in the act of raising their familiar spirits by conjuration, say (1) Speak, (2) Demand, (3) We'll answer. It surely requires the capacity of a Polonius for searching after truth to discover the Norn element here!

So much for the evidence derived from the text in favour of this theory. It is needless to point out here the evidence derived from almost every line of the witch scenes connecting them with the current belief of the time upon the subject of witchcraft, and more especially with the trials which took place in Scotland in 1590 in consequence of the storm that overtook King James on his return from Denmark with his bride in the previous year. In a paper printed in the *Transactions* of the New Shakspere Society I have tried to point out these coincidences, and it was principally upon these trials that James founded his *Daemonologie*. It would be interesting to know from what source Shakspere derived his knowledge of Scandinavian mythology. A little might perhaps be floating about in the form of tradition, but would certainly excite only a feeble interest at a time when witchcraft was causing so intense an excitement.

Secondly: In further anticipation of the objection that I feel sure will be raised—namely, that Shakspere derived his creations from both sources, mythology and witchcraft—I would beg to be allowed one more observation.

The materials derived from two sources, if two sources there be, are inextricably mixed in the play. For instance, Graymalkin and Paddock, two familiars of the witches, occur in a passage relied upon as proving the mythological element. Now, what the advocates of the mixed theory in reality say is this:—Shakspere, being in possession of a beautiful myth, capable of the most delicate and poetical treatment, intentionally, and unnecessarily, degraded and defiled it by the introduction of the coarsest and most offensive details of the current belief in witchcraft. Those who reject this theory hold that he, finding that the details of witchcraft were pre-occupying all men's minds, from the king downwards, took them in hand, and by his art raised them from the low level of brutality into the region of poetry. To hold the former theory is to treat Shakspere as a mere writer of burlesque; and it is difficult to conceive how anyone with a glimmer of poetry in him can accept it for a moment. But one must cease to be astonished that Shakspere's critics, for the sake of the temporary ventilation of a little superfluous learning, are sometimes content thus indirectly to deny his claims as a poet and an artist.

Thos. Alfred Spalding.

COVENANT *versus* TESTAMENT.

School Hall, Bury St. Edmund's: Feb. 22, 1879.

I am a little amused at Dr. Margoliouth's wrath against myself and my temerity, and something else at the very questionable taste of his allusions to my deceased predecessor. However, he has kindly furnished me with data to prove to demonstration the most important portion of my letter—viz., that your reviewers were mistaken in treating Dr. Biesenthal's theory as a novel and brilliant conjecture of his own. A theory discussed in Scholefield's *Hints* (3rd edition, 1851), and discussed and rejected in De Wette's *Handbuch* (2nd edition, 1847) with no less than five names of note attached to it as those of its principal supporters, cannot be claimed as a conjecture of one who did not publish till 1855. A. H. Wratislaw.

MR. HAMERTON'S SKETCHES.

Pré Charmoy: February 24, 1879.

In the Academy for the 22nd inst. you announce the publication by the Autotype Company of enlarged reproductions from my sketches. While thanking you for the courteous terms in which this announcement is expressed, will you permit me to say that the autotypes are not enlarged but somewhat reduced copies of the originals? I consider this to be of some importance from the artistic point of view, as a reduction generally contains more than an enlargement. The autotypes can scarcely be published before May or June, as we are waiting for spring sunshine to go on with the production of the negatives.

P. G. Hamerton.

THE CASTELLANI SARCOPHAGUS IN THE BRITISH MUSEUM.

Settrington Rectory, York: Feb. 24, 1879.

Though I can hardly expect the insertion of another long letter, you may, perhaps, be able to find room for three brief notes.

1. I have repeatedly asked for evidence that the sarcophagus was really exhumed at Cervetri. The "Inspector of Excavations" ought to be able to decide the question. The only information, however, which Mr. Newton vouchsafes is that "many fragments, many of which were exceedingly small," were "seen by credible witnesses in Pennelli's studio at Rome." We all knew long ago that the sarcophagus had been traced to Pennelli's studio; but this is hardly enough.

2. As to the epigraphy. Mr. Newton refers me to the Volterra relief. I accept the reference. This relief, which is one of the very earliest of the inscribed monuments, is separated by a "measureless gulf" from the "new world of art" to which the Cervetri terra-cottas in the Louvre belong, none of which are inscribed. Moreover, the Volterra inscription is not "flowing" like the other, but stiff and archaic, and it fully bears out the test as to the form of the old Etruscan E.

3. There are few Etruscan words of which the meaning is so certain as *suthina*. It means "grabgeräth." See Müller's *Etrusker*, ii., 511; *Encycl. Brit.*, viii., 639; *Athenaeum*, No. 2,582. As for *tursi fipa* the probable meaning seems to be *fibulam dedit*, a suitable phrase to end an inscription of donation on a fibula, but less appropriate in an epitaph on a sarcophagus. In conclusion, I append the verdict of Mr. Dennis on the inscription—"Italian antiquaries generally doubt its genuineness." Isaac Taylor.

British Museum: February 25, 1879.

In his letter of February 17, Mr. Taylor contrives to quote a paragraph of my previous letter in such a manner as to make me assert that the figures on the lid of the Museum sarcophagus belong to a primitive class of monuments which seems to reveal a new world of art, but that the reliefs on the same sarcophagus belong to a later stage of Etruscan civilisation, when art had passed into a new stage. I said nothing of the kind. What I did say was that the Louvre sarcophagus had hardly anything in common with the later sarcophagi which belong to a more advanced stage of Etruscan civilisation, when art had passed into a new phase, and that between these later sarcophagi and the archaic period is *an interval of time which we cannot reckon as less than two centuries*. Many of them, as, indeed, C. O. Müller justly remarks (*Archäologie d. a. Kunst*, § 174), are of the Roman period.

After this sample of Mr. Taylor's perverse ingenuity in distorting the plain sense of my words, I feel that it would be a waste of time to prolong this discussion; but before I conclude I will notice one or two points in Mr. Taylor's letter of February 24. He says that the letters on the Volterra relief are not flowing like those on the Museum sarcophagus, but stiff and archaic. I see no difference between the respective styles of these two inscriptions, except what would naturally arise from the fact that the one is incised on stone, the other painted on clay. Every student of palaeography knows that characters painted on a smooth surface are usually more free and flowing than characters incised, for obvious reasons. I take this opportunity of pointing out to Mr. Taylor more examples of archaic inscriptions on Etruscan works of art: that on the celebrated gold fibula from Chiusi, which in his letter to the *Athenaeum* he supposed to be of the latest period of Etruscan art, and that on a small terra-cotta lion from Veii (Fabretti, pl. xliv., No. 2561), which may be seen in the British Museum in the Room of Archaic Sculptures. Mr. Taylor, in his letter of February 17, asserts that the Etruscans learnt how to model long before they learnt how to write. This may be true, though it is at variance with the traditions of Etruria; but any archaeologist who examines the Veii lion will, I think, agree with me that the rudeness of the modelling indicates a very remote antiquity in this specimen of Etruscan terra-cotta.

One word about *suthina*. I was perfectly aware that *suthina* has been interpreted "furniture of the tomb," but this interpretation is not universally accepted, for Corssen considers this same word as the equivalent of *ἀνάθημα*. In order to prove that *suthina* means "furniture of the tomb" it must first be shown that *suthi* means tomb. According to Mr. Taylor (*Etruscan Researches*, p. 214), this must be so. His main argument for it is that the Etruscan and Carian languages were probably nearly allied, and that Σοῦα in Carian means a tomb. But this Carian gloss rests on the doubtful authority of Stephanus Byzantius, and it has yet to be proved that there is any such connexion as Mr. Taylor assumes between the Carian and Etruscan languages. Of the Etruscan language we know very little; of the Carian less. To try to interpret the one by the aid of the other is, therefore, to explain *ignotum per ignotius*. C. T. Newton.

Palermo: February 13, 1879.

The question now under discussion in your columns as to the genuineness of the Cervetri sarcophagus in the British Museum is new to me. My remoteness from England has left me in ignorance of the objections which Deecke, Fabretti, and Helbig have raised against it. Those stated by the Rev. Isaac Taylor in your last number form a long list, from which Mr. Newton has already selected a few for demolition, upsetting the fruits of Mr. Taylor's "Ghetto" researches; transforming by a touch of his critical wand that gentleman's "dowagers" into Sirens; and in a gentle but most satisfactory manner relieving the lady on the couch from the "demi-pants" with which Mr. Taylor had encumbered her. Mr. Newton will, I hope, pardon me if I offer a few remarks on some of the remaining objections which he has left without notice.

"The circumstances of the discovery and removal of the sarcophagus," says Mr. Taylor, "are involved in mystery and suspicion." Mystery is no uncommon attendant on the discovery of art-monuments in Italy, whose genuineness, nevertheless, is beyond suspicion. There exists a class of unlicensed diggers in that land, who live by poaching on other men's ground, carrying on their depredations generally by night, and, when they make a bag, conveying it at once to Rome, where they find a sure market for their antique game. This fact satisfactorily accounts for the mystery which often, as in this case, hangs over the discovery of ancient *roba*, but in no way

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affects its genuineness. Both seller and receiver are naturally reticent as to how, when, and whence the stolen property came into their possession.

I am surprised that Mr. Taylor, after having examined "scores of sarcophagi in all parts of Europe," should cite as an objection to this one the difference in various respects observable between the recumbent group on the lid and the figures in relief on the body of the monument. My experience of sarcophagi and cinerary urns, which in Etruria has had no narrow range, has made me acquainted with the fact that a striking incongruity often exists between the upper and lower members of such monuments—an incongruity in point of date, style, and artistic merit, as well as a difference in material. The frequent occurrence, indeed, of such discrepancies has led me to entertain the supposition that sarcophagi and urns were kept in store ready for selection by the relatives of the deceased, and then fitted with lids carved into portraits to order—copied, it may be, from the terra-cotta heads taken during life, which are so often found in Etruscan sepulchres. It seems probable that the lids also were kept in store, roughly hewn into effigies of both sexes and different ages, and finished into portraits when suddenly required. If this supposition be correct, it will account for all inconsistencies, even in the ethnic types. In certain instances—as where the epitaph on the sarcophagus records the name and family connexions of an octogenarian gentleman, while the figure on the lid represents a young lady in her teens—the discrepancy is probably to be referred to a mistake in the re-adjustment of lids to sarcophagi or urns, where many of these have been found in one tomb, as at Volterra, overturned and left in a state of confusion by the rifiers of former ages. But the incongruities above mentioned are too frequent to be always chargeable to such causes; and are found in monuments which are preserved to us in the very state in which they were interred. If every sarcophagus or ash-chest which shows a want of congruity between the art of its upper and lower members is to be condemned as a forgery, we must denounce the beautiful Amazon sarcophagus in the Etruscan Museum at Florence, the genuineness of which is beyond suspicion, although the lid is of one material, the body of another, and the art-decorations on the former rude and realistic, while those on the latter, to cite Dr. Helbig's opinion, surpass everything yet discovered in Etruria in their revelation of the character of pure Hellenic art. We might with equal reason condemn as an imposture the matchless bronze casket from Palestrina in the Kircherian Museum, which displays "a measureless gulf" between the exquisite designs graven on its body and the coarse inelegant groups which compose its handle and feet. In such instances it is for us to accept the obvious facts, explain them as we may. Each portion must stand on its own merits. How these incongruous members came into juxtaposition may be a question for speculation; but the mere fact does not justify us in rejecting either or both as spurious, as Mr. Taylor does in the case of the Cervetri sarcophagus. In this instance the very inconsistency of its parts is an argument in favour of its authenticity. The artist who was capable of forging such a monument could easily have made its parts correspond in style had he pleased, and it obviously could not be to his advantage to make them differ.

We admit the wide discrepancy between the naturalistic Etruscanism of the group in the round, and the conventional character of the reliefs which Mr. Murray pronounces to display the true spirit of early Greek art. But the "gulf" between them is one of artistic style rather than of epoch. Both may safely be pronounced to date from at least 500 B.C. The recumbent group has all the characteristics of archaic Etruscan art, and accords closely, not only with other Etruscan fictile works of early date, but also—which is a stronger argument for its genuineness—with similar groups depicted on the walls of Etruscan tombs, which, as they cannot be manufactured for sale in Roman studios, are beyond the reach of suspicion. Let anyone compare the group on the Cervetri sarcophagus with that on the central wall of the Grotta del Vecchio at Tarquinii (*Monumenti dell' Instituto*, ix., tav. 14, 1[a]), and he must admit the analogy to be striking. The groups have a similar character; both are represented at a banquet, whether the funeral feast held in honour of the dead, or one typifying the bliss of souls in Elysium, we need not stop to determine. The attitudes of the figures in each group are almost identical; but the *stroma* or *himation* which covers the lower limbs in the painting is stripped off in the sculpture. The physiognomy is equally Oriental—Mongolian or Hebrew, as it may please Mr. Taylor to designate it. The beards are of precisely the same cut. The transparent *chiton* of the female figure, with its short sleeves, is also similar. In every respect, save the drapery, the similarity is so great that, if the sarcophagus be not genuine, we may safely conclude that the forger has taken this painted group for his model. On the walls of the adjoining Grotta dei Vasi Dipinti is a painted group of equal antiquity and similar character, which we may cite as further authority for the genuineness of the Cervetri sarcophagus. We may then turn to the painted sarcophagus now in the Louvre, also of terra-cotta, and also from Cervetri, and we shall there find the same ethnic type, though less strongly pronounced, differences in the hair and beard of the man, but similar long tresses worn by the woman, and a diaphanous *chiton* with a sleeve slashed and looped in a similar manner, an Etruscan fashion confirmed by the dress of Persephone in the Tomba Golini at Orvieto (*Monum. Inst.*, vi., tav. 59, and Conestabile, *Pitture Murali*). The toes on this Louvre sarcophagus, like those on that in the British Museum, are remarkable for their length, a characteristic, Mr. Newton informs us, of Cervetri fictile art; and in both instances the hands and feet are more carefully modelled than the rest of the bodies. Here it may also be observed that while this group betrays an archaic period of art, less archaic perhaps than its fellow, the sarcophagus which represents the banqueting-couch on which the figures are reposing shows a purely Greek decoration of the most elegant character. The "non-Etruscan" character of the border-ornament in the Museum sarcophagus has been disposed of by Mr. Newton; yet I may venture to refer Mr. Taylor to two archaic Etruscan monuments in the Museum at Perugia (Conestabile, *Mus. Perug.*, tav. 31; *Monum. Instit.*, 1846, tav. 32) as further proofs of his error in this particular.

Another objection urged by Mr. Taylor is the entire nudity of the male figure, which he denounces as "quite repugnant to the Etruscan gravity and decency which is so conspicuous in the monumental portraits of their dead." I certainly do not remember another instance of such nudity on the lid of an Etruscan urn or sarcophagus. But its singularity in this particular is not fatal to its authenticity. The recumbent male figures on such monuments are generally half draped (not entirely draped, as Mr. Taylor asserts), the usual costume of the banquet at which they are represented reclining, their lower limbs only being covered with drapery; but perfectly nude figures are far too common in Etruscan sepulchral scenes to justify condemnation of the sarcophagus on this ground. I can recall but two banquet-scenes among the wall-paintings of Etruria in which the male figures are entirely draped; one in the Grotta del Vecchio at Corneto, already cited; the other in the Grotta del Triclinio at Cervetri; in both the males wear tunics. If the unwonted use of the skirt in these paintings be no proof of forgery, why should the unusual nudity of the male on the Cervetri sarcophagus afford ground for suspicion?

I can assure Mr. Taylor that the treatment of the hair and beard in this group, so far from being "non-Etruscan," is perfectly correct; and that "the smirking cheerfulness of the man's expression" is so common a feature of early art, Greek as well as Etruscan—the metopes from Selinus, to wit—that it may be cited in proof of the authenticity of the monument. On the inscription, not having yet found the key to the Etruscan language, I do not hazard an opinion, or venture to enter the lists with a philologist like Mr. Taylor. *Ne sutor ultra crepidam.* And this reminds me to say a word on the man's toes, to which Mr. Taylor objects as distorted and cramped, as if the model had walked about in boots all his life. And so doubtless he had, and his father before him, though he did not go to bed in them, as his wife did in her sandals, for he is represented reposing from his labours, and, therefore, bare-footed. But the artist, with his strong realistic tendencies, has represented his feet exactly as he found them, even to the very lines and creases in his soles. Mr. Taylor would hardly have raised this objection had he been aware that boots, as well as shoes and sandals, were worn by the Etruscans from the earliest times—boots which fitted high and close to the legs, like modern Hessians, and did not leave the toes at liberty, like the *cothurnus* of the Greeks and Romans, but covered the entire foot. Such boots are represented as worn by the male figures in some of the most ancient monuments of Etruscan pictorial art extant—the Campana and Boccanera series of painted tiles found at Cervetri—the former illustrated in the new edition of my work on Etruria, vol. i., pp. 261-3. There is no reason to believe that boots were better fitted to the feet five or six centuries B.C. than at the present day; and as we know that a neat fit was admired by the dandies of old who would avoid the appearance of rusticity, we may fairly infer that they suffered the same consequences as those of modern times.

GEORGE DENNIS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 3.—5 P.M. Royal Institution: General Monthly Meeting.
5 P.M. London Institution: "Moral Lessons of Physiology," by Dr. J. M. Fothergill.
8 P.M. Society of Arts: "Household Sanitary Arrangements," III., by Dr. W. H. Corfield.
8 P.M. Victoria Institute: "On the Evidence already obtained as to the Antiquity of Man," by Prof. T. McK. Hughes.

TUESDAY, March 4.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Civil Engineers: Discussion on "Heavy Ordnance."
8.30 P.M. Zoological: "Liste des Oiseaux recueillis au Nord du Pérou par MM. Stolzmann et Jelski en 1878," par L. Taczanowski; "On some Collections of Birds from Kina-Balu Mountain, in North-Western Borneo," by R. Bowdler Sharpe; "Observations on the Characters of the Echinoidea," I., by F. Jeffrey Bell.
8.30 P.M. Biblical Archaeology: "On the true Sense of an important Egyptian Word (*Ka*)," by P. le Page Renouf; "On a recently-discovered Text of Assurnazir-pal," by E. A. Budge.

WEDNESDAY, March 5.—7 P.M. Entomological.
8 P.M. Society of Arts: "The Social Necessity for Popular and Practical Teaching of Sanitary Science," by J. J. Pope.
8 P.M. British Archaeological: "The Cave of the Oracle of Delphi," by Dr. Phené; "The Stone Circle at Gunnerheld," by C. W. Dymond.

THURSDAY, March 6.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
4 P.M. Archaeological Institute.
7 P.M. London Institution: "English Pronunciation," by E. B. Nicholson.
8 P.M. Linnean: "On *Bacterium Lactis*," by G. R. Milne Murray; "Classification of the Maioid Crustacea, or Oxyrhyncha," by E. J. Miers.
8 P.M. Chemical.
8.30 P.M. Royal: "Observations on the Physiology of the Nervous System of the Crayfish (*Astacus fluviatilis*)," by J. Ward; "Preliminary Report on the *Comatulae* of the *Challenger* Expedition," by P. H. Carpenter; "On the Characters of the Pelvis in the Mammalia, and the Conclusions respecting the Origin of Mammals which may be based upon them," by Prof. Huxley.
8.30 P.M. Antiquaries.

FRIDAY, March 7.—7 P.M. Civil Engineers: "The Interlocking of Points and Signals, and the Electric Block System," by G. D. Marston.
8 P.M. Geologists' Association.
8 P.M. Society of Arts: "The Plants of India adapted for commercial Purposes," by J. R. Jackson.
8 P.M. Philological: "On the Old-French Vowel End Law," by H. Nicol; "On the Gipsy Dialect," by C. G. Leland.

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9 P.M. Royal Institution: "Sensation and the Uniformity of Plan of sensiferous Organs," by Prof. Huxley.
SATURDAY, March 8.—3 P.M. Royal Institution: "Richelieu and Colbert," by W. H. Pollock.
3 P.M. Physical: "On a new Theory of terrestrial Magnetism," by Profs. Ayrton and Perry; "On some Experiments with the Quadrant Electrometer," by Dr. J. Hopkinson; "On the Maintenance of Constant Temperatures and Pressures," by F. D. Brown.
3.45 P.M. Botanic.

SCIENCE.

Notes by a Naturalist on the "Challenger." By H. N. Moseley, M.A., F.R.S. (Macmillan.)

This is a charming book, written in the same style as the celebrated *Voyage Round the World* by Charles Darwin, to whom it is very appropriately dedicated. Coming out rather late, and after the *Challenger* literature has become somewhat bulky, this work is none the less welcome, for it is the best which has appeared, being at once popular in its composition and correctly and eminently scientific. Clearly written in plain English, and unpretending in its style, there is no doubt that this volume by the accomplished naturalist to the expedition will always be a book of reference. The general reader will find some difficulty in putting the book down, for it is hard to leave off reading its interesting natural-history remarks and anecdotes. Its contents were mainly written on board ship — where Mr. Moseley seems to have been quite at home, even working in his little cabin with high powers of the microscope during heavy weather — and the pages have been carefully revised and corrected since his return. The book refers to the natural history of the lands visited by the expedition more than to the results of dredging and sounding, but there is a very attractive concluding chapter on "The Life on the Ocean Surface and in the Deep Sea." The botanist, entomologist, ornithologist, and anthropologist will find abundant and most interesting matter in nearly every chapter of Mr. Moseley's work, and there are many pages which are supremely interesting to the geologist.

Wherever the author landed, there his natural-history notes commenced, and although many of the places visited had been previously described, so far as their fauna and flora are concerned, still there is something new to be got out of Mr. Moseley's book about them. Thus in Teneriffe an *Epeira* with a horizontal web is noticed among the Cochineal; and a hybernating *Gecko*, up at an altitude of 6,500 feet, and a Retama-eating, holeless rabbit are entertainingly noticed. Sailing on to Sombrero Island, the author gives a disquisition on the small size of the sharks of the sea and their absence in the ocean remote from land; and on the curious colour of the *remora*, with a dark tint on the stomach rendering it less visible when attached by its head sucker, and having its light-tinted back next to the shark. At St. Thomas's the importance of the Corallinaceae in forming calcareous reefs is urged on the geologist; and the poisonous nature of the spines of a local sea-urchin is contrasted with a corresponding state of those of the remarkable flexible Asthenosoma of the Philippines. The comparative invisibility of the spines of some cacti, and their effectual defence against the devouring of the plant by large animals, is noticed; and there is an interesting paragraph on the sea-beans, which, growing on Little Saba Island close to the sea, have been floated to distant shores, such as those of Tristan da Cunha, Bermuda, and the Azores. The crabs of Bermuda, leading such uncrab-like lives, and the land Nemertine worm and the corals are described; and then the volume passes on to the flora, hot springs, and the vegetation of St. Michael. The grand Cural of Madeira is noticed, and the lavender-covered hills of St. Vincent are described. The keen sight of a *Grapsus* and the endeavours of a sand-crab not to be driven into the water are explained; and then, at St. Jago, the nodular calcareous algae described by Darwin in a limestone are exemplified by the instance of living nodular algae off the Philippines.

The curious bracket-shaped sea-weed nests of the Noddies are described, in the visit to St. Paul's Rocks; and the habits of the predaceous crabs, together with the delights of competing with sharks in fishing, are amusingly told. *Jatropha urens*, the stinging *Euphorbia*, came under observation at Fernando do Norhona; and the affinities of the flora and fauna of the island with those of the mainland of South America are explained. One of the most interesting chapters refers to the ornithology of the Tristan da Cunha group of islands, and also to Inaccessible Island, with its tussock grass and millions of penguins and pecking, or rather biting, parent birds, which defeated the *Challengers*. The nests of the Mollemauk and the nestling of the Great Albatross, within a crater at Tristan da Cunha, at an altitude of 7,000 feet, are described; and there is a charming felicity of description about all this natural history, which is an immense relief after what some people call ornithology. The Cape of Good Hope district is described in a perfectly novel manner; and in noticing one of the whales occasionally found, or rather a *Ziphius*, Mr. Moseley describes the continuous growth of the two fangs of the lower jaw over the upper, so that the mouth is gradually restricted in its opening power—a biological fact sufficiently puzzling to the Darwinian. The vast masses of Azorella in Kerguelen and the rest of the flora are carefully noted, and on Marion Island the Great Albatross was found on its raised nest. The King Penguin, with its beak in the air and straight neck, is comically noticed; and in Heard Island we get some excellent information regarding glaciers and the situation and philosophy of them—matters which have already made another Moseley distinguished. The greatest pains have been taken to describe the Antarctic bergs and ice. Australia and New Zealand afford plenty of scope to Mr. Moseley; but the most interesting part of his chapters on them relates to the degraded humanity of Cape York.

Mr. Moseley found the natives in a lower condition than he had expected. Their camp consisted of an irregular oval space, concealed in the bushes, at some distance off one of the paths leading to the forest. In the centre were low heaps of wood-ashes with fire-sticks smouldering on them. All around was a shallow groove or depression, caused partly by the constant lying and sitting of the blacks in it, partly by the gradual accumulation of ashes inside, and the casting of these and other refuse immediately outside it. On the outer side of this groove or form were stuck up, at an angle, large leaves of a fan-palm here and there, so as to form a shelter, under which the blacks huddled together at night to sleep. This miserable shelter is properly compared by Mr. Moseley to the camps and mounds of primitive European men; and the ashes, refuse of bones, and shells evidently resemble kitchen-middens. Two old women were in camp, huddled up. They were reduced nearly to skeletons, and had protuberant stomachs, and sores on their bodies, and no clothing but a bit of dirty mat. These hags looked up at a visitor with an apparently meaningless stare, but only to see whether any tobacco or biscuit were going to be given them. They exhibited no curiosity, but only scratched themselves now and then with a pointed stick. All the property of the younger women was a piece of European stuff for the loins; and some of the men wore tattered shirts. There were a few baskets of plaited grass made by the old women, and some large Cymbium shells with the cores smashed out, which had been used for holding food or water. Some square gin bottles had replaced these primitive vessels. The most prized possession of the blacks, Mr. Moseley says, is the bamboo pipe, obtained by barter from the Murray Islanders; and the tobacco is smoked in them after a peculiar fashion. Some spears and a throwing-stick, but no knife or tomahawk, were their weapons. The blacks feed on shell-fish and on snails, on snakes and on grubs, which are hunted for by the women. They dig wild yams with a pointed stick, hardened in the fire. Their only implements are a round flat stone, and a long conical one, suitable to be grasped in the hands. Their spear-heads are of bone, and some with four prongs are used for spearing fish, but large game are not attacked. These blacks are very forgetful, and never seem to carry an idea long in their heads; they even forget their wages. On one occasion Mr. Moseley shot some parroquets, and one of the blacks lighted a fire of grass and sticks, tore a couple of clutches of feathers off each of the birds and threw them in the fire, for the rest of the feathers to singe partly off. Before they were well warm through, they pulled the birds out and tore them to pieces, and ate them all bleeding, devouring a good deal of the entrails. But if humanity is miserable at Cape York, other nature is rich enough. The vegetation, which is partly that of India, Australia, and Fiji, is rich. The country is wooded in every direction, but with constantly recurring open patches covered with scattered acacias, gum-trees, and Proteaceae, with only grass growing beneath. "In the dense woods, with their tall forest trees and tangled masses of creepers, one might for a moment imagine oneself back in Fiji, but the characteristic opens, with scattered Eucalypti, remind one at once that one is in Australia." "In the woods the tree trunks are covered with climbing aroids, and often with orchids." Mr. Moseley states that the

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number and variety of birds at Cape York astonishing, and some are exquisite in their plumage.

The Aru, Admiralty, and Fiji islands among others visited by the *Challenger* occupy much space in the book, and the anthropology is as interesting as the natural history. The author's special work among the Corals is given in very plain language, in the chapter on Tahiti especially. Towards the end of the book there are interesting descriptions of the wingless Diptera of the Falklands; and, on a visit to Ascension, a popular error was corrected regarding turtle egg-hatching. The eggs are buried in the sand at such a depth that they have a constant mean temperature, never hot and never cold. The last chapter of the book is certainly a very wonderful production, and is crammed with valuable facts regarding life on the surface of the ocean, and the deep sea and its fauna. Some of the dredgings are very interesting to the geologist. Thus in 1,400 fathoms a piece of wood and half-a-dozen examples of a large palm-fruit were found, and the last were fresh and white within. The hollows of the fruit were occupied by a small lamellibranch mollusc and a gasteropod, and the husks were bored into by a *Teredo*. Between the Fijis and New Hebrides, in 1,450 fathoms, a piece of a branch of a tree, three feet in length, was found. There are a few concluding remarks on the zoology of the ship, and the story of the clever parrot which used to say, "What! two thousand fathoms and no bottom! Oh, Dr. Carpenter, F.R.S." Every chapter has a list of the literature of its subject appended, and the few illustrations are very good. After reading this book and studying Mr. Moseley's original papers, it is impossible not to regret that he has not the control and direction of the *Challenger* collections, or of a large portion of them. Certainly this book is written in the spirit which science expects all the *Challenger* literature to adopt; for simple specific descriptions alone and wild hypotheses will not be tolerated. The expedition was sent forth to advance biology in the widest sense, and not to bring home curiosities and specimens to be named and described without any regard to their affinities and geological bearings.

P. Martin Duncan.

SCIENCE NOTES.

GEOLOGY.

A New Estimate of the Age of the World.—Geologists, astronomers, and physicists alike have hitherto been baffled in their attempts to set up any satisfactory kind of chronometer which will approximately measure geological time, and thus give us some clue to the antiquity of our globe. It is therefore worth noting that Mr. Mellard Reade, of Liverpool, has lately contributed to the Royal Society a very suggestive paper, in which he endeavours to grapple with the question by employing the limestone rocks of the earth's crust as an index of geological time. Limestones have been in course of formation from the earliest known geological periods, but it would appear that the later-formed strata are more calcareous than the earlier, and that there has, in fact, been a gradually progressive increase of calcareous matter. The very extensive deposition of carbonate of lime over wide areas of the ocean-bottom at the present day is sufficiently attested by the recent soundings of the *Challenger*. According to the author's estimate, the sedimentary crust of the earth is at least one mile in average actual thickness, of which probably one-tenth consists of calcareous matter. In seeking the origin of this calcareous matter, it is assumed that the primitive rocks of the original crust were of the nature of granitic or basaltic rocks. By the disintegration of such rocks, calcareous and other sedimentary deposits have been formed. The amount of lime-salts in waters which drain districts made up of granites and basalts is found, by a comparison of analyses, to be on an average about 3·73 parts in 100,000 parts of water. It is further assumed that the exposed areas of igneous rocks, taking an average throughout all geological time, will bear to the exposures of sedimentary rocks a ratio of about one to nine. From these and other data Mr. Reade concludes that the elimination of the calcareous matter now found in all the sedimentary strata must have occupied at least 600 millions of years. This, therefore, represents the minimum age of the world. The author infers that the formation of the Laurentian, Cambrian, and Silurian strata must have occupied about two hundred millions of years; the Old Red Sandstone, the Carboniferous, and the Poikilitic systems, another two hundred millions; and all the other strata, the remaining two hundred millions. Mr. Reade is, therefore, led to believe that geological time has been enormously in excess of the limits urged by certain physicists; and that it has been ample to allow for all the changes which, on the hypothesis of evolution, have occurred in the organic world.

Geology of Colorado.—Another stout volume, forming the Tenth Annual Report of the Geological and Geographical Survey of Colorado and portions of the adjacent territories, has been prepared by Dr. Hayden and his staff of surveyors, and has recently been issued by the Department of the Interior. This Report describes in considerable detail the field-work of the Survey during the season of 1876; work which was confined to that part of Colorado included in the famous *Atlas*, and which was carried on in the interior of the country, far remote from settlements, and among hostile bands of Ute Indians. The volume, which extends to upwards of 500 pages, is crammed with valuable matter, most of which naturally relates to local geology. Mr. Gannett, however, has contributed an excellent article on the economic resources of Colorado—a subject which the Survey has always kept steadily in view. The Report is accompanied by numerous maps and sections, including three large coloured maps of Colorado showing respectively the geology, the economic features, and the drainage of the country. The volume also contains much ethnological matter, which we hope to notice on another occasion.

Geology of Yorkshire.—We have lately received the first part of vol. vii. of the *Proceedings* of the Yorkshire Geological and Polytechnic Society, edited by the hon. sec., Mr. J. W. Davies. This society formerly confined its operations to the West Riding, but has lately extended them, with marked success, to the entire county. The number before us opens with a valuable address by Lord Houghton, one of the vice-presidents, in which the members are urged to concentrate their attention on points of local interest rather than to dissipate their energy by discussing questions of general science. "The more provincial you are the better." The members, as a rule, seem fully alive to the value of such advice; at least the number of the *Proceedings* recently issued is almost exclusively given up to papers on local geology. These papers, on the whole, are highly creditable to the society, and testify to the useful work which it is accomplishing.

The Eruptive Rocks of the Saar and the Moselle.—Many of the eruptive rocks which occur in the Devonian strata between these rivers have been minutely studied by Prof. von Lasaulx, whose results have been recently published by the *Naturhist. Verein d. preuss. Rheinlande u. Westphalens.* In the northern part of the area the rocks are chiefly diorites and diabases; while, to the south, melaphyres are dominant. In the alteration of the melaphyre three distinct stages are noted: first, the base becomes partially converted into viridite, and the olivine is also penetrated by veins of this alteration-product; then the plagioclase becomes attacked, while the augite, the olivine, and all the base is changed to viridite; in the third stage the plagioclase becomes completely cloudy, showing scarcely any striation, while all the viridite disappears by conversion into ferric oxide. As final products, the melaphyre yields clayey and quartzose brown iron-ore; while the diorites give either epidosite, or limestone rich in epidote; and the diabases become serpentinous limestones and dolomites.

Practical Geology. By W. Jerome Harrison. (Stewart and Co.) This unpretending little work is written by the Curator of the Leicester Museum, who is also editor of the *Midland Naturalist*. Mr. Harrison, however, is not merely a student of specimens and books, but is an enthusiastic field-geologist. Dissatisfied with the unpractical character of many of the popular text-books, he has written a rudimentary work which is characterised by the prominence given to practical instruction in field-geology. We heartily sympathise with his desire to give the beginner a taste for observation in the field. To teach in this way is to discourage cramming, and to develop a healthy tone by bringing the student face to face with nature. Those who desire to cultivate a taste for field-geology will find this little work of much service. There is, however, abundant room for improvement in the illustrations.

METEOROLOGY.

The Greenwich Meteorological Observations.—The long-promised discussion of the Greenwich records has at last appeared in a volume of 108 pages, which contains the results from twenty years' photographic records of the barometer, and dry and wet thermometers, the two series being, however, not exactly synchronous, as the Pressure ranges from 1854 to 1873, and the Temperature from 1849 to 1868. In addition, twenty-five years' results of earth-temperature observations are discussed.

The Meteorology of Mountain Stations.—Dr. Hann, who is well known as one of the highest authorities on this subject, has published a Report to the Congress at Rome, on the existing material for the study of the conditions of the atmosphere at great heights above the sea-level. He begins by giving a list of the existing records, of which two very valuable series from the Andes, presented to the Paris Academy, have never been published; and he points out the various problems which may be partially solved by observations on peaks and in balloons, and concludes with a recognition of the services to science rendered by the founders of the several mountain stations, and to Mr. Glaisher and M. Tissandier for their balloon work. At the same time Dr. Hann has published in the *Sitzungsberichte* of the Vienna Academy for October 24, 1878, an elaborate discussion of the results of seven years' observations on the Schafberg, in the Salzkammergut, at the height of nearly 6,000 feet. The rate of decrease of temperature is only 0°·8F. per 100 mètres on the mean of the year—about one-half of its theoretical amount. The pressure observations show that Rühlmann's formula is more correct than Gauss's, for the difference between the calculated and levelled height (of 1,223 mètres) is not more than one mètre by the first formula, while by the second it is four mètres. The curves of diurnal range of pressure show some striking peculiarities, the most noticeable being the fact that the ordinary barometric minimum in the afternoon is replaced by a maximum, which the author connects with the period of the

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wind-force. This exhibits a minimum about 2 P.M., in direct contradiction to its ordinary behaviour. This Dr. Hann explains by a *courant ascendant*.

The Climate of Nova Zembla.—A Norwegian captain named Bjerkan spent the winter of 1876-7 at Möller Bay on the west side of Nova Zembla. He had taken an aneroid and some thermometers with him from the Meteorological Institute of Christiania, and he took observations four times a day from October 4 to June 11, when he went sealing. The Journals have been discussed by M. Steen, Prof. Mohn's first assistant, and published in the Norwegian *Jahrbuch* for 1876. The aneroid came to grief at the outset, so that all that we have are the temperatures of air and sea with careful notations of wind and weather. The most interesting feature of the thermometric records is that the temperature shows a decided maximum in January: 4°·4 F. above the means of either December or February. This peculiarity is also noticeable in all the existing records from Nova Zembla, and in the Austrian observations from Franz Joseph Land, and is therefore not confined to the period of Capt. Bjerkan's stay. This high temperature was accompanied by prevalent southerly winds, but M. Steen says that in the absence of barometrical observations it is impossible to say whether these winds were due to the passage of cyclones to the northward of the station in the month of January. The investigation of this question will be an interesting problem for Count Wilczek and Lieut. Weyprecht, if they go to Nova Zembla.

Geographical Meteorology.—Behm's *Geographisches Jahrbuch* for the current year contains Dr. Hann's biennial summary of the progress of climatology, in the widest sense of the word, during the years 1876-7. We need only say that the *résumé* is fully equal to its predecessors, and as exhaustive as we should expect from the diligence of its author.

The New Bavarian Organisation.—Prof. von Bezold has just issued the Instructions for his observers. They present some peculiarities remarkable to English ears. He exposes his thermometers in window-screens, like those exhibited by Prof. Mohn at South Kensington in 1876, fitted on hinged arms so as to be drawn round at time of observation. The maximum thermometer may be read at any hour in the afternoon, when the maximum temperature is supposed to be past—a plan which seems very objectionable. The rain-gauge is supplied in duplicate, one lid being issued which is always kept on one of the instruments. This is an ingenious device for dealing with snow. The hair hygrometer is not used.

The Prevalence of Hail in Würtemberg.—In the Academy for May 1, 1875, we noticed Herr Camerer's paper on the forty-six years' hail records at Stuttgart. Now that the full half-century since 1827 is complete, Herr Riecke has issued a more careful discussion. The material is furnished by the claims sent in by the several parishes for the remission of land-tax owing to damage done by hail. The main bulk of the paper is simply statistical; the only scientific facts in it are that the hailstorms are apparently becoming more destructive. As regards liability to being visited, it appears that pine-woods enjoy comparative immunity, while beech-woods and bare hill-sides are particularly unfortunate. The parishes most frequently devastated lie on the outskirts of wooded hills, but it does not appear that clearance of a wood has any deleterious influence. The valleys of the Neckar and some other rivers are the least troubled by this annoyance.

The *Zeitschrift* of the Austrian Meteorological Society has appeared in 1879 in a new form, in monthly instead of fortnightly parts, and the parts are issued in wrappers, a very great improvement. The principal papers in the numbers for January and February are two parts of a German translation of Dr. Woeikof's "Winds of the Globe," which recently appeared in the Smithsonian contributions as a sequel to Prof. Coffin's paper. The February number, however, contains a most interesting and suggestive memorandum by Dr. Hann on the general theory of atmospheric currents. He points out how all text-books of meteorology have followed each other in asserting that the Trades and Anti-Trades are produced by the simple ascent of warm air from the heated surface of the earth near the equator. He shows how Von Lamont, in 1862, explained that no *courant ascendant* action could raise a large mass of air from the surface of the earth. The action of heat is really to expand the air, and the isobaric surfaces take an ellipsoidal shape, with the major axis at right angles to the axis of the earth. This action lifts the isobaric surfaces, as is proved by the fact that mountain stations show a maximum of pressure in summer and a minimum in winter. This expansion produces an efflux in the upper regions towards the Pole. The so-called Return Trade is really this outflow; and it is due, not to the temperature at the surface of the ground, but to that of the entire column of air. Dr. Hann then proceeds to show that the prevalent motion from the west in the upper regions of the atmosphere does not come solely from the equatorial belt. The paper is concluded by some remarks on the origin of anticyclones, and on the general theory of storms as affecting the entire mass of the atmosphere. It is shown how the differences of pressure must be more important in a lateral than in a vertical direction, owing to the comparatively insignificant depth of the stratum of air. Hence it is evident that in studying weather we should take cognisance of the conditions prevailing in low latitudes; whereas at present most weather charts are confined to the region north of 30° N.

The Prediction of Storm-Tracks.—M. Brounow, of the newly established Marine Department of the Russian Meteorological Institute, has recently issued a lithographed paper on the subject of the prediction of storm-tracks. He lays down on a chart for 8 A.M. the regions of rise and fall of the barometer during the previous night, and joins the central points of these areas by what he calls the "difference line," laying down also the known track of the storm for the preceding twenty-four hours. These two lines in general intersect, and the direction of motion of the centre for the day succeeding the date of the chart makes with the difference line an angle which is greater in the proportion of 1·3 : 1 than the angle made with this difference line by the original track of the storm. M. Brounow gives a series of charts to prove his theory by actual instances, but in the present paper he does not explain how he determines the distance to which the storm will eventually travel.

MEETINGS OF SOCIETIES.

Entomological Society.—(*Wednesday, February* 5.)

Sir John Lubbock, Bart., V.-P. R. S., President, in the Chair. Mr. H. J. Elwes exhibited a collection of Lepidoptera from a small island at the mouth of the river Amur.—Mr. Waterhouse exhibited a remarkable spider from West Africa, *Gasteracantha Cambridgei*, Butl. — A specimen of *Harpalus oblonguiculus* taken at Weymouth was exhibited by Mr. Champion. —The Rev. A. E. Eaton remarked on the peculiarities in the neuration of the wings of most of the Ephemeridae, and exhibited drawings of wings of *Trichoptera* and *Tineina* to show the homologies in the neuration of the same.—The secretary read a note from Dr. Fritz-Muller, recording a remarkable case of mimicry in the Brazilian butterfly *Eueides pavana*, which mimics *Acraea Thalia*. It is, however, in the male sex of *E. pavana* that the greatest resemblance to the *Acraea* is found.—The following papers were also communicated:—"On the Lepidoptera of the Amazons, &c. Part. III.—Noctuites," by A. G. Butler; "Description of a new Genus of Rhyncophorous Coleoptera, &c.," by C. O. Waterhouse; and "Descriptions of the Lepidopterous Genus *Kallima*," by F. Moore.

Royal Astronomical Society.—(*Anniversary Meeting, Friday, February* 14.)

Lord Lindsay, M.P., President, in the Chair. The Astronomer-Royal presented, on the part of Lady Herschel, a photograph of a picture of Caroline Herschel (who died in 1848 in her ninety-eighth year). In moving a special vote of thanks, Lord Lindsay mentioned that only two ladies—namely, Miss Caroline Herschel and Mrs. Somerville—had ever been elected associates of the society.—The meeting then passed to the consideration of the special business with respect to the livings of Stone and Hartwell, of which notice had been given in a circular. The reading of the council's Annual Report was postponed in order to allow the President to deliver his address on presenting the gold medal of the society to Prof. Asaph Hall, "for his discovery and observations of the satellites of Mars, and for his determination of their orbits." After mentioning some of the incidents of Prof. Hall's life, and after giving at some length an outline of the various astronomical labours by which Hall's name had become well known to astronomers previously to the discovery for which the council have awarded him their medal, Lord Lindsay referred to the results of several unsuccessful searches for satellites of Mars which had become publicly known previously to the opposition of 1877. During the favourable opposition of 1830 Mädler came to the conclusion that, if such a satellite existed, and if it possessed the same reflecting power as the planet, its diameter could not exceed some twenty miles. Nothing is known about searches made during the favourable oppositions of 1845 and 1862. But on some occasions during the less favourable opposition of 1864, Prof. d'Arrest, though using the excellent Copenhagen refractor, searched again in vain, and pointed out that any satellite, or satellites, of Mars would probably be hidden in the glare of the planet's light. The previous failures of distinguished observers did not, however, discourage Prof. Hall from instituting a fresh search when he was in charge of the magnificent Washington refractor of twenty-six inches' aperture at the time of the splendid opposition of 1877; and, after some disappointments, he succeeded in discovering the two satellites. As many of the topics of Lord Lindsay's address were dealt with in our "Science Notes" on two occasions (see Academy of September 15, 1877, p. 274, and of October 19, 1878, p. 388), a reference to these notes will perhaps be sufficient. On the conclusion of his address, the President requested one of the secretaries to place the medal in the hands of the Minister of the United States, to be transmitted to Prof. Asaph Hall as the highest mark of esteem in the gift of the Royal Astronomical Society.—Some portions of the Annual Report were then read, and the officers and council for the coming year elected. At the end of 1878 the society counted 590 Fellows and forty Foreign Associates.

Royal Asiatic Society.—(*Monday, February* 17.)

Sir H. C. Rawlinson, K.C.B., President, in the Chair. Prof. Legge read his second paper "On the Principles of Composition in Chinese Composition as deduced from the Written Characters." Having referred briefly to his former paper on the 20th ult. when he treated of the structure of the characters, and of the ancient style of composition, the Professor proceeded to deal with the polished or literary style, the Mandarin colloquial, and the purely vernacular speech of the different dialects. With this object in view, he exhibited the general characteristics of these different methods of composition, showing how the rhetorical processes, both in writing and speaking, compensated for the absence of inflexions, and how the unchangeable ideograms were made to convey thought as deftly and as effectually as the words of an alphabetic language. The rule first enunciated by Dr. Marshman—"that the whole of Chinese grammar depends on position"—was shown to be only partially true; in fact, that students of Chinese and philologists generally must get rid of the idea that there was anything corresponding to Aryan or Semitic grammar in Chinese. Rules, no doubt, there are, and these are not difficult to understand and master. Indeed, one could learn to translate Chinese, and to compose and speak in

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sooner than other languages could be as completely acquired. The view of Chinese presented in the two papers, if not entirely new, was intended to be the carrying out, further than had been previously done, of facts now generally recognised with reference to the structure of the written characters.

Zoological Society.—(*Tuesday, February* 18.)

Prof. W. H. Flower, LL.D., F.R.S., President, in the Chair. The Secretary exhibited, on behalf of the Rev. T. O. Morris, an example of *Bombyx quercûs* with malformed antennae.—Mr. Sclater exhibited a new humming-bird from Northern Peru, which he had received for identification from M. L. Taczanowski, and which he proposed to name *Thaumatius Taczanowskii*; and a living Amphisbaenian (*Bronia brasiliana*) lately received by the society from Monte Video.—A communication was read from Mr. E. L. Layard, containing a note on *Pachycephala icteroides*, Pall, with the description of a supposed new species of the genus from Ovalau, Fiji group, which he proposed to call *P. neglecta*.—Communications were read from Dr. A. Günther, containing a description of four new species of chameleons from Madagascar, to be called *Ch. malphe*, *Ch. brevicornis*, *Ch. gularis*, and *Ch. globifer*; and from Mr. Edgar A. Smith, containing a description of a large collection of mollusca from Japan, formed by Capt. H. C. St. John, R.N., of H.M.S. *Sylvia*.—Messrs. Godman and Salvin read descriptions of a number of new species of butterflies from Central and South America. A second communication from the same authors gave an account of a collection of butterflies, made by the Rev. G. Brown in New Ireland and New Britain. Mr. A. G. Butler gave an account of the heterocera contained in a collection from the same locality.—A communication was read from Mr. W. A. Forbes on the systematic position of the genus *Lathamus*, in which, from a study of its pterylosis, osteology, and other points in its external and internal structure, he showed that this parrot must be referred to the neighbourhood of the *Platycercidae*.—Mr. R. Bowdler Sharpe read a note on *Heliodilus Soumagnei*, Grandidier, of which a specimen had recently been acquired by the British Museum. He likewise pointed out the characters of a second species of the genus *Dromaeocercus*, from Madagascar, which he proposed to call *D. Seebohmi*.—A communication was read from Mr. A. Boucard, containing descriptions of two supposed new species of South American birds.—Dr. F. Day read some remarks on the occurrence at Southend of the Little Gurnard, *Trigla poecilopterа*.

Meteorological Society.—(*Wednesday, February* 19.)

C. Greaves, Esq., President, in the Chair. The following papers were read:—"Diurnal Variations of Barometric Pressure in the British Isles," by Frederick Chambers. The object of this paper is to show that differences of types of the diurnal variations of pressure at inland or sea-coast stations are due to the superposition on a common type of diurnal variation at all the stations of a distinct diurnal variation of barometric pressure, such as is required to satisfy the convection-current theory which explains the well-known diurnal land and sea breezes. To show this, all that is necessary is to take the differences of the corresponding hourly inequalities of the barometric pressure at pairs of inland and coast stations, and to exhibit these differences in the form of curves, which are then found to closely resemble the curves of diurnal variation of air temperature.—"On a Standard Cistern Siphon Barometer," by Frederick Bogen.—"On the Relation existing between the Duration of Sunshine, the Amount of Solar Radiation, and the Temperature indicated by the Black Bulb Thermometer in Vacuo," by G.W. Whipple. The author has instituted a comparison between the duration of sunshine, as determined by Campbell's sunshine recorder, and the amount of solar radiation, as ascertained from the readings of the black-bulb thermometer in vacuo, for the year 1877, at the Kew Observatory. It is evident that there is a close relation between these phenomena, but, owing to the great range of the black-bulb thermometer, the exact nature of the connexion is not immediately evident. The author says that it may be safely concluded that the measure of solar radiation as given by the black-bulb thermometer is only to be considered at any place as an indication of the relative presence or absence of cloud from the sky at the locality, and so its use as a meteorological instrument may with advantage be set aside in favour of the sunshine record, which has not the elements of uncertainty attached to it, inseparable from the former instrument.—"Results of Meteorological Observations made at Buenos Ayres," by W. B. Tripp.

Royal Society.—(*Thursday, February* 20.)

W. Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"On Electrical Insulation in High Vacua," by W. Crookes; "On the Reversal of the Lines of Metallic Vapours," IV., by Profs. Liveing and Dewar.

Society of Antiquaries.—(*Thursday, February* 20.)

Lord Carnarvon in the Chair. The Rev. W. C. Lukis read a paper "On the Hunebeds at Drenthe, in Holland," illustrated by careful plans and drawings of the tombs themselves and of objects found in them. The stone cists have been in every case originally covered by mounds, and all were constructed for a single interment, with no provision for reopening for subsequent burials. They vary in form from circular to a long oval, the dimensions being—in length from 12 ft. to 65 ft.; in width from 4 ft. to 9 ft.; and in height from 4 ft. to 5 ft. 6 in. Some of the stones have been artificially split, but there are no signs of the means by which this was done; nor are there any sculptures on the stones. The remains found in the cists were bones which had been subjected to the action of fire, portions of urns, seven flint arrowheads and one celt, but no metals, though bronze occurs in the unchambered barrows. Mr. Lukis insisted on the necessity of accurate ground-plans and measurements for the investigation of monuments of this class.—Sir John Lubbock gave an account of the hopeful state of his Bill for the Preservation of Ancient Monuments, and of his reasons for accepting the trustees of the British Museum as the body charged to carry out the Bill, instead of a commission chosen from the presidents of learned societies as at first proposed. Mr. Stanley Leighton thought that the working of the Bill ought to be placed entirely in the hands of Antiquarian Societies, and that money could be raised for the purpose by voluntary contributions instead of by Parliamentary grant. After some discussion the meeting generally expressed its approval of the Bill.

Chemical Society.—(*Thursday, February* 20.)

Dr. Gladstone, F.R.S., President, in the Chair. The following papers were read:—"On Colouring Matters derived from Diazo Compounds," by Dr. O. N. Witt. For some time after the introduction of aniline dyes—though magentas, violets, and blues were obtained in profusion—no choice of yellow or green aniline dyes was to be had. A few years back, however, a beautiful yellow dye, chrysoïdin, was described by Hofmann, and since that time numerous patents have been taken out for the manufacture of similar substances. In the present paper the author gives an account of these various substances, which are oxy- or amido-derivatives of azobenzene, including the different Tropaeolins.—"Investigations into the Action of Substances in the nascent and occluded Conditions: Hydrogen, continued," by Dr. Gladstone and Mr. Tribe. The authors have investigated the actions of nascent hydrogen obtained by electrolysis and hydrogen occluded in palladium or platinum, on nitric and sulphuric acids. They establish a close similarity of character, and therefore of condition, between the so-called nascent hydrogen and the hydrogen occluded by metals.—"On some Methods of Vapour Density Determinations," by Mr. J. T. Brown. The author criticises the methods and formulae of previous experimenters, and suggests the determination of the vapour-tensions of mercury by estimating the vapour-tension of a substance over Wood's metal and over mercury at different temperatures.—"On the Decomposition Products of Quinine and the allied Alkaloids," by Mr. J. J. Dobbie and Dr. W. Ramsay. The authors have oxidised the four principal alkaloids derived from cinchona bark, and find that they all yield on oxidation the same acid, tricarbopyridenic acid; they also point out that there is a close relation between the cinchona bark alkaloids and the bases of the pyridin series.

Linnean Society.—(*Thursday, February* 20.)

Prof. Allman, F.R.S., President, in the Chair. The Rev. G. Henslow exhibited a portion of an elm bough having a pulley centrally imbedded; externally all trace of its presence was obliterated, and the wood-growth indicated thirteen years subsequent to entrance of the foreign body.—Mr. R. Bowdler Sharpe showed and commented on a series of rare birds. Among those from New Guinea were skins of *Paradisea Raggiana*, collected by the Rev. Mr. Lawes; others, obtained in the Fijis by Baron von Hugel, were species of the genus *Pinarolestes*, which also inhabit Tutuela, one of the Samoan Islands.—Mr. W. H. Fitch passed round a coloured drawing of the remarkable large crimson-coloured pitcher, twelve inches long and nine in circumference, of *Nepenthes sanguinea*, grown at Bury by Mr. O. Wrigley.—A paper was read by Dr. H. Trimen, on the genus *Oudneya*, Brown. This is a small cruciferous shrub discovered by Dr. Oudney in the desert between Tripoli and Mourzuk. The genus has been obscure in consequence of Brown's short and insufficient diagnosis. This latter Cosson has shown to be a *Moricandia*; hence Brown's genus has been doubtfully referred to the same. Dr. Trimen shows from an examination of Oudney's herbarium in the British Museum that *Oudneya* is identical with *Henophyton*, Coss., which name will supersede, having thirty-one years' priority.—The abstract of a communication "On some South American Genera of Plants of Uncertain Position," by Mr. John Miers, was read by the Secretary.—Dr. Maxwell Masters next gave the chief points of a paper "On the Inflorescence of Crassulaceae." Though dealing principally with this group, he discussed the schemes of classification proposed by Roeper, Bravais, and others, as also the emendations of Hofmeister, Sachs, and the modern German school of botanists. He proposed a rearrangement under the heads of Monopodial, or indefinite; Choripodial, or dichotomous; and Pleiopodal, or definite, the last comprising the Sympodial varieties. The modifications brought about by suppressions, adhesions, congenital or otherwise, real or apparent, and by displacements of varying kind and degree, were alluded to, the general conclusions being that, while suppressions and adhesions do occasionally occur, yet in most instances the phenomena witnessed might easily be explained by displacement of parts, and especially by that process of elongation known as uplifting. The history of development, as well as the internal structure, he believes to be consistent with this latter view, but not, as a rule, with the theory of adhesion.

Philological Society.—(*Friday, February* 21.)

Dr. J. A. H. Murray, President, in the Chair. Mr. H. Sweet read a paper, "Contributions to Old-English Etymology and Phonology." The derivations proposed were:—(1) *Gársecg*, from the *gâsric* of the Runic Casket, which Mr. Sweet translated "sea," and explained as a derivative of the root *gais*, thus signifying the "raging one." (2) *Fultum*, in its oldest form fultem, = *full-teâm*. (3) *Sulung* (neuter) = *sulg-lang*, parallel to *furh-lang*, the form *swulung* pointing to *swulg* from the root *svelg*, *sulg* originally meaning the "devourer" (of the earth). The phonological contributions were as follows:—The preterite *cem* of *cuman* levelled its vowel under that of the plural *cómon*, by the analogy of *slóg*, *slógon*, &c., as shown by the *coom* of the Pastoral. The *é* of *wén*, *woen*, &c., is a mutation of *ó*, the stages being *wáni*, *wóni* (like *máno*, *móna*), *wéni*, *wén*, *wén*. The *a* of *ai* became *æ*, as in *dæg* from *dag*, &c., the resulting *æi* being still preserved in *weilávæi* (Alfred's Boethius) for *wálâwá* from original *wai*, this *weilávei* being the original of the E. *wail*. The change of *a* into *æ* was universal, not only in *dæg* but also in *dægas*, *hærd*, *æll*, the stage of vowel and consonant influence being much later. *R* and *l* acted on *a* in two ways, (1) by inserting a guttural glide-vowel, giving *hæard*, *æall*, and (2) by gutturalising the *æ* itself, giving *hard*, *all*, all of these forms having arisen independently in the different dialects. Original *au* passed into *ea* through *æu*, *æo*, *eò*, *æa* (as shown independently by Paul in Germany), the change of *eò* to *æa* being parallel to that of *hano* to *hana*. The older stage preserved in Bede's *Aeodbald*. The diphthongs in *heard*, *heorte*, *dream*, *freosan* all originally had the stress on the first element, which was long in the second pair: *æa*, *eo*; *æea*, *eeo*. The Old Saxon change

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of *siola* (=Gothic *saiwala*) to *siola* is the result of confusion with the long-vowelled diphthongs. Afterwards the stress was often shifted together with the quantity, *æa* becoming *eaa*.

Physical Society.—(*Saturday, February* 22.)

Prof. W. G. Adams, F.R.S., in the Chair. Dr. C. W. Siemens described his new Electric Current Regulator. A necessary condition of the transmission of power to a distance by electricity along a single conductor, and redistributing it by means of branch circuits to separate electric lamps or motors, is that the current strength in each lamp shall be practically uniform; otherwise the current flowing in the whole branch will be disturbed and all the lamps in the branch will suffer. Hence the necessity of a regulator to regulate the flow of current so as to keep it uniform, however the resistance of the circuit, or the electromotive force of the source, may vary. The author believes that by properly arranging a number of dynamo-electric machines, either in series or parallel (for intensity or quantity) at each end of the wire, a vast amount of power may be sent along a small copper conductor successfully, provided the distribution is properly regulated. He has designed a regulator based on the heating of a wire by the passage of a current through it. A fine strip of mild steel $\frac{1}{20}$ mm. thick is stretched horizontally between two terminals. An upright spindle is supported by means of an insulating foot upon the middle of this strip in such a manner that as the strip bends or sags by its expansion the spindle sinks with it. Now, this spindle carries at its top a table or plate of metal (or, as the case may be, a set of radial springs), and as the spindle rises or sinks to different heights this plate or these springs make contact with other springs set radially around; and these contacts take out from or throw in resistance coils into the circuit of the current. The sensitive strip is so thin that it may be regarded as a radiating *surface* merely, and it may be assumed that its temperature due to heating by the current balances itself with the radiation instantaneously. After passing through the steel strip, the current flows through the coils thrown into circuit, and, by the arrangement we have described, if the current increase so as to overheat the strip, the latter sags a little more, the spindle sinks, and the consequence is that one or more of the spring contacts are broken, and one or more coils inserted in circuit. A rise of 1° Fahr. in the temperature of the strip is sufficient to liberate two or three of these coils. The fact that the temperature of the strip varies as the square of the current favours the sensibility of the apparatus. An older form of this apparatus, having pendulous contacts, was also shown; also a regulator in which the expansion by heating of a sensitive wire caused the resistance of several carbon bars in contact to vary through the pressure exerted on them by means of a bell-crank lever. Dr. Siemens had not been able to prepare carbons which gave the wide variations of resistance obtained by Mr. Edison. Siemens' regulator can also be used as a current meter by causing the sensitive strip to actuate a lever carrying at its end a pencil writing on a moving paper. Dr. Coffin said that he had thought of a regulator in which the heating of a wire spiral in a gaseous chamber would cause the gas to expand and drive up a mercury column past a series of contacts which would throw resistances in circuit. Dr. Guthrie suspected from some experiments of his that the conductivity of metals was not strictly proportional to their sectional area.—Dr. Schuster then gave the results of three observations of his on the spectrum of lightning. These were made by a spectroscope with two prisms—one for the red and the other for the blue end of the spectrum — which were shifted into the line of sight by a chamber-arrangement. These observations were made, one at Las Animas, one at Manitou, and one at Salt Lake City last year. They showed the three nitrogen lines, with three well-defined bands, and one doubtful band. The nitrogen lines correspond to the spectrum of air, and the bands appear to Dr. Schuster to agree with the spectrum of the light round the negative pole of the spark in a tube containing oxygen with adulteration of carbonic oxide.—Prof. Ayrton then exhibited an exisothermal model of a cooling globe, the globe in question being a trachyte earth of 8,000 miles in diameter. The model gives graphically the temperature of every single point of the earth, from the moment when it was at the temperature of molten trachyte down to 800,000,000,000 years afterwards: that is, long after the present era.

Royal Geographical Society.—(*Monday, February* 24.)

Sir Rutherford Alcock, K.C.B., in the Chair. The first paper was by Mr. C. R. Markham, C.B., "On the Basin of the Helmand, the chief River of Afghanistan." This river, like so many others of Central Asia, derived its waters from a surrounding mass of hills, and ended in an inland lake, its course being over 700 miles in length. The basin of the river was classic ground, and was the scene of many ancient Persian tales, as related in the pages of Firdusi. The course of the river is very imperfectly known, and many of its affluents are completely unexplored. Mr. Markham then proceeded to enlarge upon the legendary history, the topography, and the gaps in our existing knowledge of the region referred to.—The second paper, also read by Mr. Markham, was by Lieut.-General E. Kaye, "On the Mountain Passes leading to Bamian," which lies at a distance of some 112 miles from Cabul. The paper was based on notes and personal recollections of a march thither with a column of British and native troops with artillery in 1841. In the discussion which ensued General Thuillier, R.A., late Surveyor-General of India, gave a concise account of the arrangements made for attaching surveyors to each of the expeditionary columns now in Afghanistan, and related instances of personal daring displayed by two of these surveyors—Capt. Woodthorpe, R.E., and the late Capt. Samuells, who had unfortunately succumbed to illness contracted during his survey operations. Sir William Merewether explained the facilities for communication between Quetta and the sea at Kurrachee, by way of the Bolan and Sukkur; and Sir Henry Rawlinson added some useful remarks and criticisms on various matters of detail in Mr. Markham's paper.

FINE ART.

Christian Inscriptions in the Irish Language, chiefly collected and drawn by George Petrie, LL.D.; and edited by M. Stokes. (Dublin: Printed at the University Press for the Royal Historical and Archaeological Association of Ireland, 1870–1878.)

Thanks to the untiring zeal of Miss Stokes this truly national work has now been completed; many additions having been made to the collection of drawings of monumental and other inscriptions formed by the late George Petrie, whose celebrated book on the Round Towers of Ireland was but the introduction to a treatise never written by him, the place of which has been well supplied by the work of Lord Dunraven.

The study of sepulchral remains of the early historical period has made much progress of late years. We will pass over the rude cromlechs, kist-vaens, cairns, maeni-hirion, sepulchral chambers, and other monuments in which *unworked stones* were used; as well as the curious cup and ring-marked stones and rocks, so fully illustrated by the late lamented Sir J. Y. Simpson. These have more recently been found in India, and have been described and figured by Mr. H. Rivett Carnac, in *Journ. Asiat. Soc. Bengal* for 1877, by whom an apparently satisfactory explanation has been given of their meaning. To this class of antiquities the strange markings upon the stones of some of the monuments at Gavr-Innis in Brittany and in the Maeshow Caves may be ascribed. Our attention must be directed to monuments bearing inscriptions, in which the name of a deceased individual is generally recorded, often accompanied by ornamental details. The works of De' Rossi on the Roman inscriptions, M. le Blant on the Gaulish ones, Prof. Stephens on those of Scandinavia, and Prof. Hübner's great undertaking, are especially worthy of notice while the remains in our own country have exercised the skill of various archaeologists. The grand work of the late John Stuart on the stones of Scotland is unquestionably one of the finest publications in existence, although the vast number of monuments therein represented have the peculiarity that they are almost entirely destitute of inscriptions, while the sculptured designs upon them are of the most elaborate and beautiful character. The human figure also is often introduced in them engaged in various occupations. In the Isle of Man (as illustrated in the work of Mr. Cuming) similar ornamental designs and figures are introduced, but accompanied in most instances with *runic* inscriptions in the Scandinavian language, as on the stones of Denmark and Sweden, whereas the ornamental designs on the latter are entirely unlike the Manx ones.

In Wales ornamental designs, chiefly of interlaced-ribbon patterns, are generally employed (without, however, the introduction of the singular spiral ornaments of the Irish School or of interlaced lacertine animals, and still more rarely of the human figure); but the inscriptions are very numerous and almost universally in debased Latin, a great peculiarity being that the name of the deceased person is generally recorded in the genitive case without any prefix: thus on the Maen Madoc Stone we find "Dervaci filius justi ic iacit," and on the Turpillian Stone "Turpilli ic iacit pueri Triluni Dunocati." On some few of the Welsh stones also we find inscriptions in the Ogham character, and these are mostly repetitions of the Latin inscription, and thus become so many Rosetta Stones in the Roman and obscure Irish characters. The Cornish stones more nearly resemble those of Wales (as might have been expected), but lack the more elaborate ornamentation and Oghamic characters, and thus show a less decided Irish influence; while the stones of Cumberland agree rather with the Scotch ones in being much ornamented and rarely accompanied by inscriptions. It cannot be regarded as otherwise than remarkable that these local modifications should have existed, and their investigation would doubtless throw much light on the causes (educational and religious) which led to their adoption.

The work of which the title is given at the head of this notice makes us fully acquainted with the peculiarities of the Irish inscribed and sculptured stones.

In the year 1822 Dr. Petrie first visited Clonmacnoise, where he made drawings of one hundred and forty-three inscriptions, of which at the present time there are only eighty-six remaining, the rest having been broken up and lost, or perhaps stolen by tourists; and he made from ninety to a hundred drawings of such inscriptions on his visits to other ecclesiastical establishments of Ireland. Some few of these were mere notes or insufficient sketches which

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have required recension; and, in order to make the work as complete as possible, all such inscriptions as are found on reliquaries, croziers, &c.—such as those on the Soiscel Molaise, the Caah of Columcille, the Cross of Cong, the Shrine of St. Patrick's Bell, the Lismore Crozier, and other similar monuments—have been added. So that not fewer than two hundred and eighty-seven inscriptions are collected and fully illustrated in the work before us, the plates (except a few photographic ones) having been executed by Miss Stokes herself.

The Clonmacnoise inscriptions occupy the first volume, while the second is devoted to stones and other monuments from other localities. The inscriptions on the Irish stones are almost universally in the Irish language, not more than a dozen being in Latin.* One, the stone at Kilmalkedar Gallarus, first published by Petrie, is a pillar marked on one side with a slightly ornamented cross, and on another side with the letters DÑI (in the text, page 7, it is incorrectly given DÑE)—*i.e.*, the Cross of our Lord—accompanied by a complete Abecedarium, being a well-preserved example of the whole alphabet in the Roman characters of the sixth or seventh century, possibly intended by the sculptor as a means for the instruction of his followers in the rudiments of the Latin language, it having been

"the practice of the first teachers of Christianity in Ireland to furnish their disciples with the Abecedarium, as appears quite clear from Nennius and the most ancient Lives of St. Patrick. The ordinary formula of these Irish inscriptions is simply the name of the deceased, either alone (as 'Suibne m̄ conhuidir') or most generally preceded by *Oř do*, *Oř ar*, and *Oroit ar*, as '+ Oř do coinsursce, Oř ar thuathal,' and 'Oroit ar chūmascach m̄ ailello'—*i.e.*, 'A prayer for Coinnursce,' &c."

In one instance we find a mixture of Irish and Latin, on a stone at Inismurray: "Oř do Moredach hu chomocain *hic dormit*."†

As the work is confined to *inscribed* stones in the Irish and Latin languages, the numerous Ogham inscriptions in Ireland are not given, nor are simply ornamented stones introduced. The latter, however, very rarely occur in Ireland, as the inscription of the deceased person's name can be traced back to a very early period. Thus in the first volume four abbots of Clonmacnoise of the seventh century, six abbots, kings, &c., of the eighth, twenty-eight of the ninth, eighteen of the tenth, and nineteen of the eleventh century, are commemorated upon these stones, whose obituary notices are also given in the *Annals of the Four Masters*, the *Chronicon Scotorum*, and other authorities.

Almost all the Irish inscriptions are accompanied by a figure of the Cross of different forms, from two simply crossed lines to elaborately-ornamented cruciform designs; the latter are, however, of very rare occurrence, and can scarcely be compared with the grand and richly-decorated crosses of Monasterboice, Kells, &c., illustrated by Mr. Henry O'Neill. These sepulchral figures of the cross are of all shapes, Latin, Greek, Maltese, &c. Comparing the ornamentation of the Irish sepulchral monuments with those of Scotland, Cumberland, or Wales, we cannot adopt the conclusions at which Miss Stokes has arrived (vol. ii., p. 155), that the Manx, Welsh, and some of the Scottish stones are not to be compared with those of Clonmacnoise and Durrow, and that the art found in these countries as well as in Ireland belongs to a style which overspread them all in the ninth and tenth centuries, "and which attained a more beautiful result in Ireland because in the hands of a people possessed of a singularly fine artistic instinct." We know nothing in Ireland which can be compared with the simple elegance of some of the Llantwit stones, or with very many of the Scotch stones illustrated by Stuart. J. O. Westwood.

* These twelve Latin inscriptions have been published and commented upon by M. Gaidoz in the *Mélanges publiés par l'Ecole des Hautes Etudes*, 1878, and separately.

† The references to the Latin and bilingual inscriptions given at the foot of vol. ii., page 133, should have been made to the plates of "vol. ii.," and the second bilingual inscription is upon pl. xlv., not xv.

THE FINE ARTS IN FRANCE.

Paris: Feb. 17, 1879.

People in England are surprised, I know, that changes in the Ministry should involve changes in the Fine Arts administration. Your readers will be less surprised, perhaps, than others, because I have tried several times to explain the reason in my letters. It is not unadvisable to return to the subject once more. The present circumstances are definitive. Nobody, of course, can accurately prejudge the future; but all sensible people are agreed in recognising the Republican form of government as definitively established in France, and the period of social disturbance into which the Revolution of 1789 had thrown the country by transferring the power from the hands of the nobles and priests to those of the *bourgeois* and people as having at last come to a close.

In the old society the Throne was the support of the Fine Arts, as the Church had been in the preceding centuries—that is to say, to the end that they might serve to enhance its glory and power. In the new society they played no such direct part, and must have declined had not the State taken the place of the Throne—founded museums, decreed the embellishment of public buildings, ordered statues, &c. But the State itself—though representing the permanency of France, her soil, her industries, her intellectual, military, and moral greatness, &c.—has worn successively several outward forms, each of which, under the name of Empire, Restoration, Constitutional Royalty, or Septennate, has exercised pressure directly, and for its own profit, on the direction of the Fine Arts. You know nothing of this system in England, where a rich and powerful aristocracy stands on the steps of the Throne, and strengthens it by a liberal use of its wealth.

Added to this the spirit of personal independence, association, and collective responsibility in the municipalities is much more strongly developed in your maritime and industrial people than in our rural and commercial population. All the governors, therefore, have had under different names to keep the post of *Intendant-Général des Beaux-Arts*, including the direction of the subsidised theatres—subsidy is another piece of administrative machinery unknown to you—of the museums, State purchases and orders, Salons, &c. The *Académie des Beaux-Arts*, which David, true to the revolutionary spirit, had dissolved, was reconstituted in 1816, and endowed with the exorbitant privilege of directing the art instruction of the country with the help of the *Ecole des Beaux-Arts*, and of sending its best pupils to Rome.

Romanticism was the first raising of bucklers against the Academic system, nearly allied to the administrative. In spirit—thanks to men of genius like Victor Hugo and Eugène Delacroix—it triumphed, but in practice it was defeated. It freed some, but could not loosen the chains of those unhappy artists who depend on the generosity of officials for their bread and lay all dignity aside for orders. The system of instruction patronised by the State has the enormous disadvantage of preventing the competition of rival methods, of accustoming the public to accept without discussion opinions ready made. The system of constant acquisitions by the State has the disadvantage of favouring intriguers, and enticing incomplete natures which make weak artists away from the higher industries—of developing the sentiment of imitation to a fatal degree, and making the public suspicious of whatever is new and original. Now, whom has this system benefited? No one. Our school of painting is in a state of intellectual decline—most distressing to us at the time of the Universal Exhibition. Our manufacturers complain of being no longer able to find apprentices willing modestly to learn their business. Our amateurs have vied with each other in the collection of objects of art. Our Salons have become mere sale-rooms where four or five thousand pictures are piled up, wearying to no profit the most kindly-disposed attention and the strongest legs. The Chamber itself has given a warning to the country by increasing the Budget of Public Instruction, and making various reductions on those portions of the Fine Arts Budget which seemed to them rather too widely diverted from their real object. Clericalism has invaded every avenue. Last year again the City of Paris exhibited the marbles, pictures, and engravings they had bought at the last Salon, and the orders that had been issued from their offices. Of their eighty-three new acquisitions, eighty were religious subjects. Neither the public gardens, where the eyes of children might be trained at their play, nor the *mairies*, where the most important acts of a citizen's life are accomplished, nor the *lycées*, where the precious flower of the nation's youth unfolds itself, nor the high-schools, where these young saplings acquire the strength to bear leaves and fruit, had been deemed worthy of a single order! In our museums the same keepers who were there forty years ago are there still. The admirations of their youth are their admiration still. The galleries of the Louvre contain three landscapes of Constable's, which they owe to the generosity of a foreign amateur, Mr. Wilson! They possess neither a Hogarth, a Gainsborough, a Crome, nor a Turner! Is this general instruction? Is this responding to the Chamber's vote of eight millions for the year 1879?

M. Philippe de Chennevières is far from having been the most culpable of the administrators who have succeeded each other in the direction of the Fine Arts. He was, on the contrary, one of the most devoted. Unfortunately he was a Clerical, and the France of to-day is not Clerical. His decree for the decoration of the Pantheon, which concentrated all the active forces of the present school of painting on subjects, not religious in the higher and respectable sense of the word, but on mystical subjects, foreign to real history, was suicidal. Apart from this mistake, apart also from the mistake to which he owed his fall—which consisted in giving, in the very limited space of the Universal Exhibition, the place taken from our school of sculpture to a barren exhibition of historical portraits—apart from these mistakes, he attempted many good things. He has just published a vindicatory pamphlet, which I recommend to my readers, entitled *Rapport adressé à M. le Ministre de l'instruction publique, des cultes et des beaux-arts, par M. Ph. de Chennevières, directeur des Beaux-Arts, sur l'administration des Arts, depuis le 23 Décembre 1873 jusqu'au 1 Janvier 1878*; likewise, by the same, the pamphlet entitled *Allocutions prononcées dans diverses solennités intéressant la direction des Beaux-Arts* 1874–1878. M.

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E. Guillaume's short tenure of office will call forth no regret. M. Guillaume is a sculptor who understands his business, but whose teaching is not very certain: who passes from a very finished bust, from a well-balanced group, to a strained and twisted figure, wanting in colour. He is the type of the Academician troubled with remorse, who endeavours from time to time to allay it by a little excursion into the territories of romanticism. He lands there, but is unable to speak the tongue. He is an avowed Clerical. He belongs to the council presiding over the erection of a church on the hill of Montmartre, to the honour of the Virgin, in expiation of the crimes of France in general, and Paris in particular. The only act of his direction will have been the regulation relating to the yearly Salons, which, by admitting the rejected artists parallel with the accepted, would create unexampled confusion in the visitors' minds, and involve the compulsory exhibition of from six to eight thousand works! Let us hope that this regulation will cause the State to give up these yearly Salons, which compromise its dignity and teach the artists not to combine to manage their common interests. Let us hope that in order not to break too suddenly with an old tradition, or draw down a charge of Vandalism on the Republic, the State will limit itself to triennial exhibitions of really exceptional works deserving of general interest.

Very far from giving up her interest in the arts, France would wish to impart to them a more useful direction and a more philosophical aim. The question of the Beautiful still holds paramount sway. Universal exhibitions have proved that the diffusion of beautiful things and the teaching of drawing in every shape were so many conditions of the industrial superiority of the people. So well does the Chamber know this that it was on the point of creating a vast Ministry of the Fine Arts. The idea was given up because public opinion had not been sufficiently prepared for it by the press. It is most likely to be revived. In the mean time the Department of Worship has been added to the Ministry of the Interior, and M. Jules Ferry, the new Minister, has nothing but Public Instruction and the Fine Arts. Except as regards the general policy to be adopted, and the signing of documents, he will confine himself chiefly to Public Instruction. Associated with him is an Under-Secretary of State, M. Turquet, a young and energetic man, who has shown his interest in modern art by making a good collection of well-painted and uncommon pictures, among them *La Mort de Marceau*, by J. P. Laurens. As assistant, under the title of Secretary-General, that of Director having been done away with, he has chosen M. Louis de Ronchard, a well-educated, discreet, and hard-working man. He was one of Lamartine's secretaries and an *habitué* of the *salon* of the Comtesse d'Agoult, a woman of great energy, known, under the pseudonym of Daniel Stern, as an historian and a thinker. M. L. de Ronchard has been on the staff of most of our political papers, and has published some ably-written and ingenious articles in the *Gazette des Beaux-Arts* on the pediments of the Panthéon. We shall now see him at work.

He takes office under far better conditions than his predecessors, but his task is much harder. Ever since 1870 the watchword has been, "Let us make no change, replace no one!" Well, now it is the reverse. Many things must be changed; let us look out for a new administration. It must be admitted that since the point of view which criticism takes alters, is strengthened, by the spectacle and study of new discoveries, by the comparison of the various systems, by the infusion of scientific methods, the men in office must also grow old; but they grow old after the manner of oysters sticking to a rock in a bay never visited by the fisherman's net. A function is not respectable in itself, but becomes so in proportion to the value of the person who holds it. Nor is a man specially designed for a director of a museum solely because he is the son or nephew of a director. Yet this is what we have come to. And having once touched on this question of the museums, how many reforms need to be introduced into these vast depôts of public instruction! Ours are much more visited by the working and lower-middle classes than yours. Why should these working-men and these citizens, who form the mainspring of the grand and formidable machine of universal suffrage, not find keepers in the galleries of the museums ready to furnish them with any information they might require, or whose offices were easy of access? Compendious catalogues for the cost of a few pence? Facilities for getting casts or photographs taken of the rare objects they might point out? Cheap books with reproductions of the paintings and drawings obtained by means of some of the new processes? I do not think I am a Utopian in wishing for my country, now that she has definitively entered on the *régime* prepared by the philosophers of the eighteenth century, that she should acquire the practice of the Fine Arts.

Ph. Burty.

THE GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

The meeting of January 31 was addressed by Signor Fontenay, who exhibited a fragment of ancient Roman glass of the Imperial period, on which remained a considerable part of a figure of Hercules. He explained the manner in which these polychromatic rilievos were formed, and made special reference to that material of "blood-red glass" mentioned by Pliny, a beautiful cup of which had been exhibited by Gréau in his collection at the Trocadéro. He then proceeded to the examination of a fragment of blue glass, with a white raised leaf on its outer surface. He said that it could not be asserted that all these works consisting of more than one layer were executed by the graver or burin, but that some white rilievos on a deep-blue ground were produced by affixing the leaves by means of a cement and rendering them firmly adherent at a moderate temperature in the furnace.

Prof. Helbig directed the attention of the audience to the *fibulae* discovered at Palestrina, in the tomb from whence were taken the jewels now at the Kircherian Museum. He said that but few similar *fibulae* were known—those, namely, belonging to the Princes Barberini, found at Palestrina, and the two in the possession of the British Museum, one of which came from Caere, the other apparently, like those first mentioned, from Palestrina. The most expert goldsmiths, he went on to say, had never been able to discover the manner in which these *fibulae* were worn, the pin not being visible, and the hooks not adapted for easy use. But a part of one of those in the Kircherian Museum having been removed, it was seen that the pin was concealed in a small gold tube, in order to prevent any injury from the point.

Prof. Helbig referred to the passages in Homer in which *fibulae*, or buckles, which could not have been different from our own, are mentioned; and these references helped in establishing the period to which the ancient jewellery of Palestrina and Cervetri should be attributed.

Prof. Helbig then brought forward No. 5 of the *Gazette Archéologique*, recently published, in order to prove that the terra-cotta statuette represented in plate 27, and entitled an Asiatic Venus, should rather be considered as the most ancient representation of Narcissus.

Prof. Henzen, in allusion to No. 4 of the second series of the *Bullettini della Commissione Archeologica Municipale*, just published, took occasion to propose some alteration in the supplement to the stone published at page 261, and to illustrate the fragment of the *Acta Triumphorum*, at page 250.

On February 7 Dr. von Duhn exhibited two photographs of seated female statues, belonging to the museum of Prince Don Alessandro Torlonia. He expressed the utmost gratitude to the princely owner for his politeness in making him a present of the photographs, and in permitting him to speak on the subject. And, indeed, we must all rejoice to see Prince Torlonia give the lie by this action to the accusation brought against him—for it had been said by many that he caused the excavation of antiquities in various territories of the province of Rome only to bury them anew in his museum at Lungara. This is not the place to speak of that marvellous museum, which contains five hundred and seventeen antique sculptures, among which the series of the "Emperors" or the "Imperial busts," two hundred in number, is especially remarkable. To return to the photographs exhibited by Dr. von Duhn: both represent women seated in the manner of the famous *Menander* of the Vatican Museum, one arm leaning on the back of the chair, the other resting negligently on the figure. Von Duhn observed that among the statues of the Imperial age figures of matrons in this attitude were frequently met with; and he sought to discover the type from which the Roman sculptors derived their inspiration. This type, he believed, was to be found in Greek sculpture of a good epoch, among which he was happy to number one of the two Torlonia statues, a work executed in the best artistic taste and in the most masterly style. He called the attention of the audience to the dog represented beneath the chair of the matron, observing that the animal had not been placed in that position for a merely "static" purpose, or, in other words, to perform the indispensable part of supporting the figure; he rather recognised in this mastiff the dog of the province given as a portion to the mother of Alexander the Great, whom he believed to be represented in this statue, which he did not hesitate to denominate the pearl of the Torlonia Museum. Dr. Gherardini brought forward a copy of a mosaic of unknown origin, exhibited for some years in the Museum of the Collegio Romano, in which he believed was represented the battle of Bacchus with the Indians, while to others it appears more probable that the principal incident depicted is an episode of the epic age, and the most prominent personage one of the satyrs combated by the auxiliary troops.

Prof. Helbig finally exhibited a marble fragment recently discovered on the Esquiline, in which remain pieces of coloured glass, such as were used instead of marbles and precious stones in mural decoration.

NOTES ON ART AND ARCHAEOLOGY.

Messrs. J. Hogarth and Sons have now on view at their gallery in 96 Mount Street, Grosvenor Square, an interesting series of etchings by the brothers Messrs. C. P. and F. Slocombe. These consist of studies from nature executed during the last twelve years. We hope it will not disturb a pleasant artistic companionship if we confess that after noting those etchings which pleased us best we found them to be all the work of Mr. C. P. Slocombe. His very accurate and painstaking manner of translating nature into the etcher's art reminds us somewhat of Dr. Evershed's. By the side of Mr. Seymour Haden's bold and poetical works, some of which hang in the same room, Mr. Slocombe may seem a little cold and timid. His more grandiose productions, such as *Tintagel Castle* (No. 10) and *Chalk Cliffs at Rottingdean* (No. 8), are faithful and curious, but not impressive. He succeeds better in such really charming compositions of an idyllic cast as *Sunshine and Waterlilies*. But by far the most interesting work in the collection is *A Quiet Retreat, Pinner, Middlesex* (No. 4)—a very loving and beautiful study of an English garden in winter, with bare trees—elms and poplars—seen against a clear, pale sky and reflected in a pond which fills the foreground. This is, indeed, a very desirable little work. Mr. Slocombe needs to beware of lack of transparence in his treatment of the sea.

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MR. LEOPOLD LOWENSTAM is engaged in etching one of the most pleasing of the early pictures of Israels, *After the Storm*.

WE hear that within a day or two the Fine Art Society in Bond Street will close its Exhibition of Etchings by Great Masters, for which Mr. Seymour Haden, the proprietor of the etchings exhibited, has furnished a pamphlet of notes now in its second or third edition. To this further issue of the very interesting and vivacious Notes and Catalogue certain additions have been made; but they are neither numerous nor important, though they include brief mention of the work of a very great artist who used the etching-needle, Charles Méryon. Méryon's etchings are now represented in the exhibition by two of his most famous subjects—the *Abside de Notre Dame de Paris*, which is deemed generally to be the most poetical, and the *Morgue*, which is confessedly the most passionate and weird. Until there is organised that exhibition of Méryon's work alone which would reveal to the general public, so to say, a new genius they have thus far only read about—if, indeed, they have read of him at all—these two prints of the *Abside* and the *Morgue* represent him with power. Mr. Haden's own mention of him in the Catalogue is but slight—Méryon having already been written of in the *Gazette des Beaux-Arts*, in *Etching and Etchers*, and in the *Nineteenth Century*—but it contains one or two truths to add to what we know of him already, and they are the outcome of Mr. Haden's practical observation. From both the *Morgue* and the *Abside*, says this writer, "it may be inferred that his work was not impulsive and spontaneous, like etchers' work in general, but reflective and constructive, slow and laborious, and made up less of etching proper than of touchings and workings on the copper which do not admit of exact description." It appears that the following was his method:—

"First he made, not a sketch, but a number of sketches, generally on vellum, two or three inches square, of parts of his picture, which he then put together and arranged into an harmonious whole, which whole he first bit in and then worked into completeness by the dry point and the burin. What is singular, and a proof of his concentrativeness, is that the result has none of the artificial character usual to this kind of treatment, but that it is always slow and simple, and that the poetical motive is never lost sight of."

THE Ipswich Fine Art Exhibition, just closed, has been a success. The amount already realised is 600*l*., and the number of pictures sold 162. The visitors were more numerous than those of last year by about 1,000.

FOLLOWING the example frequently set of late years in England, MM. Ch. Ephrussi and Gustave Dreyfus are arranging for an exhibition of drawings by Old Masters in Paris. It will be opened towards the end of April in the Ecole des Beaux-Arts.

A SILVER dagger, the work of Benvenuto Cellini, and some other art-treasures, have been stolen from the Royal Palace in Lisbon. The thief is believed by the Portuguese police to be at the present time in Paris.

MUNKACSY'S picture, *Milton and his Daughters*, recently noticed in these columns as having been taken from the French Exhibition to Vienna, has, it is said, been sold for 200,000 francs (8,000*l*.).

BY telegram from Sydney, New South Wales, we learn that the long-expected statue of Captain Cook had arrived there, and, having been placed on its pedestal in Hyde Park, was unveiled with great ceremony on February 25, instead of February 14, the hundredth anniversary of his death.

FRIEDRICH EDUARD MEYERHEIM, who has been justly called the founder of the school of *genre*-painting in Berlin, died a few weeks ago in that city. Meyerheim was born at Danzig in 1808, and was educated in the local Art School, but entered the Berlin Academy in 1830. Some of his earlier work was in monumental painting, but in later life he adopted the domestic subjects by which he is best known. He was most successful in representing the cheerful home-life of the North-German peasant, and was particularly happy in catching the humour of children. The first picture which brought him fame was a *Westphalian Peasants' Shooting-Match*, now in the National Gallery of Berlin. The Ravené Gallery in Berlin possesses several of his best works.

THE historical painter Michael Echter, a pupil of Wilhelm Kaulbach, died at Munich on the 6th inst.

THE silver wedding of the Emperor and Empress of Austria will be kept as a festival throughout the Empire. In Vienna, especially, a grand procession, in imitation of the mediaeval processions, is intended. The Viennese committee have confided the artistic arrangements to Profs. Kundmann and Makart, the architects Streit and Wagner, and the painter Schilcher. Prof. Makart is preparing drawings of the groups and costumes, for which his studies for his great picture of the *Entry of Charles V. into Antwerp* render him well qualified.

DR. DEECKE, in the second volume of Müller's *Etrusker* (p. 495), quotes from the *Bullettino* of the Roman Institute (1875, p. 87) a bronze mirror having the word *truial* written, as he puts it, over the Scaean Gate, which word, occurring here and on a mural painting, he takes to mean a "man of Troy." But the mirror, which is now in the British Museum, very plainly reads *Truil[e*—that is, Troilus—not inscribed on the Scaean Gate, but on the base of a statuette of Athena, beside which may be seen Achilles, with the head of Troilus in his right hand, while the horses of that unfortunate youth lie in the foreground—a subject which occurs frequently on the later sarcophagi of the Etruscans. The mural painting has probably also been misread, since the subject may very well be identified as the death of Troilus.

THE STAGE.

MR. JOHN CLARKE.

MR. JOHN CLARKE, who died at his residence in Camden Road on February 20, was one of the best of the performers on our stage who are known by the description of "character actors." His humour was not of the rich, abundant, personal kind which endears the popular comedian to his audiences and secures for him a pretty constant following of friends and admirers. In the grotesque creations of burlesque he was often very amusing; but his drollery was identified with the part that he sustained; and it could be even laid aside more or less completely on an occasion. Thus his performance of Quilp awakened laughter only by reason of the quaintness of its malignity, and the restless ingenuity of the dwarf's petty art of mischief and annoyance, and his manifest enjoyment of his own misanthropical devices; for in itself it was a powerful and impressive performance. The best qualities of Mr. Clarke's impersonations arose from the actor's very distinct conception of the parts that he assumed, and his consequent ability to endow them with consistency and sharpness of outline. Whether in grotesque caricature or in the more sober walk of comedy, he was, indeed, always very much in earnest. He presented the unusual phenomenon of a comedian with a deep and grave voice: this peculiarity, however, being of special service in the delineation of smug sententious roguery. In Mr. Byron's *Not such a Fool as he Looks*, his performance of the part of the humble, ill-treated, henpecked, sottish messenger, who at length plucks up spirit and defies the authority of his tyrant wife, was as truthful as it was amusing. It was instructive to a student of the actor's art to compare the genuine touches of humanity and abundant humorous characteristics of this impersonation with those arbitrary eccentricities on which Mr. Terry, in his entertaining performance of the same part, more often relies. Mr. Clarke died at the comparatively early age of fifty. Of late his appearances had been neither very frequent nor very successful, circumstances which may be partly attributed to physical infirmity arising from an unfortunate fall from a horse which resulted in permanent lameness.

MR. JOHN PARRY.

MR. JOHN PARRY, whose death at the age of sixty-nine is announced, had retired for some years from public performances; and though he reappeared on the occasion of his benefit at the Gaiety Theatre two years ago, it was then only too apparent that his remarkable powers as a vocalist and a mimic had dwindled almost to a shadow. Mr. Parry was the son of John Parry, a popular composer, in his day, of ballads and operatic trifles. He first became known as a concert singer; but in 1836 he made his appearance on the stage at the St. James's Theatre in a musical piece called *The Sham Prince*—a memorable occasion, for on the same evening Charles Dickens's first play, a comedy entitled *The Strange Gentleman*, was produced on the same stage. "Young" Parry, as he is called in the newspapers of the time, appears to have made a very favourable impression as a comic actor and singer; but his peculiar talent for musical burlesque manifested itself even then by a parody of Grisi's style, and a mock *dialogo duetto* between an imaginary captive princess and her imaginary lover, which seems to have occasioned great merriment. Soon afterwards he became better known for that class of burlesque musical entertainments in which, though he had many imitators, he was still unrivalled. In the early part of his career he condescended to the trick of rapid changes of costume, corresponding to the characters which he was supposed successively to represent; but a little later he found simple evening dress and a grand pianoforte quite sufficient for his purposes. His comic musical scenas, over and above the charm of his rich and flexible voice and thoroughly cultivated vocal style, were distinguished by a refined humour, a happy gift of characterisation by simple unobtrusive means, and a rare command over the powers of the pianoforte. He had a remarkable faculty for inventing humorous incidents capable of being indicated within the somewhat narrow limits of expression to which he chose to confine his comic genius. One of these—the notion of a sentimental tenor in Grand Opera cruelly embarrassed by the presence of so insignificant an object as a tack supposed to have been dropped by the carpenter on the stage—cannot have been forgotten by anyone who witnessed that ludicrous exhibition of nervous apprehension and abortive effort to get rid of the cause of annoyance.

MOY THOMAS.

MUSIC.

CRYSTAL PALACE.—BRAHMS'S NEW VIOLIN CONCERTO.

A NEW work by Johannes Brahms—one of the very few living musicians who may be credited with the possession of genius in the highest sense of that term—is always an event of real interest; and it was therefore by no means surprising that a large number of connoisseurs assembled at the Crystal Palace last Saturday, on the occasion of the first production in England of the new violin concerto which Brahms has written for his friend Joachim.

It is always difficult to appreciate after a single hearing a work of pronounced individuality; and in the case of Brahms this difficulty is greatly increased by the peculiarity of his style. Of all living composers, he is the most subjective; he

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never appears to take any account of the probable effect of his music upon an audience, but writes simply from his own impulse. Being naturally of a meditative, often abstruse, turn of thought, his works are therefore, by no means to be readily "understanded of the people." The remarks to be made upon his new concerto must, therefore, be taken rather as the record of first impressions than as the decided expression of a final opinion.

In all his larger instrumental compositions, Brahms has shown a marked respect for the accepted classical forms. He is not, like Liszt, one who, finding the mould in which Beethoven cast his ideas insufficient or unsuitable, invents a new one for himself; his works are for the most part perfectly regular in their outline, and the difficulty of their appreciation arises from the nature of the thoughts themselves rather than from the form in which they are presented.

The concerto produced on Saturday is in the customary three movements. The first *allegro* opens with a long *tutti* for the orchestra, after the manner of the concertos of Mozart and Beethoven, in which the principal subjects of the movement are expounded. These themes bear some slight affinity of character to some of those in the first movement of the symphony in D; they are full of charm, and well contrasted one with another. Here Brahms's exquisite tact in harmonising, and his skill in instrumentation, are found at their best. The treatment of the solo instrument when it enters appears on a first hearing somewhat peculiar. It so frequently has a subordinate place in the music that there are many passages in which one has rather the feeling of listening to a symphony than to a concerto. The show-passages are enormously difficult, sometimes without being proportionately effective; the genius of the violin seems at times to have been insufficiently considered. We might almost fancy that Brahms had said, in the words of Beethoven: "Can I think about a pitiful fiddler, when the Spirit speaks to me, and I write down what it dictates?" But Brahms goes further than his great predecessor. Beethoven undoubtedly writes passages for the violin which are often difficult; but they are invariably effective; in the present work, while the ideas are charming, the solo part, considered apart from its musical value and simply as a medium for display of the executant, strikes us on a first hearing as far inferior in point of effect to that of many concertos which as pure music cannot be named by the side of the present work. This is probably the result of the composer's devotion to art for its own sake; he cannot make any concession to popular taste, or strive merely for effect, even in writing what is intended as a show-piece.

The second movement of the concerto, a *poco larghetto*, opens with a strain of great simplicity; and, although it becomes somewhat more elaborate as it proceeds, it is as a whole remarkably easy to grasp on one hearing. There is less of Brahms's originality here than in the first movement, but the solo violin is more effectively treated, the *cantabile* passages especially giving a great opportunity to a fine player.

The finale strikes us as being far inferior to the preceding movements; there is in it abundance of life and vigour; but the subjects are comparatively destitute of charm; and the impression produced by the whole is somewhat vague. There is little that dwells in the memory, beyond an indefinite feeling that the soloist has successfully overcome a task of unusual difficulty.

Such is an outline of the impressions produced by listening to an interesting but unequal work. That it is unworthy of its composer cannot be said; whether it will enhance his reputation appears at present somewhat doubtful. It is nevertheless quite probable that a closer acquaintance with the music might modify the opinions first formed. Brahms's works cannot be estimated cursorily; they require study and careful analysis to be appreciated at their true value.

With regard to the performance of the concerto, when it is said that Herr Joachim was the soloist, nothing more need be added. Our greatest violinist is equally perfect in everything that he undertakes; and there can be no doubt that the composer's thoughts were presented to the audience in a manner with which he himself would have been satisfied had he been present. The orchestral part of the work received the fullest justice under Mr. Manns's careful and painstaking direction.

The remaining instrumental numbers at this concert were an interesting "Rhapsodie Norvégienne," by J. S. Svendsen, Schumann's symphony in B flat, and Beethoven's third overture to *Leonora*. The vocalists were Mr. Santley and Miss Annie Marriott. The latter, who is a pupil at the National Training School for Music, made her first appearance at Sydenham on this afternoon with Mendelssohn's *concert-aria* "Infelice." The *scena* requires not only a fine and powerful voice, but much dramatic power for its due rendering. Miss Marriott, however, showed herself fully equal to all the demands made upon her by the music. Her voice is of very pure quality and of great power; while her phrasing is excellent, and she sings with an amount of real feeling which carries her audience with her at once. The only fault noticeable in her performance, and one against which she would do well carefully to guard, is a slight tendency toward that vicious habit, the *tremolo*, which has been the ruin of so many good singers. She is fortunately still young, and can easily cure herself of the habit. Her reception was more than warm, it was enthusiastic; and it may honestly be said that Miss Marriott deserved all the applause she received. A more successful *début* has not often been made at the Crystal Palace.

This afternoon the composer and pianist Herr Xaver Scharwenka will make his appearance at Sydenham with his concerto in B flat minor, which was played at these concerts last season by Mr. Dannreuther. Mendelssohn's "Hymn of Praise" is also included in the programme.

Ebenezer Prout.

The second Philharmonic Concert was a slight advance on the first in point of interest. Berlioz' overture, "Le Carnaval Romain," originally composed as a prelude to the third act of his opera *Benvenuto Cellini*, was the least familiar item in the programme. The work is a characteristic example of its composer's strongly-marked individuality; but the rendering was tame and spiritless, and hence its cold reception. Herr Joachim might have selected one of the less frequently performed concertos of Spohr in place of that in D minor, No. 9, which is heard so often. The remainder of the programme consisted of Sterndale Bennett's symphony in G minor, Beethoven's symphony in F, No. 8, and Weber's overture to *Preciosa*. Mdme. Edith Wynne sang airs from Mozart's *Idomeneo*, and Spohr's *Faust*. Speaking of Spohr, Prof. Macfarren in the analytical programme says: "No musician since Mozart has contributed more to the subtle art of instrumentation than he did." This is a bold assertion, and one which is scarcely likely to meet with acceptance from musicians until Beethoven, Weber, and Schubert—to go no further—are forgotten.

The students' concert at the Royal Academy on Saturday last was neither a pronounced success nor the reverse. Of the new compositions the most important was the 126th Psalm by Mr. R. Harvey Löhr. This work, which gained the Lucas prize medal, is written in the solid style of English Church music, and, thus considered, deserves commendation for its musicianly qualities. The middle movement, an unaccompanied quartett, is very pleasing, though it was badly sung on this occasion. Miss Alice Borton's song, "Rarely, rarely comest thou," set to Shelley's words, is charming. Mr. R. Addison's Variations in E for pianoforte are trivial; and Miss Alice Heathcote's song, "Why, lovely charmer," belongs to a style of composition which should not be encouraged at the Academy. Miss Nancy Evans, among the pianists, and Miss Amy Aylward, among the vocalists, showed the best promise of future excellence.

There were two novelties of importance in the programme of last Saturday's Popular Concert. One of these was Brahms's sextett in G (Op. 36) for strings. The companion work in B flat (Op. 18) was introduced some years ago by Herr Joachim, and has since frequently found a place in the programmes of these concerts. It is, therefore, not a little strange that the sextett in G has had to wait so long for a hearing, particularly as it is in some respects finer than the earlier composition, and represents the genius of Brahms at a period of greater maturity. It was unfortunate that musicians were on this occasion precluded from taking advantage of the opportunity afforded them of making acquaintance with the work, by the event clashing with one of greater interest elsewhere. But this merely serves as an additional reason why a repetition of the performance should be granted at an early date. Mdlle. Janotha, whose predilection for the music of Schumann must be readily understood and cordially appreciated, introduced the composer's *Waldscenen* (Op. 82) for the first time. These fragmentary though highly individual utterances are not suitable for very frequent performance, but they deserve to be heard occasionally, when a pianist of sufficiently poetical temperament is at hand to interpret them. Signor Piatti repeated his version of Locatelli's violin sonata in D, and the programme concluded with Mozart's sonata in F, for piano and violin. Mdme. Norman-Néruda was the leader at this concert, it being her last appearance during the present season. On Monday a familiar scheme was presented, the principal items of which were Cherubini's quartett in E flat—the most pleasing of those by the Italian master—and Beethoven's string trio in C minor (Op. 9), the most serious if not the finest of his works written for this combination of instruments.

Mr. Walter Bache's annual concert is always an interesting event of the musical season, whatever estimate one may form as to the value of the art-work to which Mr. Bache devotes himself with such unswerving fidelity. On the present occasion the programme consisted in the main of works which had already obtained a hearing either here or elsewhere. Liszt's *Mazeppa*, No. 6 of the *Symphonische Dichtungen*, was favourably criticised in the Academy two years ago. The other examples of the same composer were his Polonaise in C minor, and a paraphrase for orchestra of No. 4 of the *Rhapsodies Hongroises*. Programme music had a further illustration in Hans von Bülow's *Symphonic Ballad*, "The Minstrel's Curse." This work was first introduced to a London audience at the concert given by the Royal Normal College in November last, and it was duly noticed at the time. Mr. Bache selected as his principal solo Beethoven's concerto in G, to which he appended Hans von Bülow's lengthy, difficult, and very laboured cadenzas. The orchestra of ninety-three performers was conducted by Mr. Manns, and it is, therefore, scarcely necessary to state that the various works received the fullest justice.

By a slip of the pen last week, Spohr's trio in E minor was spoken of as "the earliest of his three trios." The number should have been "five."

NEW PUBLICATIONS.

Ainsworth (W. H.), Crichton, illustrated, cr 8vo (Routledge) 2/6

Argyll (Duke of), The Eastern Question from the Treaty of Paris, 1856, to the Treaty of Berlin, 2 vols., 8vo (Strahan) 24/0

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SATURDAY, MARCH 8, 1879.

No. 357, *New Series.*

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LITERATURE.

My Command in South Africa, 1874–1878. By General Sir Arthur Thurlow Cunynghame, G.C.B., then Lieutenant-Governor and Commander of the Forces in South Africa. With Maps. (Macmillan & Co.)

THIS book would in any case have been an interesting one, and at the present time it is doubly valuable. It is the work of a gentleman who, having for more than four years held the highest military command in South Africa, can speak with authority, and who had opportunities of acquiring information far beyond those of an ordinary traveller. Of his opportunities he has made good use, and, while giving an account of the way in which he was hampered and thwarted by an incompetent Government, he can speak without bitterness of his opponents. Doubtless the book is already in the hands of many of our readers. Credit is due to the publishers for the rapidity with which they have brought it out, and we are glad to find that this rapidity in publication is not attended by any carelessness.

In 1873 Sir Arthur Cunynghame was appointed to the command of the British forces in South Africa, and the news which greeted him on landing at Cape Town in November of that year was that of the rising of Langalebalele. In spite of the mismanagement of the Colonial Government, this revolt was soon suppressed; Langalebalele was not supported by the neighbouring chiefs, and the possession of firearms by the natives had not then become general. Langalebalele, as will be remembered, found an active friend in Bishop Colenso, who came over to England to plead his cause, and was so successful that the rebel chieftain now lives on a small farm near Cape Town, with three wives and one son, and is said to be more occupied in complaining of the scantiness of his rations of tobacco than in regretting the loss of his kingdom.

During the three years which elapsed between the suppression of Langalebalele's revolt and the breaking out of the war in 1877, Sir Arthur Cunynghame travelled through the whole of the British possessions in South Africa, including the Transvaal and the two Griqualands—East and West—as well as the Orange Free State. Of all this extent of country he gives a vivid description. The colonies of South Africa taken together are in area about 450,000 square miles, or nearly four times as large as Great Britain and Ireland; from Cape Town to the capital of Natal is a distance in a straight line of nearly 800 miles. In all this extent there are not as many white inhabitants as are contained in Liverpool; and Natal, which is larger than Switzerland, has not as many as the town of Ipswich! For this little colony Great Britain is now engaged in a war which will probably cost not less than a million and a-half, and for which we are mainly indebted to the cupidity, ignorance, and presumption of the Colonial Governments. On the subject of permitting the natives to acquire firearms, Sir Arthur says:—

"In 1867 the first diamond was found, and there soon flowed into the colony a tide of wealth as welcome as it was unexpected. Railroads were commenced on a scale, I think, rather too extended at the commencement. To facilitate the making of these railways immense gangs of natives were employed, and by permission of their chiefs they were allowed to leave their own localities far away in Kaffir land. To make them work, only one inducement was effectual—the permission to purchase firearms. There was a law in the colony forbidding the acquisition of arms by natives without a special permit, to be given in those cases only in which the magistrate empowered to do so was personally acquainted with the character of the applicant. Unfortunately, this salutary provision was not attended to, and permits were given with a laxity quite alarming. Companies of natives marched home, each bearing his musket over his shoulder. Instances occurred in which justices of the peace granted permits to natives in reckless profusion in order to curry favour with traders. The Government set the example, and for a while, blinded by a desire to secure cheap labour, the colonists allowed the natives to arm, until at least 400,000 muskets and rifles—some of them breech-loaders—had been acquired. This was not done without protest. Warnings appeared in the newspapers, and the older colonists, who knew the Kaffirs, were uneasy. I need hardly say that I fulfilled my duty by repeatedly pointing out to the Ministry the danger they were incurring."

The reply of the Government at the Cape was invariably that there would never be another Kaffir war, and that the assegai was far more dangerous in the hands of the natives than a musket; and these arguments were repeated up to the moment when the frontier settlers were being murdered and their homesteads burnt. Wherever Sir Arthur went he found the natives arming or armed, and not only with the old smoothbore guns, but in many instances with excellent rifles. Near Pretoria he met parties of natives returning from the diamond-fields everyone armed with a rifle; some of these he examined, and, although they were not all of superior manufacture, they were not at all bad, and quite equalled those with which the 60th Rifles were armed in 1830. These very rifles are now being used against our troops.

The sixth Kaffir war, of which Sir Arthur Cunynghame considers the present war with the Zulus as the second part, broke out in September 1877, but the Cape Ministry still denied the danger, and persisted that there would never be another Kaffir war. The colonial force consisted of the frontier police, numbered, *on paper*, at 1,000; in themselves an excellent body of men, but badly equipped, ill clothed, and irregularly paid. The control of this force was kept by the Ministry in its own hands, and they appointed one of themselves, Mr. Merriman, the Minister of War, to act in conjunction with the general. This gentleman reminds us of the French deputies sent to control the generals in the revolutionary wars. He declared that he would rather see "a Kaffir war every ten years than that an increase in the frontier forces should be made." The Cape Government carried their jealousy of the general to the length of having a separate commissariat for their portion of the forces, replying to the remonstrance made to them "that if the supplies cost double, the administration should not be placed in the hands of the Imperial officers." The folly of this system was soon seen, when a competition in the market was set up between the Colonial and the Imperial purchasers. Mr. Merriman raised forces, made appointments, and continued to act altogether independently of the general, till the dismissal of the Ministry by the Governor, Sir Bartle Frere. Under the new Ministry the divided command was abolished, and both troops and commissariat of all kinds were placed in military hands. The saving effected in the purchase of stores ranged from 20 to 50 per cent.!

Sir Arthur having at the end of 1877 attained the rank of full general, his command came to an end, and he left the colony in February 1878. We are much indebted to him for putting the causes and the conduct of this sixth Kaffir war into a readable shape. With regard to the cost of that war he expresses an opinion from which we doubt there being any to dissent:—

"When the question of the expenses of this war comes to be considered by Parliament at home, I must say that I hope that the British taxpayer, burdened as he must naturally be by all the important enterprises he has now on hand, will refuse to any considerable extent to defray the cost of a war which the late Cape Government brought upon the colony. I am sorry for the colony, and especially for the most unjustly abused settlers on the frontier and in the east; but it seems only fair that they should suffer for the misdeeds of their own Cabinet."

Respecting the prospects of emigrants, it may be said that, as elsewhere, the sober, the industrious, the thrifty will succeed. The intemperate, the helpless, and the luxurious will be worse off than at home. Estates have been purchased for next to nothing that are now worth thousands. A Mr. Halse in the Free State bought a farm of 32,000 acres for 65*l.*, which he afterwards sold for 6,000*l.* Sir Arthur was shown a farm near Middleberg for which the owner refused 1,200*l.*, having bought it three years before for three bottles of brandy and a bag of sugar and coffee. The following case is probably unique:—

"Chevalier Fossman, of Potchefstrom in the Transvaal, has been in South Africa for more than twenty-five years. He is a man of great foresight and energy of character, and has had the sagacity to see the great position which this country is sure to fill in the world. By prudence and careful management he has become the possessor of an enormous and indeed princely property. Its extent in the aggregate is at least 800,000 acres, or 1,250 square miles, so that he is certainly the largest landowner in South Africa. Nor must it be imagined that this immense area consists of sandy deserts. His farms are all surveyed, all registered, and a printed description of each is in his office. With few exceptions, they consist of fine corn-growing lands, largely abound-

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ing in minerals—coal, iron, lead, silver, and gold. A large portion of his property is so situated as to be but little likely to suffer from the inroads of natives."

The author encamped at the farmhouse of an ex-sergeant of the 85th regiment, the owner of houses in a town and a farm of 6,000 acres in the Free State, beside cattle, horses, and sheep. When asked how he obtained this wealth, his laconic reply was:—"Any man can get along here who does not drink." But settlers must make up their minds to hard labour and many privations.

"Too frequently their prosperity is only to be obtained by many a sleepless hour of watching the movements of a savage foe, whose discordant yells may suddenly wake them from dreamland in the quiet hours of the night, to see their houses and homesteads in flames, and their cattle driven off. They are fortunate if they are not left lifeless corpses on their own freeholds."

While some articles of food are cheap, many of what we consider necessaries are hardly to be procured at some distance from Cape Town, and, if procurable at all, only at ruinous prices. At Bloemfontein meat, though of very inferior quality, costs as much as in England, while bread is double the price, and butter from 5*s.* to 6*s.* the pound. Vegetables are so scarce that 2*s.* 6*d.* is generally asked for a cabbage; potatoes cost about 4*s.* 6*d.* a pound, and eggs are not unfrequently 6*d.* each. Wages are everywhere enormously high, and men who have the resolution to resist the temptation of drink and to live on the ordinary products of the district, scanty though they be, must soon put money by. Carpenters, bricklayers, and blacksmiths earn 1*l.* a day in the Free State. The greatest opening of all seems to be for domestic servants, though they are too well off at home to have much inducement to emigrate.

The dearness of labour retards the development of the resources of South Africa. At Quagga Fontein Sir Arthur saw hundreds of thousands of acres of fine grass land on all sides, but no attempt made to convert it into hay; it is always allowed to go to waste: it would be too expensive to cut it; and yet at this place forage was dear. Pasture lands abound, yet butter is imported from Holland; there are abundant forests, and timber is brought from the Baltic; there is coal in Natal, but it is infinitely cheaper to import it from England.

Sir Arthur was struck with the hardihood of the Boers. There are, he says, no finer young men in the world; they are generally of immense height and size; their life is spent in the open air by day, and they often sleep at night in the *velt* without covering; they can endure heat, cold, and hunger, and are superior to the Cossack in the saddle, and very far superior to him in the use of the rifle. Their life is very patriarchal, and recalls the descriptions of the good old days of England. All the members of the family sit down to their meals three times a day, the seniors at the upper end of the board above the salt. All passing strangers who appear respectable are welcome guests.

Sir Arthur has some interesting chapters on ostrich-farming, wine-growing, the diamond fields, and on sport. The Kaffirs since they have acquired guns have destroyed almost all the game in their territory, but there is reason to hope it will increase when the disarmament is effected. The gross superstition of the Kaffirs has in one respect been of great service to civilisation. Before the war broke out a very efficient telegraphic service had been established in the colony, which was of great use during the war. The Kaffirs moving over large tracts of country traversed by wires never injured them. It seems they looked upon them as English witchcraft. They dreaded them, and even prayed to them and made incantations round the tall posts and mysterious wires, invoking their kindness and leniency. We remember to have read that the same superstitious feeling secured the telegraphs which traversed the interior of Australia from injury by the blacks.

This book is agreeably written and abounds in amusing anecdotes and curious facts. It has appeared exactly at the right time, and we recommend it with confidence to our readers. William Wickham.

Peregrinus Proteus. By J. M. Cotterill. (T. & T. Clark.)

In the spring of 1877 there appeared in the *Church Quarterly Review* (see Academy, vol. xi., p. 391) a very able article, the first of an intended series, on the Epistle to Diognetus and the Oration to the Gentiles. The writer (who, it now appears, was Mr. Cotterill) suggested, not absolutely for the first time, that neither of these works is a genuine product of primitive Christianity; but that they are forgeries by a scholar of some date from the ninth to the sixteenth century—probably towards the end of the period, since, as neither piece is adapted to a polemical end, the fraud must have been a mere literary *tour de force*. Henry Stephens himself, who first published the two pieces, was, it is hinted, cognisant of the fraud, if it was not he who himself committed it.

The investigation into the Epistle thus begun was never carried farther; but the first instalment not only showed that the author was a man of much acuteness and more learning, but gave a good promise of throwing light on the history of the Epistle itself. Judging from the paper already published, Mr. Cotterill did not seem likely by any means to speak the last word on the question: his article was rather the plea of an acute advocate than a judicial estimate of the case for and against the suspected work. For instance, the religious dignity of tone of the Epistle, and still more its utter irrelevance to the controversies of the later Church, are surely internal evidences of both its genuineness and its early date: but Mr. Cotterill seemed to regard these considerations as only exciting sentimental prejudices which ought to give way to evidence. Then the main evidence adduced against the Epistle was that almost every sentence in it was paralleled, more or less closely, by some sentence in another writer, usually but not always ecclesiastical; and, as many of the ecclesiastical writers were later than the supposed date of the Epistle, it was held that it must be a fraudulent Cento from their works by a scholar who did not write Greek as a living language. It was forgotten that the Apologies of the second century are, from the nature of the case, rather monotonous in their subject-matter: that one deals with much the same topics as another, often in very nearly the same words; and, whereas internal evidence was not listened to on the general question of the age and authenticity of the work, it was yet assumed that we should be able to note "a marked difference in the character of the coincidences" when we passed the point where "our writer was no longer copying others, but himself being copied." Now, admitting that one or two of the coincidences with St. Irenaeus, and perhaps with St. Hippolytus, are only explicable on the assumption that one writer borrowed from the other, it is a question for argument—a question which perhaps does not allow of solution, but at least needs discussion—which had the more original right to the common phrase?

But, right or wrong in his main theory, Mr. Cotterill had made a valuable contribution to our knowledge of his subject; and it is much to be regretted that he did not complete his monograph on the well-arranged plan on which he began in the *Church Quarterly*. Instead of doing so he has given us the present volume, which it is really difficult to treat with the respect due to its author. In his former article he was careful to point out that the external evidence of the antiquity of the works published by Stephens is not very strong; that it cannot be proved that there ever existed more than one MS. containing them, and that very likely not of earlier date than the fourteenth century. He might have added, if his case required it, that as the *Codex Argentoratensis* is not now in existence, we cannot be quite sure that even it was not part of the fraud. Assuming, as he does (though on this point he is not quite consistent), that Stephens's MS. was identical with the *Codex Argentoratensis*, it is conceivable that the forger of the age of the Renaissance may have written a sham mediaeval copy of his sham antique composition. Perhaps the scholars who have in modern times collated the Strassburg Codex would be able to set the question of its antiquity at rest; but no one could blame Mr. Cotterill for raising it, as, indeed, Dr. Donaldson had done before him. It is not *prima facie* absurd to suppose a forgery of a single MS. by a competent scholar and palaeographer, whose honesty was not quite above suspicion.

But in the present volume it is desired to prove, not only that these two works were forgeries of the age of the Renaissance, but that they are pieces of a vast series of frauds, including the Third Book of Maccabees, the apocryphal Gospel of St. Thomas, the two Epistles of St. Clement, Lucian's Death of Peregrinus, Galen's *De Praenotione*, Achilles Tatius' *Clitophon and Leucippe*, and five volumes of Photius' *Bibliotheca*, besides a few other ecclesiastical writings of less importance and sometimes of less certain authenticity. To maintain a thesis like this proves nothing less than total ignorance of the nature of literary evidence. One might have said that it proved equal ignorance of the nature of the human mind, and of the conditions under which literary composition is possible, to suppose that one man was

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capable of frigid rhetoric like that of the so-called Third Book of Maccabees and Second Epistle of Clement; of utterances of living Christian fervour like the genuine work of St. Clement, or even the Epistle to Diognetus; and, again, of a clever satire on Christianity and everything else, like that of Lucian. But perhaps this paradox is hardly greater than that of the common authorship of the scholarly, well-composed article in the *Church Quarterly* and of the present volume, where learning and industry are only used to make more conspicuous the absence of method, of good sense, and once or twice of good taste.

It would be mere waste of time to examine in detail Mr. Cotterill's arguments on behalf of his portentous thesis. If his theory needs refutation, it is sufficiently stated when it is shown to imply, in the case of St. Clement only, the forgery by the same person of a Greek MS. apparently of the eleventh century; of a Syriac MS., apparently of the twelfth; and, lastly, of the great *Codex Alexandrinus* of the fifth—these being distributed, nobody knows how, between Constantinople, Paris, and Alexandria, by their clever but unprincipled author, in the calm hope that they would turn up in the course of perhaps from two to four centuries, and be accepted by all scholars as genuine works of the several dates of which he had chosen to counterfeit the handwriting.

As for the method of the argument, there is none, as we have already said, in the sense of a coherent statement of the case with beginning, middle, and end. We have only what may be called a *reductio ad absurdum* of the method of the *Church Quarterly* article. Mr. Cotterill, if he proves *anything*, proves that verbal coincidences between two writers prove nothing. In many cases the identical words are used in such different senses that he can only suppose that the writer used them by way of a joke: how pointless the joke was, and how utterly hidden from all eyes but Mr. Cotterill's own, seems to him a matter of no importance. The fact that Stephens wrote a book of parodies, not all by any means amusing or clever, is no reason for imputing to him, or to anyone associated with him, so dull an intellectual exercise as this.

There is a fault not uncommon among students of certain subjects—though learned, they are illiterate: they know their special subject of study genuinely, perhaps thoroughly, but they know nothing *about* it, know knothing of the other sciences whose subject-matter touches theirs, and the conclusions of which limit the range of hypothesis in theirs. It is not necessary that the theologian or the classical scholar shall have a first-hand knowledge of palaeography—hardly that he shall have a judicious literary taste. But it is necessary that he shall *know what is known* on the subject of ancient documents, or the possibilities of ancient literature; in default of such knowledge he runs the risk of making himself ridiculous in the eyes of men whose special knowledge may be far less than his, but who know how far their own knowledge will carry them, and what facts it has to reckon with beyond its province. William Henry Simcox.

A History of our own Times, from the Accession of Queen Victoria to the Berlin Congress. By Justin McCarthy. In Four Volumes. Vols. I. and II. (Chatto & Windus.)

A writer who attempts to do something more than the author of *Annals of our Time* did—*i.e.*, not merely to state recent facts, but to comment on their political and social effects—is under very great disadvantages. It is possible to write a book which people will read and find useful because the facts are given and are more or less skilfully pieced together. But it is difficult to discover, and, if the discovery could be made, it is very inconvenient to state, what are the real motives of political action in the case of personages who are still alive or, if they have died recently, with whom living persons have been intimately associated. When the persons living are of very exalted rank, the analysis becomes still more difficult, and if the conjectures are correct, it is hardly possible to fail of giving offence by publishing the comment. Few books have ever produced more angry and more adverse criticism than Mr. Kinglake's *History of the Crimean War.* Perhaps one of the most amusing episodes in criticism was the different attitude which the *Times* newspaper assumed towards this book as it dealt with the earlier and the later volumes. It is possible that Mr. Kinglake was mistaken when he gave the *Times* so prominent a place in the influences which precipitated that war. It is quite certain that the proprietors of the *Times* were very angry with him for saying what he did. More recently Victor Hugo's *Histoire d'un Crime* has dealt with similarly late events. But this author's work is a memoir of his own place in a great drama, and the persons whom he assails are just now not very much disposed to challenge one who has attacked them.

The first two volumes of Mr. McCarthy's work deal with the political and social history of England from the beginning of the present reign down to the close of the Crimean War. The principal political events of this period are the downfall of the Melbourne administration, an event which was due to the fact that the Whig Government was incompetent to discover the means by which the finances could be retrieved, and widespread distress, caused in great degree by a vicious fiscal system, could be obviated; the accession of Sir Robert Peel to office, under the distinct necessity of undertaking a thorough financial reform which might end, as it did end, in the repeal of the Corn Laws; the political earthquake of 1848, only a faint wave of which was felt in England, thanks to the facts that the English people had been lately taught to see that their distresses lay, not so much in bad government, which must be overthrown to be disarmed, as in bad laws, which may be repealed, and that a significant and most necessary illustration of this practice had lately been given; the rise of the Second French Empire, which, whatever were the crimes of its origin, as yet sympathised with the nationalities; and the growth of the anti-Russian policy, which was certainly due in England to the detestation which the English people felt for Nicholas after his intervention in Hungary. It is easy to see the sequence of these events and to trace a connexion between them. It is equally easy to see that certain other events which make a great figure in diplomacy—as the Spanish marriages, and the case of Don Pacifico—were matters of Parliamentary and not of national interest, or that the first Afghan War would neither have made nor marred the reputation of a Government.

But, on the other hand, the circumstances under which the Conservative party was reconstructed; the place which the Prince Consort and his adviser Stockmar took in the politics of England; the origin of the Minute under which Palmerston was first rebuked and then dismissed; the events which led to Lord Brougham's protest of August 5, 1850; or the causes which brought about Palmerston's first Government, and his singularly enduring and general popularity, are topics of great interest, but of profound controversy, the time for debating which has not yet come, because history cannot yet be judicial about them. For nothing strikes the student of history more than the comparatively trifling events over which the most vehement political passions have been excited. Men have been willing to silence or proscribe their political foes at many periods of English history for causes which seem ludicrously inadequate, did we not know that motives which could not have been conveniently avowed lurked behind that which was alleged. Nobody who knows the facts imagines that Marlborough's avarice and his wife's arrogance were the causes which led to the rise of Harley's Ministry, or that Walpole's domineering temper called the Patriots into existence, or that Pitt was driven into the war with France in order to avenge the injured majesty of kings and the reputed wrongs of queens. We live far enough away from these events to discuss them, because the passions which they roused are fossils now. But it is very different with the questions adverted to above. They are not yet fit for analysis. *Irritabis crabrones.*

To be sure, Mr. McCarthy does not incur this risk. He has dealt with the history of our own times as Mr. Justice Blackstone dealt with the laws of England—has given a kindly condemnation of what has been discarded, and a genial eulogy of what has been preserved and is still existent. Mr. McCarthy wants people to read his book from all sides and from all parties, and they may read many worse things than the book which he has written. He is careful, therefore, not to criticise or compromise harshly, and not to impugn institutions at all. Even in dealing with the events of the first Afghan campaign he touches too lightly on the mutilation of Sir Alexander Barnes' despatches—the meanest and the most cowardly crime which was ever committed by an English Government—though he cannot but condemn the transaction. If anything were needed to prove how little past acts affect the subsequent reputation of statesmen, the fact that the authorship of this injury to the memory of a public servant, and of this affront put upon Parliament, did not hinder the perpetrator from obtaining subsequently

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the highest place in the English constitution would be conclusive. Nor, again, does Mr. McCarthy state what might have been expected from an exponent of current history as to the one-sided operation of the factory laws. He admits that there was no reason to be alleged for the limitation of this reform to the manufacturing population, and the total omission of similar provisions on behalf of the agricultural children. But he sets down the discrepancy to the "practical" character of the Englishman's mind, and "its extreme dislike and contempt for principles in politics." It seems to us that there is no civilised nation which has carried certain principles to greater length in detail than the Englishman has. The principles of free trade in the products of industry; of the necessity that exists of relieving destitution; of toleration for the expression of political and religious opinion when such an expression is not libellous or immoral; to take some instances at random, have been carried out to an extent which surprises some nations and frightens others. The fact is, what people call a dislike to principles in politics is the dislike which a powerful interest has to yielding its ground when its position is logically untenable, but the attack has not yet become strong enough for Parliamentary action. Here it strives to postpone the settlement of the controversy by suggesting a compromise which will leave the interest as strong as it can safely be left. The landed interests, which were overwhelmingly powerful in Parliament, made no serious difficulty in legislating for the factory operatives, and accidentally did a real service to the working classes, and no less to the capitalists, as Mr. Edwin Chadwick has amply proved: but they have not extended and, as long as they can, they will not extend the same protection to the agricultural population. It is impossible to think that so experienced a publicist as Mr. McCarthy is could have been in the dark as to the motives which distorted the details and suggested the limitations of the Factory Act.

In his anxiety to give a plausible and on the whole a genial account of the career of public men, the author of these volumes is occasionally superficial. Mr. McCarthy knew Mr. Cobden, but he has failed to give a just estimate of his public services. It is an error to say that this statesman "cared little or nothing for mere sentiments," or that, for example, he did not see that the "idea of nationality should induce people to disturb themselves by insurrections and wars." He thought war an evil, the very worst way of settling a difference. But what he attacked was, not war in itself, but wars of intervention, the purpose of which was to preserve the balance of power. He sympathised profoundly with Kossuth and the Hungarian cause. But he did not think that England should go to war in order to resuscitate the kingdom of Poland. He was perfectly consistent when he denounced the war with Russia, though he knew well enough that the popular feeling in England was due to the intervention of Russia in Hungary. The motive which led him to suggest and carry out the commercial treaty with France was his belief, amply verified by subsequent experience, that the best efforts of diplomacy are those which develop the sentiment of friendliness out of the recognised advantages of commercial intercourse. He honoured, after a short reluctance, the sentiment which prompted the patriots of the United States to defend the Union even at the cost of civil war; and as he was the first to foresee how great was the suffering which the war would inflict on the cotton operatives in the North, so he never spoke without the profoundest reverence for the patient nobleness with which the sufferers bore the pinch of compulsory idleness. Such a judgment as his was, in that crisis, is a sufficient proof of the tenderness with which he cared for sentiments.

But we repeat, Mr. McCarthy's book is honest and healthy. If it does not pretend to discuss the deeper motives of political action during the last forty years, and still less to determine how it is that certain forces have so great an influence in English social and public life, it does not offend by that vulgar adulation in which most of those indulge who affect to tell us the story of our own experience, and whose works will be hereafter utterly worthless for the interpretation of the events which they affect to narrate. If too many people are made respectable, some people are not treated as though they were phoenixes or chimeras. The best-drawn public character in the book is that of Sir Robert Peel. But we cannot help thinking that Mr. McCarthy has set down, sound Irishman as he is, the decline of O'Connell's influence to the wrong cause. It does not appear to us that O'Connell lost his power because he counselled obedience to the law, and succeeded in enforcing his views on those who were to attend the meeting at Clontarf. O'Connell's error lay—and it was the only error which this great Irishman committed—in his adherence to an aim which was impossible, and from the English point of view inexpedient, the absolute and unconditional repeal of the Act of 1800. It is not possible in a short notice in this Review to state what he would have asked for if he had lived in our day.

James E. Thorold Rogers.

A Masque of Poets. "No Name Series." (Boston, U. S.: Roberts.)

A volume of miscellaneous verse by anonymous contributors who are not novices is rather a new idea, and this is what we understand *A Masque of Poets* to be. As often happens, the secrets have not been very well kept, and various little birds have flown across the Atlantic with identifications which may be true and may be false. Thus we are told that the longest poem in the book, "Guy Vernon," is the work of Mr. Trowbridge; that a short piece called "Pilgrims" is a relic of Thoreau; that Mr. Lowell has contributed two poems—a sonnet and a short song—which will not exalt him much above his present station on or about Parnassus; that the late Mr. Bayard Taylor is responsible for "A Lover's Tests," and Mr. Stedman for an exceedingly weak versification of part of *Aucassin et Nicolette*. Of more interest to English readers are the identifications of English bards. Mr. Aubrey de Vere is credited with a sonnet on "Eld;" Mr. Allingham with the celebration of a certain Amy Margaret; Mr. Austin Dobson with a rondel, "The Wanderer;" Lord Houghton with a handful of pleasant anapaests entitled "Question and no Answer;" Miss Christina Rossetti with "Husband and Wife," in eights and sixes, and Mr. Marzials with two pieces—a rondeau, "At Twilight," and "From Herzegovina."

Not quite half the book is taken up with "Guy Vernon." The versification is of the *Don Juan* order, and is in parts remarkably light and easy. The author so pathetically entreats his reviewers not to divulge his plot that we cannot find it in our hearts to refuse him. But he will not, we suppose, object to a list of his *dramatis personae*. These are Guy Vernon, an elderly but amorous Southern planter; Florinda, wife of the same; Robert Lorne, a journalist who cultivates

"The art—imaginative and dramatic—
Of writing foreign letters from an attic,"

and is jilted by Florinda; and lastly, Sandy, a faithful nigger. These four persons disport themselves in a very pleasantly-told tale, which, if it were not for some *longueurs* in its latter part, would be an unusually favourable specimen of serio-comic poetry. That its quality is good the following stanzas will show; though for our own part we reserve our opinion on the question whether serio-comic poetry on the great scale is worth writing.

"His lodging overlooked, in the metropolis,
A narrow business street not over nice,
And unromantically over-populous,
Where, much against the aforesaid friends' advice,
He kept on writing at a moderate price
Pieces pathetic, picturesque, or funny,
Which gained for him much credit and some money.

One April afternoon, as he sat writing,
Buried in books and papers to the chin,
Where the high luthern window let the light in,
A hand, scarce heard above the incessant din
Of the loud street, tapped at his door. "Come in!"
He shouted out in tones not over civil,
Expecting no one but the printer's devil.

Then, too intently occupied to stop, he,
Still studying an unfinished period,
Over his shoulder reached a roll of copy,
Giving a little sidelong careless nod;
But thought the fellow's movements rather odd,
Turned slowly, gazed, and just escaped capsizing
His loaded table in his hasty rising.

He stands and stammers, so confused and vexed is he
At his own awkward blunder; but, O Heaven!
What sudden joy, what thrilling boundless ecstasy,
When from a woman's veil one glance is given,
And, like a panting fawn to covert driven,
Pale, with a look of exquisite concern on
Her fair sweet face, behold Florinda Vernon!"

This panting fawn is perhaps rather a stale piece of venison; but if any reader cares to read what preceded the interview and what came of it we do not think he will be disappointed.

The rest of the book is occupied by a large number of smaller pieces of very various merit. The serious and impassioned poems are not extraordinarily good, but at the same time many of them are far from bad. There is, for instance, a pleasant music in the expression of the following:—

"A Quandary.

Tell my lady she is fair?
That no news is truly.
Tell her she is sweet and rare
Pure and lovely past compare?
Will it strike her newly?

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No! some other way to woo
Must be found to win her.
What if I be fond and true?
All the world adores her too,
Such a spell is in her."

And in this:—

"Oh! earth and heaven are far apart,
But what if they were one,
And neither you nor I, sweetheart,
Had any way misdone?
When we, like laughing rivers fleet
That cannot choose but flow,
Among the flowers should meet and greet,
Should meet and mingle so,
Sweetheart!
That would be sweet, I know."

Neither of these comes into the list of divulged authorships. But Mr. Dobson's rondel and Mr. Marzials' rondeau deserve notice, though we do not like the trisyllabic refrain of the latter. Some comic efforts in a style different from the usual American comedy seem to us very good. Hood would not, we think, have refused to sign "The Ballad of the Wicked Nephew." The shorter "Beau of the Town" will finish this notice well:—

"He once was young and gay,
A beau;
Ah! that was long ago.
To-day
He is very old and gray.

His clothes were once the best:
His tile
Was at the top of style,
His vest
Was flowered upon his breast.

He then was tall and slim,
His eye
Made all the maidens sigh
For him—
One of the cherubim.

He drove a handsome pair
Of grays,
And all men sang his praise.
The heir
Had plenty, and to spare.

He now is poor, and lame,
And bent;
His sunshine friends all went,
And shame
To take their places came.

The flowers upon his vest
Are rags,
His coat is green and sags;
The rest
May easily be guessed.

His youth was spent in vain;
His age
Is like a blotted page.
His bane
Was Roederer's champagne."

This reminds us in its adroit mock solemnity of an admirable Chant Royal, "Mrs. Jones," which appeared not long ago in an American magazine. George Saintsbury.

The Life and Letters of Walter Farquhar Hook, D.D., F.R.S. By his Son-in-Law, W. R. W. Stephens, Prebendary of Chichester, &c. In Two Volumes. Second Edition. (R. Bentley & Son.)

Parish Sermons. By Walter Farquhar Hook, D.D., F.R.S. Edited by the Rev. Walter Hook, M.A. (R. Bentley & Son.)

Few men have deserved better of their Church than the subject of this interesting memoir. Dean Hook will always stand out as a type of manly Christianity in an age when the tendency of religion was towards effeminacy. Intensely spiritual and yet thoroughly practical, the warmest of friends and the most placable of foes, mixing with men rather than with books, and yet as conspicuous for his learning as for his tact and temper, we know no one with a better claim to the title that has been given him of "the foremost Parish Priest of his age." He was the first High Churchman of the religious revival who reduced principles to practice and allowed his parochial experience to modify the conclusions of the study. His strong common-sense, which made him popular among the shrewd men of Coventry, Birmingham, and Leeds, preserved him from lapsing into those extravagances and eccentricities which in later times have thrown discredit upon the party to which he belonged. It has been said, apologetically, that we cannot expect to have zeal and earnestness except from "extreme men;" the best answer to such a fallacy is to point to "the great champion of the *via media*," and ask who has been in labours more abundant or in zeal more earnest than he.

Walter Farquhar Hook may be said to have entered life with everything in his favour except the doubtful advantages of wealth and good looks. His almost Socratic ugliness was a frequent subject of mirth to himself and others. He was no exception to the rule that a good man must have a good mother, and from his father's side he inherited many intellectual gifts, as well as the keen sense of humour which often stood him in good stead at critical moments of his career. In 1812, after some five years' schooling at Hertford and Tiverton, he was sent at the age of fourteen to "Commoners" at Winchester, where his father then held a canonry. School-life at Winchester has always been hard, and to a sensitive and tender-hearted lad like Walter Hook it proved irksome and painful. The one thing that brightened it was that which also gladdened his whole subsequent life: the intimate—we might almost say, the sacred—friendship which he there formed with William Page Wood (now Lord Hatherley). From the first some secret affinity drew together the two boys, so different in character, in pursuits, in their previous training and associations; and they never ceased to supplement and influence each other. Hook's progress in the regular course of learning was impeded by his literary tastes. A passionate lover of Shakspere and Milton, he had no ardour for Virgil and Homer, and but for Wood's incitement and help he might neither have sought nor attained a good position in the school.

In 1818 he passed from Winchester to Christ Church, Oxford, where Shakspere was his only friend. Sir John Falstaff's society compensated him for the absence of other good fellowship, and a solitary pilgrimage to Stratford-on-Avon was the chief recreation of his college career. The choice of his profession having been wisely left to himself, he determined to take holy orders, and in 1821 was ordained to the curacy of his father's parish of Whippingham. With the new life a new phase of Hook's character was speedily developed. Separated from his friend Wood's daily companionship as he had been by his removal to Oxford, and afterwards debarred for a time from even occasional intercourse with him through the prejudices of his father, Hook's affections remained unchanged. No second friendship thrust the first into the shade, and he seems to have run some danger of falling into the habits of a literary recluse. From this he was saved, partly by his strong sense of duty and partly by the powerful sympathies of his nature. He threw himself with all his heart and mind into his parochial work, and won the affections of rich and poor around him. Every hour not spent upon the active duties of his calling was devoted to laying deep the foundation of that theological learning which preserved him through life from being carried away by every wind of doctrine or the shifting tides of religious partisanship. Writing to the *Guardian* newspaper in 1850 he says with perfect truth:—

"I am not conscious of having changed a single principle during the last thirty years; but on the contrary I am only more confirmed in my admiration of the principles of the English Reformation, and more persuaded that the Church of England 'is the purest and best reformed Church in Christendom.' For asserting this I have been called a High Churchman, and I assert it still. As far as the Church of England goes I will go, but not a step further. Neither will I intentionally come short of her requirements. I have not left any old party, and certainly I have not united myself to any new party."

In 1826 he quitted the curacy of Whippingham for that of Mosely, then a quiet country village; to which was soon afterwards added the Lectureship of St. Philip's in Birmingham. This was his first introduction to town work, a brief but doubtless a valuable training for the far more prominent and onerous duties to which he was summoned two years later when presented by Lord Lyndhurst to the living of Holy Trinity in Coventry. In the following summer he married the daughter of Dr. Johnstone, of Birmingham, a woman of rare and delightful character, and admirably adapted by her wisdom and cheerfulness to be the helpmate of a man of impulsive nature. The eight years of his ministry at Coventry were stirring ones for the Church at large as well as for his parish, for during them the first *Tracts for the Times* were published, and the great "Oxford movement" began. Hook's relation to this movement is carefully pointed out by his excellent biographer, and deserves to be noted. To call him the disciple of the Tract-writers was, as their leaders said, absurd. Not only, as they admitted, had he formed his views upon most points before any of them; but they were simply propounding the principles which he had long been quietly working out. "He was the *beginner* of all things here; he set everything a-going"—such was the summing-up of his old Coventry parishioners. By some happy art, known only to himself and which he himself seemed hardly able to explain, he trained his people to desire and to demand the changes which he wished to introduce. Evening and choral services, Lent lectures, reading-rooms, crowded Sunday schools with a full staff of devoted and efficient teachers, to say nothing of the new idea of *worship* in divine service and the increase of spiritual life in his parish—all

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these were established by him during his brief residence of eight years in Coventry. In all his labours his wife was his ready sympathiser: in some his active coadjutor; but the strain of such work was tremendous, and he was often forced by attacks of epilepsy to suspend it entirely. At such times it was only natural that he should sigh for the comparative ease of a country parish, where he could enjoy that converse with books and chosen friends from which the ceaseless round of arduous duties debarred him.

It was not without opposition that he was elected in 1837 to the important post of Vicar of Leeds. The name of Tractarian had by this time become a byword of bitterest reproach, and the Evangelical party in Leeds had only to apply it to Hook to rally all their forces against him. The attack failed. The shrewd and honest townsfolk quickly learnt to appreciate one as shrewd and honest as themselves, and echoed the greeting of the discerning Dissenter, "He'll do, he'll do." His frank yet friendly attitude towards those who differed from him; his fearless enunciation of his own principles whether to his bishop or his parishioners; the ready tact with which he turned the tables on contumacious ratepayers and obstructive churchwardens; his unquestionable ability and zeal; above all, the constant tenderness and earnestness of his character, made irresistible way at Leeds, and enabled him to carry out there the vast work with which his name will be permanently associated.

We need not trace his career further. The twenty-two years which he spent at Leeds were in every sense the best years of his life. But even when the vintage was over the after-gleaning was no despicable one. With him the occupation of a deanery did not mean dignified ease, but only the diversion of his energies into fresh channels. At Chichester

"He became a different being. The literary vein or element in his character, always strong and active, but always held in check by a sense of duty, and kept subservient to the demands of his pastoral vocation, had now free scope and became dominant once more as it had been in the days of his boyhood."

If his reputation had not been already made it would have been at once secured by the great literary work of his later days—*The Lives of the Archbishops of Canterbury*—in which his habitual honesty and industry are alike conspicuous.

We have left ourselves little space in which to speak of the private letters which lend so much interest to his biography. They disclose an inner history which at times is in strong contrast to that of the outer man, and the reader will be often surprised and sometimes affected by the tone in which they are written. Hook was the last man who could be charged with morbidness and effeminacy, but there is many a passage in his correspondence that is quite womanly in its tenderness, which indicates such keen sensitiveness of conscience and such ardent spiritual longings as to make one love as well as admire his character.

Prebendary Stephens has done his work as editor unobtrusively and excellently. He has given us no second-hand portraiture of his father-in-law; but has, with rare judgment, allowed him to speak for himself through every page of a most interesting biography.

It is quite possible that many who have read with interest Dean Hook's *Life* will be a little disappointed with the specimens of his *Parish Sermons* now given to the world. They are, indeed, of high character, both as regards thought and expression, but we can scarcely describe them as very eloquent or very powerful; and, if we did not remember the charm of the preacher's voice and intonation, we should be at a loss to account for the remarkable effect which they undoubtedly produced upon those who heard them. Dean Hook was, in truth, no mere pulpit orator or skilful rhetorician. Exaggeration, declamation, and artifice of any kind he despised and abjured. His words had weight because they were the words of soberness and truth, or they touched the hearts of others because they came forth from a heart full of genuine sympathy and warm affection.

The sermon on the use and abuse of symbolical teaching ("The Ribband of Blue") is one which well displays the Dean's sound Churchmanship and equally sound sense; and in that which is quaintly entitled "Sweet Cane" we have a capital example of a thoroughly practical and instructive discourse. There is nothing dull, commonplace, or affected in any one of these *Parish Sermons*, and there are often passages of great beauty and singular tenderness; but, we must repeat, it is not through them alone that any adequate notion can be formed of the powerful sway which the vicar exercised over his congregation at Leeds, turning "the heart of all the men, even as the heart of one man."

Charles J. Robinson.

Henrici de Bracton de Legibus et Consuetudinibus Angliae Libri Quinque ad diversorum et vetustissimorum codicum collationem typis vulgati. Edited by Sir Travers Twiss, Q.C. Vol. I. (Rolls Series.)

Although it was known that the editor of Bracton, as first published in 1569, had not proceeded on a complete collation of MSS., it was doubtful whether a new edition was required. Reeve's opinion as to the incorrectness of the printed text was not shared by Güterbock, the learned judge and professor at Königsberg. His monograph on Bracton and his relation to Roman Law still remains the best account of this author, the neglect of whose work in its scientific and historical aspects by English lawyers until quite recent times would have been strange in any other country. In 1872, however, Mr. H. S. Milman, of the Inner Temple, directed attention to the existence of several hitherto unnoticed MSS. The present editor, following out Mr. Milman's suggestion, has collated most of the important MSS., and, adopting the printed text of 1569, subjoins the variations in the Bodleian MS., Rawlinson C 160, printing an English translation on parallel pages with the Latin. If the question of a new edition turned solely upon the matter of the text, we should be inclined to say that the remark of Coxe, the American translator of Güterbock, that it would depend on the existence of a purer text than that of 1569 whether a new edition was needed, was correct, and, as the variations from what the present editor calls the classical text of 1569 are neither numerous nor important, we should have considered the present publication superfluous. But undoubtedly there is great convenience in having the book in the present form, with a marginal abstract and full references to the *Corpus Juris* and *Summa* of Azo, from which so much of it is compiled, though it may be hoped it is rather for American than English lawyers that a translation has been deemed necessary. The Introduction is also of value for those who do not possess Güterbock's work; but we regret that the learned editor has not accompanied the text with an historical and explanatory commentary, which Güterbock pointed out as a *desideratum* and any German editor of such a work would have supplied. We trust that the renewed attention to the sources of English law which this publication and Mr. Nichols' Britton indicate may stimulate some English lawyer to undertake a History of English Law, for, excellent as Mr. Reeve's work is in accuracy and the clearness of its summaries, much has been learnt since its publication, and its style and form are such as to repel rather than attract readers. Leaving to the English lawyer to estimate the place of Bracton in the history of the common law, we prefer to notice one or two points on which his treatise illustrates the history of the Constitution.

The date at which Bracton—certainly a justiciar, and possibly at one time a Professor of Law at Oxford—concluded his work gives it a peculiar importance. It has been fixed within narrow limits by the ingenious criticism of Güterbock, in the years 1256–9. It represents, therefore, the opinions of an English lawyer and judge at the critical point of the thirteenth century, just before the outbreak of the Barons' War, whose result was to plant on the foundations of Magna Charta the representative assembly which still directs the fortunes of the English people.

In the passages where Bracton speaks of the dignity of the king we recognise the same language as the Barons breathed in the memorable acts of the period—the Petition to the Parliament of Oxford and the Provisions of Oxford and Westminster:—

"Ipse autem rex non debet esse sub homine, sed sub deo et sub lege, quia lex facit regem" (p. 33).

"Sic ergo rex, ne potestas sua maneat infrenata, igitur non debet esse major in regno suo in exhibitione juris, minimus autem esse debet vel quasi in judicio suscipiendo si petat. Si autem ab eo petatur (cum breve non currat contra ipsum) locus erit supplicationi quod factum suum corrigat et emendet, quod quidem si non faciat satis sufficit ei ad fraenum quod Dominum expectet ultorem."

And again:—

"Rex autem habet superiorem, Deum scilicet; item legem per quam factus est rex; item curiam suam, videlicet comites barones, quia comites dicuntur quasi socii regis: et qui habet socium habet magistrum, et ideo si rex fuerit sine fraeno et sine lege, debent ei fraenum ponere, nisi ipsimet cum rege sine fraeno; et tunc clamabunt subditi et dicent: Domine Jesu Christe, in chamo et fraeno maxillas eorum constringe; ad quos Dominus:

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Vocabo super eos gentem robustam et longinquam et ignotam," &c. (p. 268).

It is of great interest to find the feudal lawyer preaching the doctrine of limited monarchy in the middle of the thirteenth century. It is another fact not undeserving of notice that while the Scotch law-book called *Regiam Majestatem*, compiled (with several interpolations and omissions) from Glanville, asserts in one of these interpolations that the king has no superior but God and the Holy Roman Church (Preface to *Regiam Majestatem*), Bracton substitutes for the Church, in the parallel passage of his work, the Law and the Curia Regis. In other parts of his book Bracton speaks with respect of the Pope and the Church, but he never arrogates for them the position of superiority to the king or the law, as is well shown by a passage quoted in the Introduction to the present edition (p. xli.). He is the common lawyer, not the canonist, and his references to the *Corpus Juris Canonici* are rare in comparison with the frequent use he makes of the Roman civil law, whole texts of which, chiefly—though not exclusively—as summarised by the Glossator Azo, are copied into his work.

The true relation of Bracton's work to the Roman civil law, and the position which that law occupied in England during the thirteenth century, have hitherto been greatly misunderstood by English lawyers; and we are glad to observe that Sir T. Twiss follows what is undoubtedly the correct view—"that it is difficult to explain why Bracton should have made use of Roman law to the extent to which he has done if it was a foreign law which had no roots in English soil before." The rejection of Roman law by the English courts and common lawyers does not date, as is sometimes supposed, from the prohibition of the lectures of Vacarius by Stephen, which, we are expressly told by John of Salisbury, failed to effect its object—"nam eo magis invaluit virtus legis Deo favente;" and it has nothing to do with the repudiation of the canon law legitimation by subsequent marriage at the Parliament of Merton. The civil law did not become odious until Edward I. tried, as many monarchs before and since have done, to make it subservient to the Imperialist principles of government. This is at once seen if we compare the style of Bracton with that of Britton, the law-book published by Edward, which is compiled out of Bracton and Fleta, but in which almost all the passages of Bracton derived from the purer period of Roman jurisprudence disappear, and the dogma of the Imperialist Civilians, "quod principi placuerit pro lege habetur," is accepted in every page, and is, indeed, expressly referred to by the annotators (MS. N, quoted in Nichols' Britton, p. 2). It is not necessary to accept all the names referred to by Duck as historical; but there is every reason to believe that there was continuous teaching of the civil law at Oxford from the time of Vacarius until the return of Edward's favourite, the younger Accursius, to Bologna. Even so recent a writer as Sir H. Maine falls into a strange error when he alludes to the "plagiarisms of Bracton," and observes:—

"That an English writer of the time of Henry III. should have been able to put off on his countrymen as a compendium of pure English law a treatise of which the entire form and a third of the contents were directly borrowed from the *Corpus Juris*, and that he should have ventured on this experiment in a country where the systematic study of the Roman law was formally proscribed, will always be among the most hopeless enigmas in the history of jurisprudence" (*Ancient Law*, p. 82).

There is no more plagiarism in Bracton than in Coke's Littleton or Stephen's Blackstone. His obligations to the *Corpus Juris* and Azo are acknowledged quite as fully as the custom of that age required, in which every lawyer, chronicler or schoolman was more or less a copyist. "Et ideo tabula," for example, Bracton observes, "cedit picturae, ut in Institutis plenius inveniri poterit et in Summâ Azonis" (p. 76). The public for which he wrote had probably every one of them the Institutes and Azo, though not in his possession, within his reach; for it had not yet become possible to say—

"In Institutis comparo vos brutis,
In Digestis nihil potestis,
Et vos vocamini doctores:
O tempora! O mores!"

More important than the question of criticism as to the extent of the English lawyer's knowledge, in Bracton's time, of the civil law is the question of substance—what effect the knowledge had in the progress of the English common law and its relation to the constitutional development. It has sometimes been taken for granted that the Roman law has a natural affinity to despotism. Codification, which has its first important example in the labours of Justinian's jurists, has been frequently deemed one of those things which can only be successfully accomplished by autocrats. It is undoubtedly true that the mere legist, just as the mere dogmatist, is indifferent to the value of liberty. But in this there is nothing peculiar to the Roman lawyer or civilian. The lawyers who defended the arbitrary government of the Stuarts in England were common lawyers who despised the Roman law. The most thorough-going reforms ever contemplated with regard to the law of England prior to our own times were those of the statesmen and lawyers of the Commonwealth. The Roman law itself, although it did not receive its final form—a form far from perfect, as the student of the Digest well knows—until the Empire had completed the destruction of the free Republic, had its sources, not in the jurists of the later Empire, nor even—though it owed much to them—in the jurists of the era of Hadrian and the Antonines, but in the noblest days of Rome, when, instead of "Silent leges inter arma," it could be said, "Cedant arma togae." The more thoroughly it is studied, the more clearly does it appear that its permanent parts are based upon a philosophy which is independent of forms of government—that its purest ore is the most ancient.

There was nothing anomalous, therefore, in a lawyer of Bracton's temper, opposed to the tyranny of the Plantagenets, founding upon its doctrines. It must, on the other hand, be fully conceded that it was fortunate that the father of the common law of England set the first example of the value of the precedents of the English courts, and the importance of accepting them—to use the common phrase—as "settling the law." In this respect he is the practical—as distinguished from the theoretical—lawyer, not the mere professor teaching the law to students or readers, but the justiciar who has administered it in court, surrounded by acute pleaders and eager parties. In a valuable note Mr. Coxe points out that not less that 484 actual cases are cited by Bracton.

If to this work there was added an edition of Glanville, to which the fragments of the tract of Henry I., referred to by Cooper (*Account of the most important Public Records of Great Britain*, ii., 412), might be prefixed; an edition of the *Summa* of Thornton of 1292 (not yet printed), and of Fleta, the series would form, along with Mr. Nichols' Britton, an invaluable aid to all students of the history of English law and the English Constitution.

Æ. J. G. Mackay.

NEW NOVELS.

Beneath the Wave. By Dora Greenwell. In Three Volumes. (Maxwell.)

The World She Awoke In. By Lizzie Alldridge. In Three Volumes. (Smith, Elder & Co.)

The Prodigal Daughter. By Mark Hope. In Three Volumes. (Chapman & Hall.)

Friends Only. By Emily Harris. "Bluebell Series." (Marcus Ward.)

In the earlier pages of *Beneath the Wave* occurs the one touch of the picturesque with which Miss Dora Greenwell can be credited: the washing ashore, after a storm, of a mysterious and solitary corpse, the corpse of a woman, wearing jewels of price; and this even, to those who remember the opening chapters of *The Pirate*, will seem less original than it might have been. For the rest, *Beneath the Wave* is a fairly good second-rate novel, with plenty of incident, plenty of tolerable dialogue, and some freshness of fact and of character. As a piece of craftsmanship, it is not particularly successful. The drowned woman, once washed ashore and made a mystery of, is lost sight of forthwith, and the mystery centred in her is really of no consequence at all in the development of the story. That story is made to turn on the character of a haughty and selfish beauty, who inveigles into marriage a cold and passionate and obviously inscrutable man of the world, wrecked on her father's estate a few hours before the arrival of the mysterious corpse. In due time she transfers her smiles to another person, and her husband commits suicide. Only then is the *raison d'être* of the mysterious corpse made manifest. The man of the world was a widower when he married the beauty. He had contracted an alliance with a vulgar and lovely Spanish girl, and in a moment of passion had thrown her overboard from his yacht. Consequently, when his faithless wife appears upon the scene as his lawful widow and the mother of his heir, she is told that there is an heir in Spain, and is thus justly punished for her

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wickedness and deceit. Of course this might have been done without the help of a mysterious corpse; but the author had to make a story of a mysterious corpse, and this is how her story came to her. The moral would seem to be that men of the world ought on no account to let their temper get the upper hand of them aboard a yacht; and that wicked beauties who run away with captains in the Guards are sure in the end to meet with a Nemesis of some sort. There are people of all kinds in the book; and when it is added that its sub-heroine—though she actually does the feat only contemplated by Jane Eyre, and marries a curate whom she esteems but does not love—is able at last, thanks to a timely fever, to wed the hero, so that in a certain sense it may be said to end happily, enough will have been said of it.

The World She Awoke In, crowded though it be with aesthetic persons and persons with a mission, is, after its first chapter, which is a rhapsody of awaking, very fresh and pleasant reading. The heroine—she who awakes—is a certain Margaret Hope, whose father, a Doctor Hope, has died of a fever caught in the attempt to make low London clean and healthy; and the world she awakes in is a very high-toned and high-principled world indeed. There are authors in it, and there are scientific men; the Museum Reading Room is well known to it, and so is the Royal Institution; and what with the composition of books and articles, and the carrying out of missions, and the persuasion into undertaking them of those who have a gift for them, but are too lazy or too timid to use it to advantage, the time passes in it neither unprofitably nor unpleasantly. Margaret Hope is wooed of course, but she remains unwon. She makes herself a nurse, and appears to be dismissed into space to go about and do good always. Others there are, however, who are not so philanthropic as she. Pleasant Vessie Eade, the poetess and authoress, is engaged with great promptitude, but is unhappily allowed to die early. But Margaret's cousins, Vi and La, attractive creatures both, are coaxed at last into marriage; and the book ends in a picture of unselfish effort and all-round friendship that is really good to look at. Vi and La, it should be noted, are excellent work in character, and speak capitally; and Grandpa and Grandma Des Anges, the former especially, are very sound and good things also. The book, in short, is a pleasant and a healthy book, and should be read widely.

The Prodigal Daughter is a story somewhat after the manner of Mr. Charles Reade. It has a purpose, that is to say, and has been prepared for as to its details by the assimilation by the author of a vast quantity of facts. Its main purpose is the purpose of *It's Never too Late to Mend*, but it has a suspicion in it of the *Hard Cash* interest, and deals in a manner that may be called romantically utilitarian with prisons and lunatic asylums both. The sufferer, it must be noted, is no convict, is no Tom Robinson; it is a woman who has been cruelly wronged, who has committed a crime of violence by mistake, and who, having become the knot in a big intrigue, is fraudfully removed from prison to a private madhouse. Of course the hero is a clergyman philanthropically inclined; and of course the hero and the sufferer are mated in the end. What is more to the purpose is that the novel is as clever and as full of promise as any first book I remember to have read; that it has a singularly complex and ingenious plot which, up to a certain point at least, is not only structurally effective, but is also instinct with vigour of movement; and that, though its faults are neither few nor slight, it has merits both great and frequent. What rebuts you most in it is the bald cold realism of its descriptions of places and processes, which are as minute and as bare of life and the effect of the picturesque as a scientific drawing. What attracts you is the author's knowledge, not of places and processes only, but of men and women and the life they lead, in difficulties or out of them. He does not always succeed in making his people talk as they might and ought to talk; his dialogue, indeed, is one of his weakest points. But he knows what they do and how they do it; he has seen them in action in all sorts of places and under all sorts of circumstances; and he has enough of human sympathy to enter a great way into their individualities and accompany them some distance in their advance. He fails most with his serious and ambitious sketches; his heroine is not attractive, is slight and shadowy, has altogether too much the air of a case or an abstraction; and as for his hero, the ease with which he, a man unconsciously in love, allows himself to be baffled and diverted from his efforts on the beloved one's behalf is one of the weak points of the intrigue. Some of his minor characters, however, are so brilliantly and forcibly touched off as to be really remarkable: Sprottle, for instance—Sprottle, the mad-doctor—is, in his first appearance at least, a sketch that might with a little condensation find a place among Molière's caricature-etchings of the faculty; and there are others as good and as striking as he. On the whole, indeed, it would almost seem that Mr. Mark Hope, though he can write both forcibly and picturesquely, as his fire and his railway accident will prove, would do well to sacrifice some of his realisms to his sense of the comic, and to give his humour freer play than he has done. So long as he leaves London and Scotland alone, he is tolerably safe to do something clever and good: as witness his Lieutenant Bool, his Vigus (a capital drawing), his private-enquiry man, his Keyser, his Jabbot, his Mrs. Bailie; all of whom are so excellent as to be really good company. It is the more tragically given of his people that are disappointing; while as for the ghastly gibberish to which he turns the Scots and London dialects ("Fefteen hae's found her frands then!"), the less one thinks of it the better for one's peace of mind. Whether Mr. Mark Hope is likely to serve the cause he has at heart by writing novels about it, or whether he will advance the interests of art by using it as a means and not as an end, are questions I do not need to discuss. What is certain is that in *A Prodigal Daughter* he has produced so good and readable a novel that after its perusal, though you do not particularly want to go back on it, you make a mental note that you will read the author's next as soon as you have the chance. And that, as novels and authors go, is a kind of note one does not often have to make.

Miss Harris's *Friends Only* is a weakly and eloquent piece of fiction, whose end it is a relief to attain to, and whose beginning is neither an interest nor a joy. All the characters are very virtuous, and most of them are sufficiently tedious. The chief among them dabble a great deal in art, and take themselves more seriously by far than they can be taken by their readers. One of them is a musician and musical critic, who plays the violin at an early age so well as to obtain an engagement at one of the principal London concert-rooms. He is the heroine's cousin; and he and the heroine, who writes perhaps the worst verse ever written, do their best to fall in love with each other. They fail, however, and fly off at a tangent towards other passions: he to the cult of Lucy Beverly, a fair and somewhat stupid governess; she to the adoration of a certain "Boy Clement" (own brother to Lucy), who has a dreadful habit, not only of writing verse, but of carrying his works about in his pocket, and of producing and reading them on the very slightest provocation. In the intervals of love and verse-making and witching a London audience these gifted beings inscribe themselves in sportive albums and talk a great deal of impatience. So that, though you are sorry that "Boy Clement" does not break his neck instead of his arm and his leg in the incidental conflagration that makes things right all round, you are glad to get rid of him and his companions on any terms, and you end by forgiving the authoress this weakness, and speeding the two couples of lovers with a parting blessing of unusual earnestness. Aunt Honor, I should add, is a more pleasant person than most of her society; and Pussy, the child, is very amusing indeed. The best thing in the book is Dolly's prayer for a new doll (pp. 174–175), which is simply admirable.

W. E. Henley.

CURRENT LITERATURE.

Victor Hugo's new work—*La Pitié suprême*—is in very much the same style as his last year's poem, entitled *Le Pape*. It only contains one single idea, one single sentiment, which it develops like a theme in a symphony by means of prolonged variations, which repeat it in almost identical forms. He rightly applies to himself the words of Dante: "If I am not understood, I will begin afresh; I will repeat a hundred times the same thing." It is true that the fundamental idea or note of the philanthropic concerto is fine and noble. It is universal pity, more especially pity for the unhappy tyrants of humanity, whose crime is before all else a terrible misfortune into which they have been dragged irresistibly by the fascination of power and the base flatteries of their courtiers, as well as by the dizziness caused by the giddy height from which they behold the world at their feet.

"Devant le monde entier fléchissant le genou
Est-il un seul de vous qui s'affirme infaillible?
Qui donc, hors Jésus-Christ, osera dire: Moi?"

The most successful passage in the poem is that which describes Louis XV. as a child:—

"Regardez cet enfant de cinq ans; la feuillée
N'a pas d'oiseau plus pur, plus frais, plus ébloui,

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La bénédiction semble sortir de lui,
. . . . . il est encore
Tout plein de la bonté divine; il en arrive."

The perversion wrought in this virgin soul by the intoxication of omnipotence is depicted in traits often full of power, but occasionally somewhat forced. We must mention also the fine verses which bring before us John Huss and his executioner, claiming our compassion for the latter, far more an object of pity than his victim. Before pardoning the great criminals of history, Victor Hugo gives himself the satisfaction of painting their misdeeds with that frenzy of the brush which never seems to have plastered on startling or even revolting colours enough; for it is more and more evident that the great artist knows even less than in the past how to control his inspiration, to retrench superfluities, and sacrifice useless excrescences, although he still has some of those magnificent verses which illuminate the sombre depths of life or the human soul like some great lightning-flash, and which bring you what he calls

"Le grand sanglot tragique de l'histoire."

For him this sob is, to use his own expression, a *Miserere*. Certainly it is surprising to see the poet of *Les Châtiments* lay down his brazen lyre to sing universal forgiveness. This relenting mood in the illustrious and aged poet has its beauty, though it is not wholly free from exaggeration, for according to one of his favourite ideas there is no cause for crime but ignorance. He forgets that genius itself may commit it, and does but aggravate it. The plenary indulgence which he grants to all culprits is a kind of abdication of the moral consciousness. Finally, we will quote these fine verses, which bring out the generous thought of the poem, apart from all that obscures and falsifies it:—

"Le pardon crie: Amour! Quel est cet inconnu?
Faire grace épouvante, et ce mot ingénu,
Doux, clair, simple: Aimez-vous, frères, les uns les autres,
Est si profond qu'il n'est compris que des apôtres."

A Popular History of the United States. By William Cullen Bryant and Sydney Howard Gay. (Sampson Low and Co.) The second volume of this work has reached us, and is an elegant specimen of transatlantic typography. As a *popular* history of the United States it perhaps ranks as high as any of its prececessors; but we cannot perceive that, so far, it adds anything to our former stock of knowledge. Its ground has been gone over repeatedly, and we have the old familiar story—told, however, we are bound to admit, in a very pleasant manner, and enlivened by a multiplicity of illustrations, usually pertinent and interesting, which help to render the narrative agreeable reading. Mr. Gay, who is avowedly the responsible compiler, has not quite that mastery of the English language which his recent competitor, Mr. Ollier, displays in the similar work issued by Messrs. Cassell; while, in the matter of illustration, the latter will bear no comparison with the luxurious volumes of Mr. Gay. We notice, also, that Mr. Gay occasionally quotes an authority who would hardly be recognised as such by the English student; but, on the whole, there is little to complain of either in the matter or the manner of his volumes, and we can unhesitatingly recommend them as a desirable addition to any library. This volume completes half the work, and brings the history down to a period shortly antecedent to the War of the Revolution. We are told in the Preface that the late Mr. Bryant, on the strength of whose name the work was announced, "has given to every line — read in proof before printing — the benefit of his careful criticism, his ripe judgment, and his candid discrimination." With this volume, of course, his supervision ends. So far Mr. Gay has been engaged on what may be called the romantic portion of the history of America; but, while doing him the justice to say that in this he has acquitted himself creditably, it remains to be seen whether he possesses the necessary qualifications to cope successfully with the real history of the United States which is yet before him. The stormy period of the Revolution is not yet reached, and, when that has been passed, then comes the more trying ordeal of the events of the present century, which include the second war with the mother country and the more terrible home conflict still fresh in our minds. It was in relation to this latter period that we hoped and expected the most from Mr. Bryant's connexion with the work. The veteran journalist of fifty years' standing must have had it in his power to set the world right on many points respecting which there are conflicting opinions, and his well-known character would have inspired confidence in any statement for which he vouched. It will be impossible to have the same implicit confidence in his colleague, whatever be the character of the staff by whom he is assisted, for we do not know him or them, and we did know Mr. Bryant.

M. Louys Glady, of 128 Warwick Street, S.W., is bringing out a series of the very daintiest little editions of French Classics that it has ever been our good fortune to see. We noticed some months ago his *Manon Lescaut*. Prevost's immortal novel has now been followed by a book almost equally dear to lovers of exquisite literature—namely, Amyot's delightful translation of the best of all pastorals, *Daphnis and Chloe*. The Lesbian damsel has had even more typographic honour done her than Manon. The book is entirely printed in blue and red ink, black being nowhere suffered. In the Preface, written in passably antique French by M. Alexandre Dumas, there is yet a further refinement, the stops, apostrophes, &c., being always printed in different ink from that assigned to the words adjoining them. The *mignardise* of the whole effect is charming, and as suitable as can be to the graceful work of Longus. Those who are unfortunate enough not to be able to read the original—and M. Dumas, with much pretended fear of his colleagues, confesses himself to be in this case—can hardly do better than read Amyot with the workmanlike additions of Paul Louis Courier. Those who do know the original will find a new charm in the Bishop's French. M. Glady has been well-advised in his selection of these two pocket-books, and he promises a third which in a different way is better still. There is no such profane *Livre d'Heures* in all literature as La Rochefoucauld, and the *Maximes* are to follow *Daphnis and Chloe*. We ought to mention that the issue of these little books is very limited. *Manon* and *Chloe* have each been multiplied to the mystical number of 333. But M. Glady is going to consult the weakness for exclusive possession which marks the book-collector still further in the case of La Rochefoucauld, of which he intends to issue only twenty-two copies. We only wish that more attempts were made in England to give our own little masterpieces of literature the setting they deserve. As long as the sole English idea of an *édition de luxe* is a huge volume, bound in gaudy cloth, printed on glossy millboard, and pretentiously illustrated, there is not much chance of anything of the kind. New books are, it is true, not unfrequently issued in a tolerably pleasing guise, but for those who hold that the old are better there is little satisfaction. If M. Glady would contrive to infect some English publisher he would do a good deed to the country of his domicile.

Romania, par Marie Nizet (Paris: Ghio), is a volume of French verse by a Belgian lady, entirely devoted to the consolation and extolling of one of the youngest of European States—Roumania. Mdlle. Nizet has been very much annoyed at the retrocession of Bessarabia, and she has published this volume to relieve her soul. It is printed on very pretty paper, with very pretty type, and a fair allowance of adornments; but it perhaps pays toll to Nemesis in the point of poetical quality. The author has read her Hugo well, and appears genuinely indignant. For the Czar ("précurseur du néant"); for his *blondes filles*, who "dance upon horrible gulfs;" for Albion, which has "replaced the songs of Ossian with the noise of factories," she feels much dislike; and she is not greatly delighted at the present government and situation of her beloved Roumania itself. These sentiments and opinions, however, fail to be very attractive to the general reader—whose enthusiasm for the interesting people between the Pruth and the Danube is of reasonable but not excessive warmth—when they are expressed in verse like the following:—

"Tous ces hommes divers que le bivouac rassemble,
Et qui jamais ailleurs ne se virent ensemble
En des temps plus heureux,
Tandis qu'en lourds faisceaux leurs armes sont dressés
Alentour du brasier et les jambes croisées,
S'interrogent entre eux:
De joie et de bonheur leurs heures semblaient faites,
Tant de nobles espoirs reposaient sur leurs têtes,
De tant d'êtres chéries
S'appuyait à leur bras la vieillesse tremblante,
Quand soudain dans les plis de sa robe sanglante
La guerre les a pris."

There is not much to be said against these verses, certainly; but there is also nothing to be said for them. The country of the *Dôine* might at least have inspired something less absolutely commonplace.

Readings in Melbourne, by Sir Archibald Michie (Sampson Low), is a disappointing book. It consists of three or four popular lectures delivered in Melbourne nearly twenty years ago, with several chapters added on the present resources of Victoria, and an appendix of statistics. The writer, we have no doubt, is excellent company after dinner. He tells good stories after what he himself describes as a "romping" fashion. But as a sober exponent of the advantages offered by Victoria to intending emigrants, he cannot compare with his rival Agent-General for New Zealand, Sir Julius Vogel. His sole contribution of novelty to the subject is that the Admiralty, under the auspices of Mr. W. H. Smith, should turn Her Majesty's fleet for the nonce into free emigrant ships. To this not the least of objections is that his own colony of Victoria professes to discourage immigration. Victoria, in short, has at one bound reached the position of a settled country, in which fiscal problems and land legislation preoccupy domestic attention. She is content to rest upon her history and present prosperity, rather than to draw drafts at long usance upon the future. Sir Archibald Michie himself is an excellent example of the typical Victorian who has lived through the excitement of his country's youth and already shares in the tranquil calculations of its middle age. We prefer his sympathetic record of Victoria sowing her wild oats to his elaborate statistics of last year.

The Works of Robert Burns. Vol. V. Prose. (Edinburgh: William Paterson.) This fifth volume, on which no editor's name appears, begins with the Clarinda correspondence and ends with the last letter written from the farm of Ellisland. The illustrations comprise two more admirable landscapes after Sam Bough—who has not lived long enough to complete his designs for the next and concluding volume of the work—and two silhouette portraits of Clarinda, or Mrs. M'Lehose. Perhaps half-a-dozen of the letters are new, being either here printed for the first time or at least properly identified. The few notes required have been added by the publisher himself, who combines with every luxury of paper and print the personal industry of a scholiast. So far as money and enthusiasm can profit, this edition of the poet deserves to be the last. We must plead guilty, however, to inability to discover the principle on which an irregular series of numbers is prefixed to the successive letters.

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NOTES AND NEWS.

The Hibbert Lectures delivered last year in Westminster Abbey have been imitated at Edinburgh, where Dr. Fairbairn, the Principal of Airedale College, Bradford, opened last week a course of lectures on "The Science of Religion" in the Logic class-room of the University. Dr. John Muir has supplied the funds, and it is hoped that in Edinburgh, as in London, these lectures may be continued every year.

Three new volumes, interesting to students of literature alike for the subjects and the authors selected, are announced in Messrs. Macmillan and Co.'s series of "English Men of Letters," edited by Mr. John Morley—*viz.*, *Pope*, by Mr. Leslie Stephen; *Bentley*, by Prof. R. C. Jebb; *Landor*, by Prof. Sidney Colvin; *Southey*, by Prof. Dowden; and *Wordsworth*, by Mr. Frederic W. H. Myers, in place of Prof. Goldwin Smith, who is writing on *Cowper*. The series is evidently supplying a real want.

We are glad to learn that the first part (A to "Enumerate") of Prof. Skeat's *Etymological Dictionary of the English Language* will very shortly be issued by Messrs. Macmillan and Co. for the Delegates of the Clarendon Press. The work is to be complete in four parts, and Part II. may be expected on November 1.

We understand that Prof. Fraser intends to follow up his well-known *Selections from Berkeley* by an annotated edition of Locke's *Essay on the Human Understanding*, also to be published by Messrs. Macmillan and Co. on behalf of the Delegates of the Clarendon Press.

We learn that Mr. A. J. Balfour, M.P., has placed in the hands of Messrs. Macmillan and Co., for immediate publication, *A Defence of Philosophic Scepticism, being an Essay on the Foundations of Belief.*

Under the title of *L'Histoire de France dans les Archives Privées de la Grande Bretagne—relevée des Documents concernant la France dans les* Reports of the Royal Commission on Historical Manuscripts, 1870–1876," Baron Fernand de Schickler has reprinted a series of articles written by him in the *Journal des Savants*. These articles form a most minute analysis of everything bearing on French history which has appeared in the first six Reports of the Historical Commission, and are a most grateful testimony from abroad to the importance of its labours.

Messrs. Hurst and Blackett will publish during the present month *The Youth of Queen Elizabeth*, edited from the French of M. Louis Wiesener by Charlotte M. Yonge, author of *The Heir of Redclyffe*, &c. The English translation of this work will doubtless be welcome to many readers.

We understand that Prof. Croom Robertson has in preparation a *Manual of Psychology*, to be published by Messrs. Macmillan and Co., uniform with Prof. Huxley's *Elementary Lessons in Physiology*, Prof. Roscoe's *Elementary Lessons in Chemistry*, and other well-known works of the same character. Prof. Robertson has for some years past lectured on mental science to classes of teachers at the College of Preceptors, and this experience will enable him to keep in view the practical aspects of the subject.

The first of the series of *Shakspere Quarto Facsimiles* in photolithography, by Mr. W. Griggs, under the superintendence of Mr. Furnivall, will be out next week: the first, or 1603, Quarto of *Hamlet* from the Duke of Devonshire's copy—the last leaf from the British Museum copy. Mr. Furnivall writes the "Forewords," and contends that the Quarto represents or misrepresents only Shakspere's first cast of his "Prince of Denmark;" and contains no part of the earlier *Hamlet*. Mr. Furnivall also pooh-poohs the authority of the late German *Bestrafte Brüdersmord*.

Mr. Charles Dickens is compiling a "Dictionary of London," which aims at presenting, in a concise, convenient, and economical form, an intelligible epitome of every kind of practical information about London. "No work of its precise scope has," says Mr. Dickens, "been ever yet attempted; and the arrangement of the details will be in many respects as novel as the general plan."

We are sorry to hear a bad account of Rajendralala Mitra's state of health. This indefatigable scholar is laid up with an attack of pleurisy, and unable to carry on the numerous literary undertakings in which he is engaged.

An American translation of the distinguished German economist Dr. W. Roscher's *Grundlagen der Nationaloekonomie*, by Mr. J. J. Lalor, has met with a very favourable reception in the United States. Though published, last December, in the small city of Madison in the State of Wisconsin, the first edition was almost all disposed of in two months. We regret to learn that some copies despatched to England have never arrived.

Mr. Quaritch is about to publish a catalogue of English literature which will be a curiosity in its way. It embraces five Caxtons; several books by other early English printers; the four folio Shakspeares, fourteen of the early quartos of single plays, and the volume of Poems of 1640; as well as first editions of many of the poets and dramatists.

Messrs. Griffith and Farran will publish in a few days a new and cheaper edition of Colonel Drayson's *Adventures of Hans Sterk in South Africa*, under the title of *Among the Zulus*.

We have just received an important publication from Ceylon, the text of the old chronicle, the Mahâwansa, from the thirty-seventh chapter. The earlier chapters were published so long ago as 1837, by George Turnour (*The Mahâwanso in Roman Characters, with the Translation subjoined*, vol. i., containing the first thirty-eight chapters). This new instalment of the original text, with a Sinhalese translation, was edited by H. Sumangala, High Priest of Adam's Peak, and Don Andris de Silva Batuwantudawa, Pandit, and published under orders of the Ceylon Government, in two volumes 8vo. It is dedicated to Sir W. H. Gregory, the late Governor of Ceylon, "whose administration has been so highly conducive to elevate the natives and to improve their literature."

Messrs. Griffith and Farran have in the press a little work entitled *Confirmation: or, Called, and Chosen and Faithful*, by the author of "The Gospel in the Church's Seasons" series. The Dean of Chester will contribute a Preface.

An examination, open to all head and assistant-mistresses of public, elementary, private adventure, endowed, or other girls' and infants' schools, will be held on March 15, by the London Institution for the Advancement of Plain Needlework. Certificates of competency will be granted to all who pass successfully.

In a *Rapport présenté à la Société des Lettres, Sciences, et Arts de l'Aveyron* M. Durand (de Gros) gives a curious account of a widely-spread society, called "Le Félibrige," which has for its object the revival of the *langue d'oc* and its various dialects in the South of France. It is supposed that, like the Fenians of Ireland, these *Félibres* also have political and social reforms in view, though this is denied by their literary organs. The head of the society is styled *le capoulier*; his provincial agents are called *majoraux*, who are assisted by a large staff of *mainteneurs*. The origin of the names *félibre* and *félibrige* is not explained by M. Durand.

The edition of the Mahâbhâshya, the great commentary on Pânini's grammar, by Prof. Kielhorn, of Poona, will be delayed for the present. Prof. Kielhorn has been obliged to ask for leave of absence, and is expected at Oxford early in March.

Messrs. Bickers and Son will publish shortly the *Pythouse Papers: being Correspondence of King Charles I., Noblemen and others, relative to the Civil War, Popish Plot, and a Contested Election in* 1680, transcribed from the original MSS. in the possession of V. F. Benett Stanford, Esq., M.P., with an historical Introduction.

A new Reference Bible, arranged in numbered paragraphs, has recently been printed (by Messrs. Clay, Sons and Taylor) at the expense of John Rylands, Esq., of Stretford, near Manchester. The peculiar feature of the edition is that the paragraphs are numbered in the margins from 1 to 5810, the arrangement of the chapters and verses being retained; and all the references, which have been revised and largely extended, are given to paragraph and verse. A most excellent index is appended, adapted to this new arrangement. There are marginal explanations and amendments on which the most competent scholars are mainly agreed. The assistance of able Biblical scholars, it is said, has been secured for every part and detail of the work.

The Council of the Folk-lore Society have decided to print a new edition of Mr. Henderson's *Folklore of the Northern Counties*, which the author has very generously offered to the society, and among other works now in progress are:—*Aubrey's Remains of Gentilisme and Judaisme, with the Additions by Dr. White Kennet*, to be edited by James Britten; *The Merry Tales of the Wise Men of Gotham*, to be edited, with illustrative notes, and an Introductory Essay on English Noodledom, by William J. Thoms; *The Bibliography of Folklore*, compiled and edited by James Satchell; *Notes for a History of English Chapbooks and Penny Histories*; *East Sussex Superstitions*, by the Rev. C. W. D. Parish; *Folk-Medicine*, by William George Black; *Folklore and Provincial Names of British Birds*, by the Rev. Charles Swainson.

The Saxon Government have just published a new volume of the *Codex Diplomaticus Saxoniæ Regiae*, the predecessor of which we noticed in 1876. It has been compiled by Dr. H. Ermisch, Secretary to the Saxon State Paper Office, who gives on pages i.–xxv. a lengthy Introduction of great critical and historical value, while the *diplomata* which have been transcribed are accompanied by numerous annotations, mainly historical. The volume gives the history of the great manufacturing town of Chemnitz (pp. 1–261) and its two cloisters, the Benedictine (pp. 262–445) and the Franciscan (pp. 446–457), in 508 chartularies, which have been collected from the Town Paper Office of Chemnitz and the Royal State Archives of Dresden. Beginning in the year 1143, and ending in the middle of the sixteenth century, Dr. Ermisch has put together all the materials which have any connexion with the origin, the growth, and the social, political, and religious development of the town, and has succeeded—although here and there he has entered too much into detail—in giving us an interesting picture of the life and struggles of a great provincial town in the Middle Ages. He is now engaged upon the history of the town of Freiberg, which is the centre of the Saxon mining district, and proposes to give a special history of the development of this influential branch of industry. He hopes to bring out the new volume in about two years.

Dr. von Strauss und Torney is about to print the first complete German translation of the Schi-king, on which he has been engaged since 1871. The publisher will be Herr Winter, of Heidelberg.

The Council of the Royal Geographical Society have addressed a memorial to the Oxford and Cambridge University Commissions and to the Governing Bodies of the two universities, urging upon them the desirability of establishing Professorships of Geography. In so doing, they desire that the word "geography" may be taken in its widest

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and most liberal acceptation, and not as synonymous with topography, for they would have it interpreted as a compendious treatment of all the prominent conditions of a country, such as its climate, configuration, minerals, plants, and animals, as well as its inhabitants. They consider, also, that the inhabitants should be treated with respect not only to their race, but also to their history, past and present, in so far as it is connected with the peculiarities of their country. In their opinion the functions of a Professor of Geography should be twofold: first, to promote the study of scientific geography, which they concisely define to be "the study of local correlations;" and, secondly, to apply geographical knowledge in illustrating and completing such of the ordinary university studies as require its aid. The establishment of such chairs would, doubtless, give a much-needed impetus to geographical teaching in our schools, and any objections that might be raised to their foundation are met in advance by the success which has attended their establishment in Germany, Switzerland, and France.

We have received the first part of a *Dizionario Biografico degli Scrittori Contemporanei* (Firenze: Le Monnier), edited by Signor de Gubernatis, which seems to be a careful compilation of the facts respecting literary men of all countries and an enumeration of their works. We fail, however, to see why Signor de Gubernatis should have prefixed to this harmless work a Preface in which he gives a full and true account of himself, and pours forth the vials of his wrath on certain of his critics. Surely a dictionary does not need a Preface in defence of the editor.

A sort of "Notes and Queries" for Hebrew students has reached us from New York, and though of Jewish origin will be welcome to many non-Israelites:—*Hebraica: A Monthly Supplement to the Jewish Messenger, Devoted to Hebrew Literature and the Science of the Bible.* The papers are partly original, partly translated; the form is judiciously unpretending.

A. von Winterfeld has a new humorous novel, entitled *Ein Liebling der Furien*, in the press.

A Chinese translation of the Pentateuch is about to appear at Yeddo.

The Marquis Marcello Staglieno has printed a most interesting and valuable work upon the condition of women in Genoa during the course of several past centuries.

The *Cologne Gazette* learns from Constantinople that Schiller's *Robbers* has lately been translated into the dialect of the Judaeo-Spanish colony in that city. The descendants of those Spanish Jews who found an asylum in Turkey when fleeing from the persecution of Christian kings form a not inconsiderable part of the population of the Turkish capital. Galata and Hasskioi on the Golden Horn, and Kusskunjuk and Ortakioi on the Bosphorus, are almost exclusively peopled by them. With touching devotion they still retain the dress, the manners, and the language of their ancestors. This language is Spanish, of a kind intelligible only to themselves. Spanish, Hebrew, Turkish, Greek, and Italian are the chief constituents of this peculiar composite dialect, into which *The Robbers* has just been translated. The translation is said to be a very close one. The performance by amateurs in the theatre of Ortakioi was so well received that they intend repeating it at Pera.

The trustees of the Boston Public Library have published a "Catalogue of the Works of William Shakespeare, original and translated (950 in number), in the Barton Collection in the Boston Public Library," compiled by Mr. James Mascarene Hubbard. On testing the compiler's work, we find that he has omitted the editions of the genuine parts of *Pericles*, as pointed out by Mr. Tennyson, and of *Timon*, as settled by Mr. Fleay, which were printed in the New Shakspere Society's *Transactions* in 1874, which are in the library, and should surely be in the collection. The library does not seem to own M. Bikélas's Modern Greek version of *Othello*, &c., and many other translations. On the whole, Mr. Hubbard's work seems carefully done. His identification of late newly-published editions with their original issue is very useful.

The *Revista Contemporanea* of February 15 contains an excellent summary of the scientific work and discovery of the past year, by R. Becerro de Bengoa. Jaime Gres finishes an interesting and noteworthy article, begun in the preceding number, on "Jewish Demonology." He concludes that Satan was originally one of the Beni-Elohim, and his development into an independent power of evil was owing greatly to Persian and Babylonian influence. E. del Perojo gives details of the frightful misery caused by the famine of 1877 in China; and Revilla, in a critical notice, mentions the "magnificent poem" of Nuñez de Arce, "La última lamentacion de Lord Byron," as placing him at the head of all Spanish contemporary lyrical poets, and above all foreign ones with the exception of Victor Hugo.

We have received:—*The Eastern Question from the Treaty of Paris*, 1856, *to the Treaty of Berlin*, 1878, *and to the Second Afghan War*, by the Duke of Argyll, 2 vols. (Strahan); *Debrett's Peerage, Baronetage, Knightage, and Titles of Courtesy*, edited by R. H. Mair, 1879 (Dean and Son); *Frederic Ozanam, his Life and Works*, by Kathleen O'Meara, second edition (C. Kegan Paul and Co.); *Five Minutes to Spare*, being extracts from the every-day book of the Rev. J. Guard (Hatchards); *As it may Happen*, a Story of American Life and Character, by Trebor (Philadelphia: Porter and Coates); *Selections for Latin Prose*, by R. M. Millington, fourth edition (Longmans); *Fuel: its Combustion and Economy*, edited by D. Kinnear Clark (Crosby Lockwood and Co.); "*While the 'Boy' waits*," by J. Mortimer Granville, second edition (Hardwicke and Bogue); *Debrett's House of Commons and the Judicial Bench*, edited by R. H. Mair (Dean and Son); *Our Schools and Colleges*, by F. S. de Carteret-Bisson, fourth edition (Simpkin, Marshall and Co.); &c.

NOTES OF TRAVEL.

The French Geographical Society has determined to appoint a committee with the view of promoting exploration in Africa, the main object being to despatch three expeditions simultaneously from Algeria, the Senegal, and the Niger, which would all meet at Timbuktu. It is hoped that all the other geographical societies will co-operate by appointing delegates to represent them on the committee.

M. Fayard de Bruyère has published at Paris a work of considerable interest entitled *Atlas des Grandes Villes du Monde*. Europe is fully represented, but Africa figures only with Cairo and Tunis, and Australia with Melbourne.

According to *Les Missions Catholiques*, letters have been received from the Algerian missionaries in Equatorial Africa, written from Tabora, in Unyamwezi, on December 2. At that date Père Livinhac had already started with the party destined for the Victoria Nyanza, and the rest were on the point of leaving Tabora for Lake Tanganyika, from which it is distant about twelve days' march, and about fifteen days' from Lake Victoria.

The March number of the London Missionary Society's *Chronicle* contains a paper of some interest by Dr. Mullens, on new missions in Central Africa, illustrated by a sketch map showing the fields occupied by the leading societies.

Mr. Frederic Kidder has printed at Boston, U.S., for private circulation, a paper on the discovery of North America by John Cabot, being a first chapter in the history of North America. The *brochure* is illustrated by a section of the Mappa Mundi of Sebastian Cabot, 1544.

Capt. Pelayo Alcalá Galliano, of the Spanish Hydrographic Department, has just published (Madrid: Fortanet) a volume entitled *Memoria sobre Santa Cruz de Mar Pequeña y las Pesquerías en la costa noroeste de Africa*, which is accompanied by several maps giving the views of different cartographers from the fifteenth century to the present time.

We hear that steps are being taken at Manchester with a view to the foundation of a Society of Commercial Geography in that city, a laudable example which it may be hoped that Liverpool and other large towns will not be slow to follow.

At the recent opening of the "Cours de géographie de l'Asie Centrale" at the Ecole des Langues Orientales, M. de Ujfalvy, the well-known traveller, delivered an address on Central Asia, in which he made some interesting remarks on Turkestan, especially in regard to Zarafshan and Ferghanah. In dealing with the question of transport of merchandise in these regions, he mentioned that the carriage of a *poud* (40 lbs.) from Tashkend to Orenburg now cost about a franc, and he is quite clear that neither steamer nor railway could compete with the camel as far as cheapness is concerned. Looking at the matter from a commercial point of view, he is of opinion that river-carriage of merchandise will suffice for the present, but for strategical reasons it will soon become necessary to join Tashkend, Samarcand, and Ferghanah with the mother-country by a line of railway. He considers two lines to be possible: one from Orenburg to Tashkend, with branches to Vernoe, Samarcand, and into Ferghanah; and the other from Ekaterinburg to Omsk, and perhaps to Irkutsk, with branches to Semipalatinsk, Vernoe, and Tashkend. Though the latter would be the longer of the two, he thinks it would be the more useful to commerce, and be more easily and cheaply constructed and maintained.

In the February number of the *Church Missionary Intelligencer* we find several letters from Mr. A. M. Mackay and the Rev. C. T. Wilson, of the Nyanza Mission. Writing from a point near the mouth of the Katonga River in Western Uganda, the latter mentions that he has recently made two discoveries of natural products in that region which will probably be of importance. One is of the existence of an immense deposit of very good kaolin or China clay, which he is told is found everywhere about Rubaga a few feet below the surface. The other discovery is that of nutmegs, which are said to grow abundantly in the forests of the islands in the Nyanza, but are not used by the Waganda. Mr. Wilson has also found a tree which he thinks is the one that produces the cocoa of commerce. With regard to more purely geographical matters, which Mr. Wilson seldom loses sight of, he has found that the large island marked "Sesse" on Mr. Stanley's map is rather mythical, the name in question being applied to a group of islands commencing close to Murchison Bay, and extending along the north-west shores of the Nyanza to about half a degree south of the equator. Mr. Wilson questioned several people closely, and they all agreed that the group was called "Sesse," each island having its own name. There are about one hundred and fifty of them altogether, and most of them are inhabited. In one of his letters Mr. Mackay makes some very useful remarks respecting the diet of European travellers in Central Africa, and he warns them that dysentery, and not fever, is the malady most to be dreaded, and that it is generally brought on by eating red millet and similar grains.

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M. ALFRED RAMBAUD.

Some years ago M. Alfred Rambaud, then holding a Professorship at Nancy, learnt Russian and began to turn his knowledge to literary purposes. His articles on Slavonic subjects in the *Revue des Deux-Mondes* soon gained him a reputation, and it was before long increased by the publication of his works *La Russie Epique, Français et Russes—Moscou et Sévastopol* (1812–1854), and *Histoire de la Russie*. The English translation, by Mrs. Lang, of the last of these works was recently noticed in the columns of this journal. In addition to the books already mentioned, M. Rambaud has written *L'Empire Grec au dixième siècle—Constantin Porphyrogénète*, a work crowned by the French Academy; and two volumes entitled *La Domination française en Allemagne*, the one relating to "Les Français sur le Rhin, &c. (1792 – 1804)," and the other to "L'Allemagne sous Napoléon Ier, &c. (1804–1811)." A short time ago he received a telegram which offered him the post of "Chef du Cabinet du Ministre de l'Instruction Publique et des Beaux-Arts." That post he now holds, and it is to be hoped that he may long hold it; for he has done much good to at least two countries: his own and Russia. And he belongs to the band of young French scholars who have done so much to explode the old-fashioned idea that French scholarship, though brilliant, is superficial, and that Frenchmen are acquainted with no language but their own. What has been done for Russian by M. Rambaud (not to speak of M. Leroy-Beaulieu, &c.), and for the Slav languages in general by M. Leger and other French writers, sets England an excellent example. W. R. S. Ralston.

MAGAZINES AND REVIEWS.

The *Nineteenth Century* is almost wholly given over to political and philosophical subjects this month: the notable articles under the latter head being Prof. Clifford's abstruse paper on "The Universal Statements of Arithmetic;" the curious essay in which Prof. St. George Mivart tries to extract religious and even Catholic doctrine from his speculations on "The Meaning of Life;" and the amusing and equally curious article which Mr. F. Galton calls "Psychometric Facts." "No one," says Mr. Galton, "can have a just idea, before he has carefully experimented upon himself, of the crowd of unheeded half-thoughts and faint imagery that flits through his brain, and of the influence they exert upon his conscious life." With this in his mind Mr. Galton made certain elaborate experiments on himself "in respect of associated ideas," and the results are stated with great minuteness in the article. The chief experiment was as follows:—The writer devised a way in which single words should be suddenly brought to the notice of his mind when as unoccupied as possible; he then, with the aid of a pencil and a stop-watch, recorded immediately, and as accurately as possible, the first two ideas which each word suggested. This was tried with seventy-five words, four times over; and the average time for the two ideas to come into existence was 2¼ seconds (which gives an average of 50 per minute and 3,000 per hour!).

"These ideas, it must be recollected," says Mr. Galton, "are by no means atomic elements of thought; on the contrary, they are frequently glimpses over whole provinces of mental experiences, and into the openings of far vistas of associations, that we know to be familiar to us, though the mind does not consciously travel down any part of them."

Mr. Galton's 75 words four times repeated produced a total of 505 ideas in the space of 660 seconds; but cases of recurrence reduced the nett number to 279. Dividing these ideas into groups according to "the period of life when the association that linked the idea to the word was first formed," Mr. Galton found that just half of the ideas which recurred most frequently dated back to his early years, before the age of twenty-two—a fact which gives a kind of numerical demonstration of "the importance of early education that shall store the mind with varied imagery." It is not possible to follow him into all the curious results of his experiment; but the gist of the whole matter is contained in some of his concluding sentences:—

"The more I have examined the workings of my own mind . . . . the less respect I feel for the part played by consciousness. . . . . The unconscious operations of the mind frequently far transcend the conscious ones in intellectual importance. . . . . Consciousness seems to do little more than attest the fact that the various organs of the brain do not work with perfect ease or co-operation. Its position appears to be that of a helpless spectator of but a minute fraction of a huge amount of automatic brain-work."

The other article in this Review to which it is desirable to call attention is Mr. Holman Hunt's grave protest against the Copyright Commissioners' Report on Artistic Copyright. Mr. Hunt was not able to attend the Grosvenor Gallery meeting, and therefore prints his views; which come to this—that it is essential for the existence of real poetic art in a country that young artists should be encouraged; that "a certain degree of freedom from anxiety for mundane wants, in the long intervals elapsing between the completion of important and saleable works, is imperative for true success;" and that a limitation of the artist's property in his invention, such as is now proposed, is the very way to discourage invention, and to turn young artists out of the right way into the way of cheap imitation, popular superficialities, and claptrap.

The *Fortnightly* is also most political: a feature natural in these days, but the result of a lamentable necessity. The only papers that can in any sense be called literary are Mr. Mill's second "Chapter on Socialism," and Mr. Moncure Conway's "Thomas Paine:" the former a criticism, in no unfriendly spirit, of the objections to the existing order which were quoted in the first chapter; the latter, an interesting and really pathetic picture of a man misunderstood by friends and foes in his life and after his death; a man whose adherents were stamped out by ferocious prosecution in monarchical England, and who himself was sentenced to death in France for expressing sympathy with Louis XVI. Not one century but, as it were, infinite time has intervened between the society which showed its horror of Paine and the Painites by sentences of transportation and the society which allows his works to find their own level, neither interrupting them, nor fearing them, nor refuting them.

OBITUARY.

WILLIAM HOWITT.

For the last four or five years residents in Rome have been accustomed every day to see a familiar couple cross the Pincian, an elderly lady walking firmly by the side of a very old gentleman, who chatted brightly in his bath-chair. Last Monday William Howitt died, at the age of eighty-four, and his death deprives popular literature of one of its household names. Few writers have been more versatile, and few, without genius—and William Howitt had no claim to originality of mind—have known how to impress their talent on the public so cheerfully and healthily. His chatty compilations have delighted and instructed thousands whom a more serious class of literature would never have reached. He was a member of the Society of Friends, and was born in 1795 at Heanor, in Derbyshire. In 1823 he married Miss Mary Botham, so widely admired as Mary Howitt. He resided at Nottingham until 1837, removed to Germany for three years in 1840, visited Australia from 1852 to 1854, lived at Westhill, Highgate, for the next eighteen years, and then left England to settle in Italy. His life, however, is really to be narrated in the catalogue of his writings. He attempted every form of composition, and rarely without some success. He had least talent as a poet; and in *The Forest Minstrel*, 1823, and *The Desolation of Eyam*, 1827, the best lines would appear to be the work of Mrs. Howitt. In 1871 he published *The Mad War Planet, and other Poems.* His novels were more successful; but they have not possessed any great vitality. The most remarkable are:—*Pantika*, 1835; *Jack of the Mill*, 1844; *Madam Donnington*, 1851; *Tallemgetta*, 1857; *The Man of the People*, 1860; and *Woodburn Grange*, 1867. Of his books on social and ethical subjects several enjoyed a large circulation in their day, especially *The History of Priestcraft*, 1834; *Colonisation and Christianity*, 1838; *Land, Labour, and Gold*, 1855; and *Letters on Transportation*, 1863. Another still more successful class of Mr. Howitt's writings may be styled works for the young, such as *The Boy's Country Book*, 1839; *Herbert's Note Book in the Wilds of Australia*, 1854; and *The History of Discovery in Australia*, 1865. His most ambitious production was *The Literature and Romance of the North*, 1852. But the works by which he has most chance of being remembered are his finely-written pastoral studies of English history as seen through English scenery. In these he is a close disciple of Miss Mitford, and has caught not a little of her picturesqueness and delicate charm of style. Those who wish to see William Howitt at his best should read *The Book of the Seasons*, 1831; *Visits to Remarkable Places*, 1840; *Homes and Haunts of the British Poets*, 1847; *The Year Book of the Country*, 1850; and *The Northern Heights of London*, 1869. We understand that the deceased writer has left behind him a complete autobiography, to the publication of which we look forward with interest.

DR. OTTO BLAU.

The death of Dr. Otto Blau, German Consul at Odessa, on the 1st inst., will be regretted by all who have watched the progress of Oriental archaeology during the last thirty years. He was one of those scholars who cannot bind themselves down to the extreme specialism of the day, and by not yielding to the exigences of the time fail to make the lasting mark they must have made in an age when learning could afford to be broader. Dr. Blau wrote on too many subjects to attain the foremost rank of authority upon any of them. Yet he touched nothing without adding some new interest, or some varied view, to it. He produced no great works, but he wrote several hundred *brochures* on divers matters, mainly connected with Semitic philology and antiquities. To the *Journal* of the German Oriental Society alone he contributed nearly a hundred articles, varying in length from a mere note on some slight discovery in numismatics to a series of minute essays on Phoenician inscriptions. Among his varied tastes, it may be said that Phoenician was his favourite study, and that it was in Oriental numismatics that he accomplished his most successful work. His numerous articles on the various branches of Mohammedan coin-lore, contributed to the *Zeitschrifts* of the German Oriental Society and of the Vienna Numismatic Society, are full of learning and research, and have very materially forwarded the science to which they belong. It was only recently we reviewed Dr. Blau's Catalogue of the Odessa Collection of Coins—a model of conciseness and accuracy—and it is with no little regret that we reflect that we can notice no more works from that industrious pen. If Dr. Blau sometimes plunged beyond his depth in subjects for which he was not sufficiently prepared, and if his theories on some points were fanciful and mistaken, it must be admitted by all that to those subjects which he did understand—and they were not few—he added much that is of high value, and in any event he never failed for want of labour or

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true studently zeal. Though he entered many a field that was well fought over, it must be recorded that he was a generous foe, as he was a warm and appreciative friend to his fellow-workers of all nations.

By the untimely death of Mr. James Macdonell, which occurred on Sunday last, March 2, at his house in Gower Street, there passes away a writer whose name is quite unfamiliar to the public, since his historical knowledge, clear thought, and literary style were devoted almost entirely to the service of journalism. He appreciated the conditions of anonymous journalism too thoroughly to speak much of his work; but it was an open secret that he occupied a prominent place on the literary staff, first of the *Daily Telegraph*, and afterwards of the *Times*. Besides this he wrote essays, especially on social subjects, for some of the weekly papers, particularly the *Spectator* and the *Examiner*—though not so much of late as in past years. In addition to this he contributed to some of the magazines; certain articles on philosophical and critical subjects in the defunct *North British Review*, and others of a lighter character in *Fraser's Magazine*, attracted considerable attention at the time of their appearance. France is understood to have been a "specialty" with him. He watched with much interest, showing itself in generous enthusiasm of writing, the consolidation of the French Republic; and he had engaged, it is understood, to publish a book on the subject. But he found that his ordinary engagements would not allow him to do justice to the work, and with characteristic conscientiousness he abandoned it. Mr. Macdonell, who was a native of Aberdeen, died at the early age of thirty-seven.

It is with profound regret that we record the death, at Madeira, of Prof. W. K. Clifford, in his thirty-fourth year. We hope to speak at length in our next issue of the great loss which various branches of science have sustained in him.

The death is likewise announced of Signor Pietro Fanfani, of Florence.

FLORENCE LETTER.

Florence: February 27, 1879.

Among substantial literary achievements of the past year a high place must be accorded to Signor Morsolin's *Giangiorgio Trissino: Monografia di un Letterato del Secolo XVI.* (Vicenza: Durato), for it is an overflowing storehouse of new material concerning Italian public, literary, and private life during the first half of the sixteenth century. The career of the magnificent gentleman who is the subject of this work is in itself a compendium of the manifold activities of the age. Patrician, statesman, ambassador, Papal nuncio, courtier, scholar, philologist, poet, and playwright, Trissino filled a distinguished part in the drama of his time; and, although his dearest hope of obtaining immortality as an epic writer remained unfulfilled, his life was by no means barren of worldly honour or literary success. Indeed, when we consider Trissino's indefatigable mental activity, and his high standing in the learned as well as the political world, the oblivion into which his name has now fallen is a signal instance of the capriciousness of fame. Surely the inventor of the dramatic unities, the author of the first regular Italian tragedy in blank verse, of the first Italian grammar and first Italian prosody, the discoverer and translator of Dante's *De Vulgari Eloquio*, the composer of numerous rhymes and sonnets much admired by his contemporaries, the writer of that epistle to Clement VII. on Italian orthography and pronunciation which was the first battle-note of the still enduring war of *la lingua*—surely this man has some title to remembrance, although his great epic *L'Italia liberata da' Goti*, the result of twenty years' labour, did prove a mighty failure.

Of all Messer Giangiorgo's varied efforts the only one that exercised any influence on after generations was his *cinquecento* misreading of certain passages in Aristotle that lead to the theory of the *unities*. Could he have foreseen for how long the French stage would yield slavish obedience to the famous rule, he might have been to some extent consoled for the *fiasco* of his unlucky poem.

Within a few years of Trissino's death his tragedy *Sofonisba* was four times translated into French; while in Italy it ran through twenty editions during the sixteenth century, and has since been republished in a dozen different collections of Italian plays. It certainly seems to have been his best and most artistic work. It is true that the author found his plot ready made in the historic incident of the fate of Sophonisba, the daughter of Hasdrubal; but he showed his skill in turning the dramatic situations to the best account, and preserving the individuality of his characters. His diction, however, was poor and prolix, his blank verse little else than monotonous prose; and his efforts to attain Greek simplicity led to nothing but the baldest commonplace. Strange to say, this tragedy was never acted during the author's life. Twelve years after his death it was put upon the stage at Vicenza under circumstances of peculiar splendour, with scenery designed by Palladio, a company of eighty actors, with marvellous costumes and first-rate music. We learn that all the foreign ambassadors in Venice, together with the nobility of Lombardy and the Marches, attended this representation. Indeed, so great was the success of the spectacle that its promotor, the Olympian Academy, preferred to rest upon its laurels for fifteen years afterwards. Now, although Italy in general cares little for Ariosto's would-be rival, his native city has not forgotten that Trissino was her noblest representative in the literary world of the Renaissance; accordingly, in the July of the past year Vicenza celebrated the fourth centenary of his birth, and Signor Morsolin, by the present volume, has erected a durable monument to the memory of his illustrious townsman. The work is exhaustive, abounding in graphic details and illustrations of the manners of the time. We follow the hero from the cradle to the grave, witness the rise and decline of his fortunes, sympathise with his love-affairs, domestic sorrows, and illustrious friendships, and watch the course of his political enterprises and literary quarrels. Nevertheless, though invaluable to students, this can never be a popular book. Probably the learned author did not intend to court the favour of a general audience, or he would certainly have paid more attention to grace of style and lucidity of arrangement; doubtless, too, he would have presupposed less knowledge of Italian history on the part of his readers. It would be a pleasant task to sketch the leading events of Trissino's restless career; to recount his missions to popes and emperors, and describe the various paths into which he was urged by his unusual breadth of culture and devouring thirst for knowledge; but we have no room for the many passages marked for extract, and must confine ourselves to a brief mention of one of his minor works. This is his only comedy, *I Simillimi*, a paraphrase of the *Menaechmi* of Plautus. Ariosto had forestalled him by his *Suppositi*, founded on the same theme, but Trissino's weaker and colder version had, at least, the merit of novelty, being moulded in the Greek form with a chorus. Signor Morsolin remarks that "like most plays on borrowed plots, *I Simillimi* is very languid and washed-out." Surely he must have forgotten a certain *Comedy of Errors* drawn from the same source? And here the idea presents itself that not impossibly Shakspere's work may have been suggested by Messer Giangiorgio's feeble play, which, at least during the sixteenth century, enjoyed more popularity than *I Suppositi*.* It was first published in 1548—that is, exactly fifty years before the *Comedy of Errors*†—and if Da Porto's tale of *Giulietta e Romeo* could find its way from Vicenza to England, why not the comedy of his magnificent fellow-townsman? This of course is mere speculation and unsupported by any internal evidence. For although Trissino changed the order of the scenes and removed the action to Palermo, he adhered to the structure of the *Menaechmi*, and never dreamed of creating a Luciana, bringing an Aegeon and his wife upon the stage, or evolving the brilliant farce of the two Dromios. Always an accomplished scholar, but never a genius, his last years were embittered by the failure of his *Italia liberata*. He was doomed to see his reams of heroic verse rejected by readers of Ariosto; and we have too great respect for his intellect to imagine that he derived much solace from his own *dictum* that had he chosen to sing of Orlando's loves he, too, would have grasped immortality.

Notwithstanding the efforts of Prof. Flechia, the Nestor of Italian philologists, up to a few years ago the study of the Neo-Latin tongues was comparatively neglected in this country, and at best considered a subordinate branch of philological science. But of late it has rapidly developed in importance, and, thanks to the researches of Prof. Rajna at Milan, Prof. Caix at Florence, Prof. Monaci at Rome, and Prof. d'Ovidio at Naples, four separate centres of enquiry have been formed. To philological attainments the last-named of these gentlemen unites much literary and critical power, and thus his recently-published volume of essays, *Saggi Critici di Francesco d' Ovidio* (Naples: Morano), has an artistic as well as a scientific value. Also, being gifted with a lively style and sense of humour, Prof. d' Ovidio knows how to render even abstruse disquisitions eminently pleasant reading. Various subjects are treated of in the present volume. Some are purely literary, and these comprise admirable essays on Edmondo de Amicis and Torquato Tasso. The former gives a friendly but keen analysis of the merits and defects of the most popular of living Italian writers; the latter a sympathetic examination of Tasso's career, character, and misfortunes, including much that will be new matter to English readers, and will enlarge their knowledge of the private history of the luckless poet. Prof. d' Ovidio totally destroys the legendary figure, with which we are so familiar, of the Tasso inflamed with an absorbing passion for the Princess Leonora, and who was cast into prison to expiate his daring. Among the many works of imagination of which Tasso has been the theme, Prof. d' Ovidio assigns the palm for historical truth concerning the protagonist to Goethe's noble tragedy.

The philological essays forming the bulk of the volume are very valuable as showing the actual state of the camps into which combatants in the four-century-old war of words are now divided here. Manzoni's linguistic correspondence and Dante's *De Vulgari Eloquio* are the chief standards round which the author marshals his facts and his theories. These articles are exciting much notice in Italy, but all comments on them are better left to experts skilled in handling the prickly question of *la lingua*. For the same reason nothing need here be said of the controversial paper on "Ciullo d'Alcamo" at the close of the volume.

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* But as Gascoigne translated the latter play in 1566—"*Supposes*: A Comedie written in the Italian tongue by Ariosto, Englished by George Gascoygne of Grayes Inne, Esquire, and there presented, 1566"—any resort to the *Simillimi* is needless. Moreover, Warner's englished Plautus was circulated in MS. before its publication in 1595.—Ed.

† The *Comedy of Errors* was first printed in the Folio of 1623. It was probably written in 1589-91. Meres mentioned it in his list of 1598.—Ed.

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Studi d' erudizione e d' arte. Di Adolfo Borgognoni. Two Volumes. (Bologna: Romagnoli.) These volumes consist chiefly of essays on early Italian literature, and the first poetical efforts in the vulgar tongue. Signor Borgognoni is a promising young writer, of real learning and great critical acumen, whose labours are attracting much notice, and whose main defect is considered to be a certain tendency to the construction of ingenious theories on (sometimes) insufficient foundations. The following are the subjects treated:—"Bindo Bonichi," "L' Intelligenza," "I poeti dei codici d' Arborea," "La Nina Siciliana," "La Scuola Meridionale," "Gentile da Ravenna."

The paper on "La Nina" is witty as well as learned, and altogether annihilates the so-called Sicilian poetess of the thirteenth century, whose name has long stood at the head of the list of Italian literary women. Of late years several critics have thrown doubts upon her authenticity, but it has remained for Signor Borgognoni to conclusively prove her non-existence. He clearly shows that Monna Nina and her famous sonnet were sixteenth-century inventions originating in a Florentine printing-office in the year of our Lord 1527. Thus the pretty legend of Monna Nina, her platonic relation with the Tuscan poet, Dante da Maiano, and the verses she interchanged with him, are alike and for ever swept away.

Ricordi di Parigi. Di Edmondo de Amicis. (Milan: Treves.) In this publication we have a well-known theme treated by a well-known author, who can find something fresh and pleasant to say even on so hackneyed a subject as the French capital and its great Exhibition. Like everything from this brilliant writer's pen, the little volume has been warmly welcomed by the Italian public, and to English readers who know their Paris as well as they know their London, or better, it will be interesting to note the dazzling effect of Parisian luxury on dwellers in tranquil and timeworn Italian towns. The *Ricordi* puts us in mind of nothing so much as of a sparkling pianoforte fantasia on a popular melody. Nimble fingers flash up and down the keyboard, with rippling scales, dancing arpeggios, volleys of trills and shakes, till, in our admiration of the performer's dexterity, we hardly think of noticing the thinness of the harmonies, or the want of power in the bass. But there are traces in this volume that Signor de Amicis is beginning to tire of descriptive writing and is developing an analytical vein that will yield finer ore. The best chapters are those devoted to an interview with Emile Zola and a capital account of that novelist's method of work. Whatever opinion we may hold of the new school of French romance, its tendencies and effects, whether our sympathies incline to Realists or Romanticists, there is no denying the fact that Zola is a power in the French literary world, and himself a psychological study of genuine interest. The chapters on Victor Hugo are also interesting if somewhat superficial. The author revels in emotional description, and the scene in the Rue de Clichy is only saved from being high-flown by the humorous strokes with which he depicts his own confusion in the presence of the veteran poet.

Signor de Amicis has been ten years before the public, and his eleventh work is now in the press. It is, we believe, a novel, and is entitled *Cuore.* It will, we hope, show the perfection of powers shadowed forth in his earlier works, with freedom from certain mannerisms into which he has lately fallen.

In default of any special novelty in the field of fiction we may mention a powerful story of peasant life, published last winter, the *In Risaia* of Marchesa Colombi — Signora Torelli Viollier (Milan: Treves). Written in a charmingly natural and spontaneous style, this history of the trials and temptations of a village girl gives a graphic picture of the struggle for existence in the rice-growing districts of Piedmont. Some fault might be found with the construction of this story, and the *dénouement* is somewhat forced; but the heroine is capitally drawn, and it is plain that the author has studied her subject and chosen her types from real life. The dialogue is full of clever touches, showing us the strange workings of the peasant mind and the still stranger mixture of self-sacrifice and selfishness. In a country where the needs of the agricultural classes are only beginning to be considered, all books tending to awaken sympathy with their sufferings are eminently useful. None the less so when, as in this *In Risaia*, no attempt is made to point a moral.

Linda Villari.

SELECTED BOOKS.

General Literature.

Bourgoin, J. Les éléments de l'art arabe. Paris: Firmin-Didot. 48 fr.
Burton, I. Arabia, Egypt, India. A Narrative of Travel. Mullan. 16*s.*
Cardon, E. L'eau-forte en 1879. Paris: V° Cadart.
Du Camp, M. Les convulsions de Paris. T. 2. Paris: Hachette. 7 fr. 50 c.
Gosse, E. W. Studies in the Literature of Northern Europe. C. Kegan Paul & Co. 12*s.*
Hawker, the late R. S. Poetical Works, collected and arranged by J. G. Godwin. C. Kegan Paul & Co. 12*s.*
Leared, A. A Visit to the Court of Morocco. Sampson Low. 5*s.*
McCoan, J. C. Our new Protectorate. Chapman & Hall.
Nesbitt, A. Glass. Chapman & Hall. 2*s.* 6*d.*
Walmsley, H. M. Life of Sir Joshua Walmsley. Chapman & Hall. 14*s.*
Witte, R. Dante-Forschungen. Altes u. Neues. 2. Bd. Heilbronn: Henninger. 15 M.

History, &c.

Albêrûnî. Chronologie orientalischer Völker. Hrsg. v. C. E. Sachau. 2. Hälfte. Leipzig: Brockhaus. 16 M.
Imhoof-Blumer, F. Porträtköpfe auf römischen Münzen der Republik u. der Kaiserzeit. Leipzig: Teubner. 3 M. 20 Pf.
Lenormant, F. La monnaie dans l'antiquité. T. III. Paris: A. Lévy. 7 fr. 50 c.
Sallet, A. v. Die Nachfolger Alexanders d. Grossen in Baktrien u. Indien. Berlin: Weidmann. 7 M.
Valroger, L. de. La Gaule celtique. Paris: Didier. 7 fr. 50 c.

Physical Science and Philosophy.

Eimer, Th. Die Medusen, physiologisch u. morphologisch auf ihr Nervensystem untersucht. Tübingen: Laupp. 56 M.
Eyferth, B. Die einfachsten Lebensformen. Systematische Naturgeschichte der mikroskop. Süsswasserbewohner. Braunschweig: Haering. 12 M.
Fouqué, F. Santorin et ses éruptions. Paris: G. Masson. 90 fr.
Parville, H. de. Causeries scientifiques. 1877. Paris: Rothschild. 3 fr. 50 c.
Ribot, Th. La psychologie allemande contemporaine (école expérimentale). Paris: Germer-Baillière. 7 fr. 50c.

Philology, &c.

Bhadrabâhu. The Kalpasûtra of, ed. H. Jacobi. Leipzig: Brockhaus. 10 M.
Heine, E. W. Die germanischen, aegyptischen u. griechischen Mysterien. Hannover: Hahn. 3 M.
Ja'is, Ibn, Commentar zu Zamachśarî's Mufaṣṣal. Hrsg. v. G. Jahn. 4. Hft. Leipzig: Brockhaus. 12 M.
Jordan, H. Kritische Beiträge zur Geschichte der lateinischen Sprache. Berlin: Weidmann. 7 M.
Paul, H. Untersuchungen üb. den germanischen Vokalismus. Halle: Niemeyer. 10 M.
Saussure, F. de. Mémoire sur le système primitif des voyelles dans les langues indo-européennes. Leipzig: Teubner. 8 M.
Steinmeyer, E., u. E. Sievers. Die althochdeutschen Glossen gesammelt u. bearb. 1. Bd. Berlin: Weidmann. 15 M.
Stimming, A. Bertran de Born, sein Leben u. seine Werke. Halle: Niemeyer. 10 M.
Zvetaieff, J. Sylloge inscriptionum oscarum. Petropoli. 40*s.*

CORRESPONDENCE.

MR. MAHAFFY, MR. PALEY, AND THE AGE OF HOMER.

London: March 3, 1879.

"Il est bizarre qu'on épreuve le besoin de discuter des choses aussi dénuées de sens." It is thus that the late M. Pierron, a scholar who, I fear, did not love our nation, dismissed the Homeric theories of Mr. Paley. We still discuss them, however; and it is well, perhaps, that the least probable and the least consistent hypotheses should be examined. Mr. Mahaffy analysed and opposed Mr. Paley's ideas in the February number of *Macmillan's Magazine*, and Mr. Paley has replied in the March number of the same periodical. Mr. Mahaffy's position is that the *composition* of the *Iliad* and *Odyssey* would have been impossible without writing. Mr. Paley holds that the composition of the *Iliad* and *Odyssey* out of the vast materials of old legend "was no very wonderful performance." He thus flatly contradicts all the best of the merely literary critics of the world from Aristotle downwards. He, too, however, thinks that our *Iliad* and *Odyssey* were written from the first: that "some time after the death of Pericles a demand arose for a literary Homer which could be transcribed and become the *textus receptus.*" This written Homer was put together by "a skilled diaskeuast." (By the way Mr. Paley's diaskeuast and the diaskeuast of the *Scholia* are quite different people.)

Here, then, are Mr. Mahaffy with his belief in an early written Homer, and Mr. Paley, who holds that there could be no written Homer before the death of Pericles. Mr. Paley's arguments about the late date of writing are rather diverting. Mr. Mahaffy quotes, as the "minor limit" of the use of Greek letters, the inscriptions engraved on the leg of the colossal Nubian statue, by Telephus of Ialysus, and his friends, mercenaries of Psammetichus. The date of this famous piece of writing he puts about 650 B.C. His argument, of course, is that if casual free-lances could write their names and so forth in this permanent way out of pure idleness, poets might indite a goodlier matter. And Mr. Paley answers that he has not examined the Nubian inscription, and cannot give an opinion till he *does* see it! The inscription is in Lepsius' *Briefe aus Aegypten*; but surely Mr. Paley is too sceptical. His argument in favour of the *late* date of writing in Greece is, perhaps, still more remarkable. He goes to the vases in museums, and prints a few examples of the characters written, he thinks, about 500 B.C. The vases are the work of the despised and comparatively illiterate class of potters. If potters could write anything like Mr. Paley's specimens in 500 B.C., the educated classes might obviously have written whole libraries hundreds of years earlier, allowing for the usual rate of progress in elementary education. Mr. Paley complains that the potters did not write "legibly," and "suspects not very many can read the inscriptions." Why, "not very many" can read the MS. discovered by Villoison; "not very many" can read any old Latin charter; not very many can read Aldine editions. Mr. Paley's examples are infinitely more legible than a post-card in Greek which I have just received from one of the most accurate and brilliant of scholars. The characters of the vases are not exactly those which we have adopted in print, but they are small, distinct, and well-formed. Mr. Paley says that the early Greeks often wrote illegibly. Then why did they write at all, if no one could read what they wrote? Mr. Paley adds, "the style of spelling the letters in use, above all the almost universal practice of writing *backwards*, render the notion of a written *Iliad* of 500 B.C. almost inconceivable." In this way Artemus Ward might have argued: "The style of spelling, the letters in use, make a written Chaucer of 1390 almost inconceivable." What does it matter whether people write from left to right, or from right to left? It takes up the same space either way. Lionardo da Vinci wrote in both styles. Hebrew writing, I believe, is what Mr. Paley calls "written backwards;" and yet the Old Testament indisputably exists.

As to writing, then, Mr. Paley will not believe that the Rhodian mercenaries of Psammetichus could write, because he has not seen the famous inscription; and he argues that, as the potters of 500 B.C. did not spell Greek as he spells it, or use the modern letters, or write from left to right, therefore, till after the death of Pericles, a written *Iliad* was impossible. Now, people who are not experts can see that, if even potters could write a well-formed distinct hand in 500 B.C. (the date is of Mr. Paley's own choice, and the letters are clearly formed, though archaic), the Eupatridae

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and the well-born poets might conceivably write an epic hundreds of years earlier. The mere idea of urging that not very many readers of *Macmillan's Magazine* can decipher old Greek handwriting, and that, therefore, educated Greeks could not commit an epic to writing, shows the helplessness of Mr. Paley's position. His position is that it was not till some seventy years after Peisistratos could write and read that "the demand arose for a literary Homer which could be transcribed and used as a *textus receptus*."

Here Mr. Paley's argument becomes, to my mind, really amazing. Till after the death of Pericles there was no demand for books. People were satisfied with the floating lays which rhapsodists recited. From these lays the dramatists chose topics, the vase-painters selected subjects. These subjects were not those of which we read in our Homer. Our Homer's themes (Mr. Paley insists) were almost unknown. Then came the demand for the *textus receptus* of well-known lays, and how was it made? Why, by compiling all the incidents that no one had ever heard of, and omitting all that had been long familiar to everybody! By doing this, by "compiling" our *Iliad* and *Odyssey*, "no very wonderful performance," the "diaskeuast" threw all the old poems into the shade. Strange as it may seem, this is Mr. Paley's argument.

M. Pierron's phrase, "des choses dénuées de sens," seems harsh, but what phrase is to be used? A written version of well-known songs was asked for, and the demand was met by the supply of poems which were hardly known at all—which omitted almost everything that was known. Mr. Paley has come to this conclusion from what he considers the fact that the dramatists and vase-painters did not use topics from our Homer. They did not use them, and why? Because they did not know them. Then, how did the "diaskeuast" know them? "He made a selection from poems varying in date by many centuries." How did these poems escape the notice of the dramatists? How did "the old ballads," which the "diaskeuasts" reduced into shape, escape the dramatists? Again, how did "the *Cypria*, *Nostoi*, *Little Iliad*, and some others," which "the Tragics and Pindar made regular and constant use of," and which must have been copious and long—how did these poems exist? Were they ballads, and was an epitome of them wanted? Then, why did not the "diaskeuast" make it? Were they long written poems? Then, what was there to prevent the *Iliad* and *Odyssey* from being written? Were they the poems Aristotle knew in a literary shape? In that case, how was it impossible that the *Iliad* and *Odyssey* should exist in a literary shape? Were they quite different poems from those which Aristotle knew? Then, when and how did the transference of titles happen?

Mr. Mahaffy strengthens his case for the prevalence of writing for literary purposes before 430 B.C. by the irrefragable argument that without writing no skill could have constructed the elaborate measures of Pindar and of the tragic choruses. "Will even Mr. Paley pretend that the elaborate and difficult strophes and antistrophes of these choral odes (and of Pindar and Simonides) were composed extempore?" Here Mr. Paley says, "This is plausible, and might be granted, perhaps, but it does not go far enough. We want to show that there was a demand for written literature, and that people in those early times were not contented with spectacles and recitations." Here Mr. Paley, without knowing it, throws up his case. He is compelled almost to admit that the early choruses could not have been composed without writing. If they could be written, anything could be written. But there is no sign of a popular demand for written books. Now, here comes a point which Mr. Mahaffy has hardly seized. In an age when there was no *popular* demand for a written literature—say, about 1600 A.D., in Modern Europe—there was still need for written *codices* of the poems, from which rhapsodists or *jongleurs* refreshed their memory before they recited—hence that little copy (a *jongleur's* copy) of the *Chanson de Roland* which gives our earliest text. The poem was known to the world through oral recitation, the MS. was indispensable to the reciter. Thus the Greek States had their early *codices*, the Massiliotic and the rest, which are often referred to in the *Scholia*. The age was far from literary: there was no demand for written books, but a few examples were necessary, and Mr. Paley, when confronted with the argument which "seems plausible" but "is not enough," almost allows that a few *codices* might have existed. He must either do this or suppose that Aeschylus, Pindar, and Simonides composed without the aid of writing.

Mr. Paley makes no attempt at all to meet Mr. Mahaffy's strong and obvious argument drawn from the very slight variations which existed between the various "city editions," which La Roche dates not later than 450 B.C. He must suppose, too, that dramatists and painters did not know, because they did not use, all the adventures in the *Odyssey*, though those adventures, as I have shown ("Contes Populaires dans Homère," *Mélusine*, November 1877), are *Märchen* current in India, China, Mexico, the Pyrenees, and, therefore, of immense antiquity. He finds "many affected archaisms" in our Homer, but does not observe that a number of *common* words are uniformly used in the *Iliad* and the *Odyssey* in a sense which they had lost before Pindar's time, a proof, perhaps, that the "diaskeuast" was a more cunning man than Ireland, or Surtees of Mainsforth, or any other restorer of spurious antiquities. He asks, "who is entitled to speak of Homer at all" if a careful student of Homeric language, one who knows every line of Pindar and the dramatists, and has examined of set purpose the writings and paintings on thousands of Greek vases, arrives at conclusions which are held absurd? Well, a man who would turn what is believed about the epics upside down must know more than Homer and Pindar and the dramatists, more than the inscriptions on thousands of vases. He must use the most rigid logic, must possess the most delicate literary taste, must be acquainted with all the early poetry of the world, and with what is known of its transmission and composition. He must be an archaeologist and a palaeographist second to none; Egypt and Assyria must be open books to him; the history of the evolution of society must to him be familiar. When such an historian, critic, archaeologist, and logician tries to persuade us that our Homer is not older than 430 B.C.; that it is "no very wonderful performance;" that it is full of "affected archaisms"—he will find us hardly to be persuaded.

A. Lang.

FATHER PARSONS, FALSTAFF, AND SHAKSPERE.

Ilkley: Feb. 28, 1879.

Notwithstanding the interesting researches of Mr. Halliwell-Phillips and Mr. Gairdner, there are still many obscure points about the pedigree of Falstaff. How was it, for example, that a religious enthusiast like Sir John Oldcastle became the centre of a group of stories and associations like those which seem to have gathered round him? The old play of *Henry the Fifth*, in which he appears as one of the riotous companions of Prince Hal, must have been written before the death of Tarleton in 1588; and it is not improbable that at a much earlier date John Foxe may have intended an allusion to the dramatic character when he enumerates among possible substitutions for the real Oldcastle "some Termagant out of Babylonia, some Herod of Jewry, or some grand pancht Epicure of this world." Was the buffoon swashbuckler of the pre-Shaksperian stage evolved from a genuine legend, or did the legend itself take its rise from the creation of the playwrights? And closely connected with this point is the question whether Shakspere in the first instance adopted the name as well as the outward semblance and some of the characteristics of the Lollard knight, or whether the many contemporary allusions to Falstaff as Oldcastle are to be regarded simply as survivals due to the persistency of popular traditions?

During the latter half of the sixteenth century the character of Oldcastle was a constant battlefield between Catholic and Protestant. Bale was the first to revive the memory of "that most sweete freshe myrrour of Chrysten manhode," and his *Cronycle*, published in 1548, was written in the interests of the Reformers. Foxe, in the first edition of the *Acts and Monuments* (1562–3), followed the narrative of Bale, and gave his hero a prominent place in the list of martyrs. Nicholas Harpesfield, writing under the name of Alain Cope, attacked Foxe's account in his *Dialogi sex* (Antv., 1566), to which Foxe replied in his second edition. The pages in which he scolds Harpesfield are perhaps the most lively in the whole book. "Drowsie or rather lousie dialogues," "ridiculous and most loud-lying hyperbolism," "stinking blasphemy" are some of the phrases bestowed upon Oldcastle's detractor. The most important of the replies to Foxe was that of Father Parsons in his *History of the Three Conversions of England* (1603–4), in which he controverts all Foxe's statements about Oldcastle, and holds him up to obloquy as a ruffian and traitor. Seven years later Speed, writing the history of the reign of Henry V. for his *History of Great Britaine* (London, 1611), has the following:—

"N. D. [*i.e.*, Rob. Parsons writing as Nic. Doleman] author of the three conversions hath made Ouldcastle a Ruffian, a Robber, and a Rebell, and his authority taken from the *Stage-Players*, is more befitting the pen of his slanderous report then the credit of the judicious, being onely grounded from this Papist and his Poet, of like conscience for lies, the one ever faining and the other ever falsifying the truth."

The allusions here are too definite to admit of any doubt that the historian refers to something written by Parsons, in which that writer appeals to some dramatic treatment of Oldcastle as reflecting his own and the popular opinion about him. And in a marginal note Speed has given a precise reference to his authority: "The review by N. D., p. 31." Ritson quoted this passage seventy years ago, but he quoted it inaccurately, and said nothing about the reference, which is perhaps the reason why it has received so little attention. When I first read the passage in the original, I supposed that Speed referred to a book of Parsons entitled *Review of Ten Publike Disputations concerning Points in Religion** (1604), which is frequently found bound up with the *Three Conversions*, but nothing of the kind occurs in any of the copies that I have had an opportunity of consulting. Did Parsons write some other "Review" in which he replied to his objectors, or does the passage occur in some impressions of the book and not in others? There is considerable variation in the "make-up" of several of Parsons' works.

In the *History of the Three Conversions* I can find only one word which indicates that Parsons may have been influenced by popular traditions. This word is "dissolute," and occurs in the calendar portion of the third book:—

"Syr John Oldcastle, Lord Cobham Martyr. This man being of an insolent and dissolute life rebelled against K. Henry the 5. spoiled the Countrey, was partly a Wickliffian, partly an Anababtist in Religion, and at his death said he should rise again the thirde day to redeeme those of his own sect."

For the charge of heresy and rebellion the writer brings chapter and verse from Stowe and Walsingham, but gives no authority for "dissolute." Sut-

* Was not Parsons the first writer to use the word "Review" in its modern literary sense? In the Preface to this work he says: "I have thought good here to examine all together in this *lite-view*"—the word divided, and printed in italics.

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cliffe, in his *Threefold Answer to Parsons* (Lond., 1606), refers to this point:—

"That he was a disorderly fellow for life his very adversaries could not say of him. Nay there appeareth no such matter objected against him in all the processes and records that concern his businesse."

It is of course possible that Parsons, although writing when Shakspere's *Henry IV.* was in its first blush of popularity, may have been referring to the old *Henry the Fifth*, or to some other drama or dramas not now extant. If, however, as at first sight appears more probable, "his poet" was Shakspere, there would be the curious fact that our great dramatist at the very zenith of his career should have been publicly stigmatised in connexion with an adherent of the ancient faith.

There is evidence that the Oldcastle legend flourished until the end of the century. During the agitation about Titus Oates and the Popish Plot, the rebellion of Oldcastle became once more the subject of public discussion. Henry Care in the *Pacquet of Advice from Rome*, March 31, 1682, alludes to the aspersions upon Oldcastle's memory "by Parsons the Jesuit and others," which are "reducible into Two Sorts, viz. 1st. That he was a Traitor to his Soveraign; 2ly. That he was a drunken Companion or Debauchee." Care defends his hero upon both counts. Upon the latter he advances the following theory to account for the origin of the popular stories:—

"Nothing was more obliging to the Domineering Ecclesiastick Grandees, then to have him represented as a Lewd fellow; in compliance thereof to the clergy, the Wits (such as they were) in the succeeding Ages brought him in, in their Interludes, as a Royster, Bully, or Hector: And the Painter borrowing the fancy from their cozen Poets have made his head commonly an Ale-house Sign with a Brimmer in his hand; and so foolishly it has been Tradition'd to Posterity."

And he goes on to quote the remarks of Fuller in his *Church History*.

I do not suppose that "Sir John Oldcastle" as a public-house sign has survived to our own day, but in Hotten's *History of Signboards* there is mention of a tavern of this name which stood in Coldbath Fields about the beginning of last century, and exactly opposite to it was a rival hostelry, the "Lord Cobham's Head." The difference of style probably denoted a party distinction. The High Churchmen no doubt caroused at the one, while the saints fuddled at the other.

C. Elliot Browne.

THE CASTELLANI SARCOPHAGUS IN THE BRITISH MUSEUM.

Stanmore Hill, Great Stanmore, Middlesex:
March 1, 1879.

Circumstances have prevented my reading till to-day the correspondence which has occupied some space in your journal on the subject of the Cervetri sarcophagus in the British Museum. On doing so I could but be amazed at Mr. Taylor's boldness in returning so often to the attack, after such continued defeat of his several objections. Hydra-like, new heads appear at every letter, but to be bruised by the massive club of our Herakles of antiquarian lore. Less worthy is his attack where, perverting Mr. Newton's statements, he wrongly tells us that that gentleman sees a wide gulf of not less than two centuries in the art of the recumbent figures in the round and the reliefs upon the sides! This is precisely what he does not say, for he refers to the relative antiquity of the Louvre sarcophagus and those with which so many European museums are well stored, and which generally represent a late period of Etruscan art under Greek influence.

I could point out other passages where Mr. Taylor rather waives the question than fairly answers or acknowledges the force of Mr. Newton's reasoning and references. When two such scholars are in the field it is not for me to offer remarks upon the epigraphy of the inscription, except as to the apparent genuineness of its execution. Mr. Taylor's opportunities and powers of observation are unknown to me; but his fatal mistake of the lady's *peplos* of fine texture for a "pair of pants" would hardly inspire confidence! Perhaps had he seen the sarcophagus in the fragmentary condition in which it first reached the British Museum—as I had an opportunity of doing—his mind might have been more satisfied by ocular examination as to its antiquity—even as regards the inscription. He might have observed incrustations of earthy and other matter, partially or entirely covering ornament and letters in a way that, to my eye (not quite new to the examination of such evidences of antiquity), was satisfactory. Nor did I detect restored portions in any that I saw. Mr. Ready, by whose able hand it was put together, could bear witness to such facts. If the Louvre sarcophagus is antique, certainly this has as good a claim—perhaps, in certain details, a better.

If Mr. Taylor had ever been behind the scenes in Rome and elsewhere; had ever had opportunities of seeing *roba di scavi* as it comes from the resurrectionists to their confederates' or agents' hands, and been made aware of the mystery and caution which those smugglers find it necessary to observe in conveying and concealing it, he would hardly have fallen back upon the want of direct and declared evidence of its disinterment at Cervetri and conveyance to Pennelli's, as his strongest argument against the genuineness of this or any other antique monument.

These speak for themselves, if our eyes can but discern correctly the evidence they afford; and although in certain directions no man is infallible, the genuineness of an antique will, sooner or later, assert itself. I think that the Cervetri sarcophagus in the British Museum has already done so.

C. D. E. Fortnum.

[We can insert no further correspondence on this subject.—Ed.]

APPOINTMENTS FOR NEXT WEEK.

Monday, March 10.—5 p.m. London Institution: "The Theory of Combustion, and History of Artificial Illumination," by H. A. Severn.
8 p.m. Society of Arts: "Household Sanitary Arrangements," IV., by Dr. W. H. Corfield.
8.30 p.m. Geographical: "The Second Circumnavigation of Lake Nyassa," by Dr. J. Stewart.

Tuesday, March 11.—1 p.m. Horticultural.
3 p.m. Royal Institution: "Animal Development," by Prof. Schäfer.
8 p.m. Anthropological Institute: "The Geographical Distribution of Games," by E. B. Tylor; "On Gaelic Mythology," by Hector Maclean.
8 p.m. Civil Engineers: "Moveable Bridges," by Jas. Price.
8 p.m. Photographic.

Wednesday, March 12.—8 p.m. Society of Arts: "The Compensation of Time-keepers," by E. Rigg.
8 p.m. Microscopical: "A Contribution to the Knowledge of British Oubatidae," by A. D. Michael; "Development and Retrogression of the Fat Cell," by G. Hoggan.
8 p.m. Geological: "On Conodonts from the Chazy and Cincinnati Groups of the Cambro-Silurian, &c., in Canada and the United States," and "On Annelid Jaws from the Cambro-Silurian, Silurian and Devonian Formations in Canada, &c.," by G. J. Hinde; "The Gold-leads of Nova Scotia," by H. S. Poole; "On Perlitic and Sphaerulitic Structures in the Lavas of the Glyder Fawr, North Wales," by F. Rutley.
8 p.m. Graphic.
8 p.m. Telegraph Engineers: "Experimental Researches into Means of preventing Induction upon lateral Wires," by Prof. D. E. Hughes.

Thursday, March 13.—3 p.m. Royal Institution: "Sound," by Prof. Tyndall.
7 p.m. London Institution: "English Composers for the Virginal and Harpsichord," by E. Pauer.
8 p.m. Mathematical: "On Differential Equations, total and partial," by Sir J. Cockle; "Discussion of two double Series arising from the Number of Terms in Determinants of certain Forms," by J. D. H. Dickson; "A Property of the Discriminant of the Cubic," by Prof. H. J. S. Smith.
8 p.m. Historical: "John Calvin," by Col. the Hon. J. B. Finlay; "Remarks on the Study of History, with special Relation to Scotland," by the Rev. Dr. C. Rogers.
8 p.m. Society of Arts: "Injurious Effects of the Air of large Towns on animal and vegetable Life, and on Methods proposed for securing salubrious Air," by W. E. Thomson.
8.30 p.m. Royal: "Influence of Electricity on colliding Water-drops," by Lord Rayleigh; "Influence of Coal-dust in Colliery Explosions," II., by W. Galloway.
8.30 p.m. Antiquaries.

Friday, March 14.—8 p.m. Astronomical.
8 p.m. Quekett.
8 p.m. New Shakspere: "Which is the next greatest of Shakspere's Plays after *Hamlet*?" by the Rev. M. W. Mayow.
9 p.m. Royal Institution: "History of Games," by E. B. Tylor.

Saturday, March 15.—3 p.m. Royal Institution: "Richelieu and Colbert," by W. H. Pollock.

SCIENCE.

Sturlunga Saga, including the Islendinga Saga of Lawman Sturla Thordsson. Edited, with Prolegomena, &c., by Dr. Gudbrand Vigfusson. In Two Volumes. (Oxford: Clarendon Press.)

Saga af Tristram ok Isönd, samt Möttuls Saga. Udgivne af det Kongelige nordiske Oldskrift-Selskab. (Kjöbenhavn: Thiele.)

That Dr. Vigfusson was engaged on an edition of that complex series of historical and genealogical works generally entitled *Sturlunga Saga* was well known, but that he would supplement this laborious piece of scholarship by a labour still more arduous and precious could be guessed by none who had not seen the masterly sketch of Icelandic Literature which precedes these volumes under the modest title of Prolegomena. Our author gives as rich men give; he is not content to edit with infinite care a most perplexed and difficult composition, but he throws in, as an everyday matter, what no scholar in any country has hitherto pretended to produce—a succinct historical sketch of that whole mass of writing which was produced in the North, and notably in Iceland, between 930 and 1430. To this we must in the outset draw especial notice, since for the first time an attempt has with any success been made to arrange in a serviceable form the vast body of material with regard to Icelandic literature, and the future historian of that literature will find his worst difficulties overcome and his most dangerous pitfalls discovered. Dr. Vigfusson has, indeed, hewn a path through the forest, and it is on the lines of his elaborate Prolegomena that all future critics of the Icelandic Sagas will have to proceed. He has not attempted to give his work at all a popular character; it is almost sternly scientific, and the reader who turns to it in the hope of amusing himself with its pages will be very solemnly rebuffed by their sober and severe learning; but the scholar will know how to appreciate the intense and minute care bestowed on all branches of the theme, and the unwearied zeal with which every obscure detail has been patiently subdued. That the Saga itself is given only in the Icelandic text will again disappoint those whose object is merely entertainment; but those who have secured with difficulty a sight of the only previous edition, that published in Copenhagen between 1816 and 1820, will rejoice to possess the text in so clear and beautiful a form.

Our knowledge of the text of the *Sturlunga Saga* is derived from parts of two vellums of the fourteenth century—one of these is tolerably perfect; the other, in a dreadfully grimy state, exists only as a packet of thirty shreds in the envelope that Arni Magnusson made to preserve them in. I shall never forget the shock it gave me,

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when I was taken over the Arni-Magnaean collection, to see the world-renowned *Sturlunga* looking, as Dr. Vigfusson says, more like a parcel of dirty tailors'-patterns than anything else. It is Thorlak Skulason, Bishop of Holar, to whom we owe the preservation of both these MSS.; he discovered them, and had them first copied about 1640. The better-preserved and older of the two has been declared by modern criticism to have been originally written out between the years 1306 and 1320; the grimy shreds belong to about 1350. Early in the eighteenth century, the fine vellum of which the latter are the melancholy relics was destroyed by a creature infinitely viler than Warburton's notorious cook; and it was not until Arni had collected all his thirty fragments that he discovered what they were, and pathetically labelled them "Tabulae Naufragii." As if this MS. were specially doomed to disaster, the paper copy made of it by Bishop Thorlak disappeared about 1750, and has never turned up since. Happily, further copies had been made from this, and in particular two, now in London and Edinburgh, which possess considerable critical value. The first work undertaken by the Icelandic Literary Society was to secure this great treasure from all risk by publishing it; this first edition was seen through the press by Bjarni Thorsteinsson, who died two years ago at the great age of ninety-five.

Sturla Thordarson, whose name the *Sturlunga Saga* bears, was born on July 29, 1214, or 1215, and died on July 30, 1284. The four greatest names in classical Icelandic literature are Ari, Thorodd, Snorri, and Sturla, the golden age of Icelandic letters having already closed before the death of the last of these. Two centuries may, therefore, be taken as the extreme limit of the best Northern writing, the decline of genius in Iceland being almost exactly coeval with its rise in Italy and its extinction in Provence. The last of the great Icelandic writers was the illegitimate son of Thord, the elder brother of the famous historian Snorri Sturluson; and one of the earliest facts we glean about his life is that at the age of seven he was robbed of his grandmother's bequest of jewels by this turbulent uncle. Sturla's youth, however, was a pleasant one, for he was born at a time when the Sturlungs were at the height of their power, and he enjoyed immunity from trouble until the death of his father in 1237. Directly after that event, however, the civil troubles began; his life was saved in the massacre of his relations which followed the battle of Oerlygstad, but the murder of his illustrious uncle Snorri in 1241 was fatal to his fortunes. He suffered one disaster after another, till in 1263 he was forced to fly for his life to Norway, where he commenced his history. He seems to have lived in exile until 1271, and to have finally settled in Iceland about 1278, living in his house on the island of Fagrey in Broadfirth, and busily engaged in literary work until his death in 1284. Unlike his uncle Snorri, who shares with him the laurels of historical genius in Iceland, Sturla was a gentle and pacific person, desirous of living quietly with all men, and famous for his fascinating manners and charming accomplishments. He twice ruled Iceland as Lawman, but without displaying any political talent.

The body of history and biography known as the *Sturlunga Saga* is compound and confused. Dr. Vigfusson has for the first time contrived to arrange its component parts in some degree of order and intelligibility; he has pulled the clumsy skeleton to pieces and rearticulated it. Much of it has no pretension to be considered the work of Sturla. It opens with the deeds of Geirmund Hellskin, a legend which has no connexion with the history. Next follows *Thorgils Saga ok Haflida*, another secular biography apparently abridged from some lost story, and written before the birth of Sturla. To this succeeds *Sturla Saga*, which recounts the adventures of the great founder of the Sturlung family. This seems also to have been written down before the birth of Sturla Thordarson. It is followed by a Preface, ushering in the Saga of Gudmund the Priest, afterwards Bishop of Holar; this, again, is obviously from another hand, in which Dr. Vigfusson believes he sees Abbot Lambkar Gunsteinsson. The fifth division of the *Sturlunga* is formed by the wild and bloody Saga of Gudmund Dyri, which contains a very curious early instance of the phenomenon known provisionally as a brain-wave, the wife of Teit suddenly seeing her absent husband sitting by her in the hall at the moment of his death. We next reach a fragment of the Saga of Hrafn Sveinbiornsson, penetrating thus into the mass of the *Sturlunga* without once encountering the peculiar style of Sturla. But now, at last, we reach it, and the remainder of the work forms that famous *Íslendinga Saga* which is one of the great masterpieces of universal history. It deals with the affairs of the West of Iceland from 1196 to 1262. There seems to be some confusion in the commencement of this work, and the present editor is inclined to think that something has been lost. The action begins seriously with the marriage of policy made by Snorri with Hallveig the widow of Biorn in 1221, and proceeds to describe in the precise and picturesque manner of the writer the subsequent career of Snorri. The brief and brilliant life of his handsome cousin Sturla Sighvatzson presently takes the attention of the historian away from Snorri, and the famous foray upon Saudafell on a January night in 1229 is told in Sturla's most vivid and nervous manner. The scourge of the Sturlungs, the cruel and implacable Kolbein, now appears on the stage, and the misfortunes of the family are described with extraordinary force and pathos by an historian in whose veins their blood was flowing, and who was an eye-witness of their tragical downfall. This portion of the narrative culminates in the battle of Oerlygstad. We then return to Snorri, with whose death the history of the Icelandic commonwealth closes.

The second part of *Íslendinga* cannot compare for freshness and vigour with the first. It presents before us a tamer and less heroic condition of life, and is besides greatly inferior in point of style. Dr. Vigfusson builds Sturla's immense fame as an historian almost wholly on the first part, and styles the second "a collection of biographies." But it contains certain passages of the highest order of merit. For instance, readers to whom the entire study of the *Íslendinga* would prove fatiguing may well be recommended to the perusal of those chapters (cxci.–cxcv.) in which is described, with the art of Thucydides, how Thord met Kolbein in the bay of Flói in the Arctic seas, and how a great sea-battle was fought and won there under the midnight sun. The amount of fighting, indeed, is a surprising feature in all the Sagas, and the more so when we consider the few persons actually killed.

"The editor has calculated that in the fifty years' feuds, from September 1208 to January 1258, the death of Kolbein Tumason to the death of Thorgils Skardi, only 370 men in all fell, not so many possibly as perished in shipwrecks—when eighty or ninety men often died at once—and fording rivers, during the same time. The explanation of course is that the chiefs alone fought to the death; the common people were always given quarter, and had little interest in continuing a desperate conflict which they could get little good or harm from. The nobles, who could only look for death at the hands of their foemen, had every motive for fighting hard."

It would be ridiculous, of course, to pretend to criticise the mass of varied scholarship enclosed within these bulky volumes. There are few men now living in Europe competent to undertake such a task. But it must not pass unnoticed that they contain, without question, the most original and important additions to our knowledge of Icelandic literature which have appeared in any language for many years, if, indeed, we have not to go back to Rask himself to find a worthy parallel. The publication of this edition does the utmost credit to the University of Oxford, which has known how to attract to our country so learned a scholar as Dr. Vigfusson, and has found so practical a way of securing his services.

From the antique simplicity and originality of the *Sturlunga Saga* we descend a long way in approaching the *Saga af Tristram ok Ísönd*, one of the late romantic Sagas—*riddara sögur*—translated in the thirteenth century at the command of the kings of Norway. There is, however, much collateral if little direct interest to be found in the study of this paraphrase, which is edited, though the title-page omits to say so, by Dr. G. Brynjulfson, who published in 1851 the lesser *Tristramssaga*. This, the longer and more ancient paraphrase of the two, is known to us by a paper MS. of the seventeenth century, included, it is not known how, in the collection of Arni Magnusson. Like all the romantic poems and stories dealing with Tristram, it proceeds more or less on the lines of the romance composed about 1170 by the Norman-English chevalier Luce de Gast. It contains nothing about Arthur, nothing about the Table Round, its only connexion with the Arthurian cycle being the name of King Markis' castle, Tintajol. It was composed in 1226, at the desire of King Haakon Haakonssön, by a Brother Robert, the author also of *Elissaga*, and perhaps of *Strengleikar*. The great value of this particular paraphrase rests in the fact that it seems to be an almost literal translation of the earliest form of the story of Tristram, now lost, with the exception

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of certain fragments which tally closely with our Saga. Dr. Brynjulfson sees an immediate connexion between this lost poem and the Scotch *Sir Tristram*; and upon this he builds an ingenious theory that the real points of transition between the North-French and Norman-English romances and Scandinavia were the Orkneys and Shetlands. Brother Robert, he thinks, found the original *Tristram* in Orkney, of which he gathers from an obscure passage in the *Orkneyinga Saga* that he was a native. Be this as it may, the various inedited Danish, Icelandic, and Faroe ballads which he prints to illustrate this point are of the highest intrinsic interest. As to the literary value of the *Tristram ok Ísönd*, it lacks all the dignity and luminous simplicity of the classic Sagas, but it is very amusing to read. The narrator glides without emphasis over the points that seem to us most interesting, such as the drinking of the love-potion, and lingers lovingly over the giants, dragons, and rainbow-coloured dogs of the tale. Only once, in the description of the cave where Markis found Tristram and Isönd lying asleep with a drawn sword between them, does a remnant of some more sublime and archaic myth seem to be woven into the loose romantic tissue.

The *Möttulssaga* is an almost literal translation of the old French *fabliau De cort mantel*, and tells the well-known story of how a squire came riding into Arthur's Court with a gorgeously embroidered mantle, which none could wear but she who had ever been pure in heart and deed, and how all the ladies of the Court tried in vain to wear it, but no one of them could, save one shy maid, who had lingered outside through modesty, and hers it was. This mantle is frequently mentioned in the Triads, and was one of the thirteen jewels of the kingdom of Britain. In the Welsh poems, the person who won and wore it was Tegan Eurvron, the wife of Caradoc.

Dr. Brynjulfson has had great trouble with the English St. Michael's Mount. In the body of the work he doubts whether any such place is known in Cornwall, and in an Appendix he has discovered that there is a rotten borough of St. Michael near Tintagel. This, of course, is a mistake; St. Michael's Mount lies on the south, not the north, coast of Cornwall, and Dr. Brynjulfson will find it, not as a "rotten borough," but as a grand insulated rock, in front of the town of Marazion and directly opposite its Breton namesake.

Edmund W. Gosse.

The Meteorology of the Bombay Presidency. By Chas. Chambers, F.R.S. Printed by Order of Her Majesty's Secretary of State for India.

Meteorology has suffered more than almost any other science from attempts to generalise on insufficient data, and the theories of the earlier meteorologists have been, perforce, based on observations made in Western Europe, inasmuch as accurate information from the other continents was hardly available in their time. Notwithstanding the assertion of Humboldt that the solution of most of the meteorological problems of the world was to be found within the tropics, there is, even now, scarcely a station within the torrid zone where really continuous observations of high character are maintained. The Dutch have Batavia, and the Jesuit Fathers Manilla, but these observatories are recent foundations. Trevandrum has long since ceased to exist as an observing-establishment; and as for Madras, whatever may be the value of the work done there, the results given to the world are paltry indeed. Bombay alone has maintained its position as a first-class observatory for the space of thirty-seven years, since November 1841. There was, therefore, an abundant accumulation of material on the shelves for Mr. Chambers to discuss, and the outcome of his work is the present stately quarto, with its copious atlas of diagrams. Strange to say, the volume is apparently unpublished, to judge from the title-page! It has, however, been distributed with a liberality rare in this country.

The scope of the investigation is, however, not confined to the meteorology of the city of Bombay, but embraces that of the entire Presidency, forming in that respect a notable advance on most previous attempts to give a general *conspectus* of the climate of the Indian Peninsula, such as Glaisher's *Report on the Meteorology of India*—which failed utterly, through no fault of the author, but owing to the imperfection of the materials available for the enquiry—and the costly *fiasco* of von Schlagintweit.

In one respect the present volume is certainly not a cheap production, for Mr. Chambers holds that "as a means of concise representation of phenomena of observational science, graphical constructions are greatly superior to verbal descriptions." He therefore "regards it as conducive to economy of mental effort to make a free use of graphical constructions." Such a free use has been made, for every result has been reproduced in diagram or chart.

Part I. deals with the records of the Colâba observatory itself, and the mathematical treatment is most elaborate. The question, however, which will occur to everyone will be—Are the records throughout of such a character as to bear the superstructure of so much mathematical reasoning? In the case of more than one observatory which we might name, and of which the results have been carefully discussed, and have formed the basis for extensive cosmical theories, subsequent enquiry has thrown grave doubt on the accuracy of the instruments or on the perfection of the arrangements for observation. In fact, it would seem that in some instances the sum of the observations *plus* discussion has been a constant, the best calculators being rarely first-class observers. In each case in the present volume we find not only the ordinary tabular values—in the obtaining of some portion of which, the mean daily values, Mr. Chambers has employed, instead of Bessel's Formula, the method of deriving "Smoothed" means used by Sir G. Airy in his earth-current discussions—but also tables showing the frequency of occurrence, and the probability of occurrence, in each fortnight of each barometrical and thermometrical reading. The hygrometrical observations have been made with the dry- and wet-bulb thermometers throughout, and calculated by Apjohn's Formula. We find no notice of any experiments to test the value of this method in the climate of Bombay, or to try the possible effect of artificial ventilation on the readings.

The wind results have been treated in special detail, and present features of much interest, owing to the presence of the monsoons, and the development of the land and sea breeze, of which latter phenomena Mr. F. Chambers proposed a special explanation of his own in the *Philosophical Transactions* for 1873.

The course of the wind throughout the year is shown by closed curves, similar to those employed by Mr. C. Chambers in his former papers, and by Mr. Rundell in his discussion of the winds at Liverpool.

Part II. is devoted to the observations taken at five military stations, Belgaum, Poona, Bombay, Deesa, and Kurrachee. These were organised by the East India Company in 1851 under the medical officers at the European hospitals, and have been maintained to the present day. The observations were at 9.30 A.M. and 3.30 P.M., with hourly readings on a term day in each month. The records for seventeen years—1856 to 1872—are discussed, and the table of *lacunae* shows that Poona is the only station, except Bombay, which does not exhibit a serious array of gaps. It does not *appear* that these observatories had all been inspected by Mr. Chambers at the date of the Report; and the particulars given of the position of the instruments, &c., are far from satisfactory, there being little attempt at uniformity. The materials available have, however, been discussed with care and, in the case of the wind, in great detail, owing to the interest attaching to the special phenomena of air motion already mentioned.

Part III. is a discussion of the temperature, winds, and rainfall of the Presidency from all the obtainable records, including the tabular results given by Glaisher and von Schlagintweit. It contains a copious treasure-house of rainfall returns taken under most varying circumstances.

Part IV. deals with the climate of the Presidency as a whole, and in it the author advances various physical speculations of his own as to the general processes of aerial circulation. We may, perhaps, be allowed to enter our protest against the phrase "topsy-turvy movements" as applied to atmospherical phenomena.

Robert H. Scott.

SCIENCE NOTES.

PHYSIOLOGY.

Motor Centres of the Cortex Cerebri.—At a meeting of the Société de Biologie, on January 25, MM. Franck and Pitres communicated the results of some experiments on the motor zone of the cerebral cortex in the cat. They find that if stimulation of a circumscribed area in this region by induced currents be prolonged for a certain time, the initial spasm of the corresponding muscles gradually yields, and gives place to relaxation. This relaxation is, undoubtedly, due to a

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temporary exhaustion of cortical excitability, which is strictly limited to the over-stimulated region, the neighbouring centres retaining their normal sensitiveness to the current. The exhausted centres spontaneously recover their ordinary excitability if the stimulus is withdrawn for a few minutes. These observations appear to throw some light on the phenomenon of transient paralysis of a limb following partial convulsion. Another interesting fact is this. Stimulation of the grey matter of the motor zone gives rise, under certain well-known conditions, to epileptiform convulsions on the opposite side of the body. These convulsions last for a variable time after the cessation of the stimulus. Now, it is found that when a stimulus of equal or even of much greater intensity is applied to the white substance underlying the cortical centres, after removal of the grey matter, no true convulsion is developed; while the current passes, the muscles of the corresponding limbs remain in a state of tetanic contraction; but this abruptly ceases as soon as the electrodes are removed from the brain. In other words, partial epilepsy may be induced by exciting the grey matter, but not by stimulation of the white substance of the hemispheres. This confirms the current doctrine of the "central" function of the cortical tissue.

Numeration of Blood-Corpuscles.—Cutler and Bradford, employing Malassez's method of counting the corpuscles, have made some observations on the variations in their number taking place in health (*Journal of Physiology*, i., 6). They find that the number of discs per cubic millimètre of blood varies greatly in different parts of the circulatory system, these local variations depending in all likelihood on the functions of the tissues or organs traversed by the blood. On the whole, they may be supposed to compensate one another. Again, the proportion of corpuscles is influenced by causes which modify the concentration of the *liquor sanguinis*—such as profuse perspiration, privation of water, &c. The number of corpuscles is subject to daily and weekly variations; it is influenced by the seasons. Lastly, the proportion of red discs in the blood is increased after food, while that of leucocytes is diminished.

On the Stimulation of contractile Protoplasm by sudden Illumination.—It has not hitherto been observed that contractile protoplasm is susceptible of being irritated by ordinary daylight in the same way as by an electric shock or by mechanical violence. Indeed, in all the cases hitherto investigated, neither white nor monochromatic light has ever been seen to exert any influence on protoplasmic movement. This is true of the colourless blood-corpuscles and other amoeboid elements in the vertebrate and invertebrate organism, of the ordinary amoebae of fresh and salt water, of many Rhizopods and Infusoria, &c. Engelmann has recently discovered, however, that there exists an exception to the rule (*Pflüger's Archiv*, xix., 1). *Pelomyxa palustris*, an amoebiform organism first described by Greeff, shrinks into a spherical mass and becomes motionless when light is allowed to fall upon it suddenly. When the light is admitted gradually, no marked effect is perceived. Neither does any result follow the sudden shutting-off of illumination. No positive results were obtained from experiments with monochromatic light. Comparative trials with electrical and mechanical stimuli showed that to these *Pelomyxa* was not more susceptible than *Amoeba diffluens*.

Injection of Milk into the Circulation.—The proposal to introduce milk into the veins instead of transfusing blood has lately been revived in the United States. Some dangers incidental to the method were insisted on by M. Laborde at the meeting of the Société de Biologie on February 1. He pointed out that when a quantity of milk exceeding 100 cubic centimètres is injected into the circulation of a dog of medium size, the operation is invariably fatal, death ensuing usually within twenty-four hours, sometimes not until the fourth or fifth day. The minute oil-globules suspended in the milk obstruct the small blood-vessels in different parts of the body; ecchymoses being found after death in the lungs, the mucous membranes, the nerve-centres. The process of capillary embolism may actually be watched in the mesentery of a frog into whose lymph-sacs milk has been introduced. The author points out that the analogy between milk and chyle, on which great stress has been laid by the advocates of milk-injection, is altogether inadequate and misleading.

On the Inertia of the Retina.—It is true of all the senses that an interval has to elapse between the application of an appropriate stimulus and the development of the corresponding sensation. A certain degree of inertia has to be overcome. By means of a special apparatus for graduating at will the intensity of the incident rays, Charpentier has investigated this phenomenon in relation to the eye (*Comptes Rendus*, 27 Janvier, 1879). If the intensity of the light be gradually augmented from the zero-point, the sensation is developed when a certain minimum intensity is reached. But if the intensity of the stimulus be now as gradually diminished, we find that the eye will continue to perceive it till it has fallen to one-third or one-fourth of the original minimum. In producing the initial sensation, a certain amount of light has, so to speak, been wasted in putting the machinery in motion. Further, if the eye has been carefully shielded from the light for some minutes before performing the experiment, it will be capable of perceiving light which is fifty or even one hundred times less intense than that required to provoke a luminous sensation. This enormous difference is equally manifested whether monochromatic or white light be employed. Now, if we apply a similar test to the sensation of colour, we find that for the chromatic as for the luminous stimulus a certain minimum is needed to provoke the sensation, which still continues to be excited when the intensity of the stimulus is progressively diminished. So far, the two sensations—that of light and that of colour—obey the same law. But if we proceed to compare the sensitiveness of the eye in full activity with that of the eye which has been allowed a period of absolute rest, we no longer find any such increase in its susceptibility to the chromatic stimulus as was observed in the case of light. This result is altogether opposed to the current opinion that the sensation excited by white light is really a resultant of the simultaneous development of several determinate colour-sensations; it shows, on the contrary, that the sensation of light is altogether independent of that of colour, and really a simpler kind of reaction on the part of the visual apparatus.

Is the Secretion of the Sudoriparous Glands acid?—This question has always been hitherto answered in the affirmative. An accidental observation led Luchsinger and Trümpy (*Pflüger's Archiv*, xviii., 10, 11) to subject this universal belief to a critical investigation. They have arrived at the somewhat unexpected conclusion that in the human subject the reaction of the sweat is as decidedly and invariably alkaline as that of the saliva. When a bit of blue litmus-paper is rubbed on the skin it turns red; but this reaction is due to the presence of fatty acids, excreted by the sebaceous follicles. When the skin of the face has been thoroughly cleansed with ether and distilled water, and perspiration excited by the subcutaneous injection of pilocarpin or by a hot-air bath, the secretion which appears upon its surface always blues litmus-paper. The alkalinity of the perspiration always increases as time goes on, the residue of fatty acids in the epidermis having to be neutralised in the first place. Again, if a region be selected which is destitute of sebaceous glands—*e.g.*, the palm of the hand—and a local secretion of sweat provoked by the hypodermic injection of pilocarpin, the fluid poured out is strongly alkaline from the first and remains so till the close of the experiment.

PHILOLOGY.

DR. ANDREW FRIGELL has published a first instalment of a full collation of the most important MSS. and early editions of Livy—*Collatio codicum Livianorum atque editionum antiquissimarum* (Upsala: Universitets Arsskrift). He has collated afresh the following MSS.:—Mediceus, Romanus, Floriacensis, Parisiensis 5725; and has published for the first time the readings of Parisiensis 5726 (Colbertinus). The volume before us deals with the first three books, and concludes with some emendations from the hand of Dr. Frigell himself.

DR. JOHANN HUEMER—*De Sedulii poetae vita et scriptis commentatio* (Vienna)—argues that the Life of Sedulius found in several MSS. is to be attributed to Gennadius, and that the poet probably lived in the time of Theodosius the younger and Valentinian. The essay contains a full discussion on the life, studies, and poems of Sedulius.

C. E. SANDSTRÖM'S *Studia Critica in Papinium Statium* (Upsala) contain a number of very venturesome emendations.

A VOLUME of *Translations* by Messrs. R. C. Jebb, H. Jackson, and W. E. Currey (Deighton and Bell) contains a series of versions of short passages from Greek and Latin into English and *vice versa*. The object of the book is "to afford a tolerably complete course of training for classical students preparing for examinations." The authors say that they have "studied accuracy and fidelity rather than liveliness and effect." It would not be fair, however, to take the book—which contains some admirable examples of style—at its own estimate. Among many excellent renderings nothing has struck us more than Prof. Jebb's translation of Livy's account of the battle of Lake Trasimene (p. 228, foll.), and his alcaic version of "Rule, Britannia" (p. 369). The chief fault of the translations into English prose appears to us to be an occasional excess of literalness, which sometimes defeats its own object: as when ὕβρις πεπαιδευμένη is rendered "educated insolence," a phrase conveying quite a different impression from the Greek. We have also lighted on a few errors, which we hope may be corrected in a second edition. On page 121, in a passage from Aristotle, ἁρμονία is translated first as "musical style," and afterwards as "harmony:" the first expression is too vague; the latter quite misleading—for ἁρμονία here means "mode," more nearly expressed by the English word "key" than any other. On page 218, "Iudicia non metuis. Si propter innocentiam, laudo; sin propter vim, non intellegis," &c., is rendered as follows:—"You do not fear the laws. If innocence is your reason, well and good; but if the reason is your strength," &c. "Laws" is hardly accurate for *iudicia*, nor is "strength" correct for *vim*. On page 385, Macaulay's words, "A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the Court, indicated also habitual self-possession and self-respect," are translated "Corpori exiguo et tenui dignitatem haud mediocrem praebebat habitus tum erga iudices modestus, tum ingenii constantiam et superbiam declarans:" here *tum—tum* is confused with *cum—tum*, nor can *superbia* possibly stand for "self-respect." On page 403, "those barbarous warriors who were foremost in the battle or the breach were far his inferiors" is not well rendered by "longe superabat barbaros illos milites qui primas in proelio, primas in urbe vi expugnanda tenebant." Surely to a Roman reader *urbe* thus used would mean the city of Rome; why not "urbibus vi expugnandis"? Why, again, on page 421, should the words "peace is made" be translated "Iovem lapidem iurasse?" There is no evidence to show that "Iovem lapidem iurare" was used of a treaty of peace. We should add that, the purpose of the book being avowedly educational, the Latin orthography might have been better attended to:

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coelum, Camoenae, praelium, conditio (for *condicio*), *ditio, caetera, poenitentia,* should be consigned to limbo.

Under the title *Sechs Bearbeitungen des altfranzösischen Gedichts von Karls des Grossen Reise nach Jerusalem und Constantinopel* (Heilbronn: Henninger), Dr. E. Koschwitz has published some versions, hitherto not easily accessible, of the Old-French *Voyage de Charlemagne*. The first is the Welsh *Ystoria Charles*, from the Red-Book of Hergest, which is of considerable linguistic and literary importance as a Welsh text; the copy is due to Prof. Rhys, who has also contributed an English translation, without which the original would have been of use to but few Romanic scholars. Then follow three Early French versions, as given in three varieties of the story of *Galien*; Dr. Kölbing contributes and edits the other two versions, of which one (*Geiplur*) is Icelandic, the other (*Geipa-Táttur*) Faeroic. The six versions, to which Dr. Koschwitz has prefixed an instructive Introduction, are of great value for the literary history of the Old-French poem, and we are glad to learn that their editor will shortly complete his previous work at this by a critical edition.

The new volume of the *Transactions* of the Philological Society reflects great credit, not only upon the society, but also upon English philology generally. The volume consists of articles of the highest value and interest. Mr. Elworthy, whose name guarantees the scientific worth of his contributions, begins with an exhaustive account of the Dialect of West Somerset. Prof. Mayor continues his investigations into English metre. Mr. Cousins communicates an important memoir on the Malagasy Language of Madagascar, in which island he has been for many years a missionary. Mr. A. J. Ellis has a paper of the greatest interest on the Anglo-Cymric score to which Mr. Isaac Taylor drew public attention two years ago. We propose to deal with it in detail shortly. And the volume concludes with the Annual Address of the President, Mr. Sweet, which, like the rest of Mr. Sweet's work, is characterised by scientific thoroughness, original research, and trenchant criticism. It embodies reports on the Swiss-German dialects, by Dr. Tobler; on the Languages of Polynesia, by Dr. Whitmee; and on the Quichua of Peru, by M. von Boeck. Altogether the philologist has a rich store placed before him. Among the curiosities of the West Somerset dialect is the tendency to use a double plural when speaking of several articles which have the form of plural nouns in the singular, and Mr. Elworthy relates that he once saw the following inscription on a board over a door in Exeter:—

"Here liv'th a man what dont refuse
To mend
Umbrellases, bellowses, boots and shoes."

In the *Neue Jahrbücher*, vols. cxvii. and cxviii., part 11, the most important paper is that by E. Wilisch on the historical import of the Corinthian myths ("Die sagen von Korinth nach ihrer geschichtlichen bedeutung"). Müller-Strübing has some interesting and suggestive remarks upon Aristophanes, and Rönsch and Loewe some good notes on Latin glossaries. The rest of the number is taken up with short notes by Lowinski on the *Seven against Thebes*, by Rossberg on Xenophon's *Anabasis*, by Döhner on Polybius, by Goetz on the Latin Anthology, by Baehrens on Catullus, by Gilbert on Ovid's *Fasti*, by Heine on Cicero's letters to Brutus, by Bitschofsky on Sidonius Apollinaris, by Sander on the rhetorician Seneca, and by Keck on the *Aeneid*. In the following number the weightiest essay is Schwenke's on the sources followed by Cicero in his *De Natura Deorum*—the first instalment of a dissertation to be completed in the next number. Curt Wachemuth ("Der Standort des ehernen Viergespanns auf der Akropolis von Athen") defends his emendation ἐξιόντι τὰ προπύλαια in Herodotus, v., 77. Schöll's paper, "Litterarisches zu Plautus und Terentius," contains several interesting suggestions; and there are two good reviews in the number, one by Christ on the latest edition of Bergk's Pindar, the other by Rossberg on Baehrens' Tibullus. In the educational section of these numbers there is nothing very remarkable.

MEETINGS OF SOCIETIES.

Anthropological Institute.—(*Tuesday, February* 25.)

John Evans, Esq., D.C.L., F.R.S., V.-P., in the Chair. A paper by Mr. C. Staniland Wake, "On the Primitive Human Family," was read by the Director. The author endeavoured to combat some of the views usually associated with the name of Mr. M'Lennan.—Mr. E. W. Brabrook read a paper entitled "Notes on the Colour of the Skin, Hair, and Eyes," which accompanied an exhibition of the "Echelle de Couleurs" published by the Société Sténochromique of Paris. The accurate determination of the colours of the skin, hair, and eyes is a matter of great interest to anthropologists; and the author of the paper considered that, though the object of the publication of this scale of colours was not exclusively anthropological, yet its value to anthropologists would be very great. Forty-two colours are specialised, of each of which there are about twenty shades.

Royal Society of Literature.—(*Wednesday, February* 26.)

W. Knighton, Esq., LL.D., in the Chair. Mr. E. W. Brabrook read a paper "On an unrecorded Event in the Life of Sir Thomas More"—viz., that in December 1514 he had entered himself among the Professors of Civil Law, by becoming a member of the Society of Advocates, commonly called Doctors Commons. The proof of this fact Mr. Brabrook showed from an autograph of Sir Thomas More which he had recently found in the Register and Obligation Book of the Society (now preserved in the library at Lambeth Palace), and which is in the following words:—"Ego T. Morus 3°. die Decembris a°. a Christo nato 1514° admissus sū in hanc Societatē, et pollicitor me solutur in singulis annis s. 6 et 8d." Mr. Brabrook argued that More's reason for this step was probably his constant employment on embassies abroad, and in countries where a knowledge of the Civil Law was almost indispensable, and where, too, Professors of the Civil Law were most frequently chosen for such duties.

Royal Society.—(*Thursday, February* 27.)

W. Spottiswoode, Esq., LL.D., President, in the Chair. The following papers were read:—"Studies in Acoustics. I. On the Synthetic Examination of Vowel Sounds," by W. H. Preece and Aug. Stroh; "On the Reversal of the Lines of Metallic Vapours," V., by Profs. Liveing and Dewar.

FINE ART.

BOOKBINDING.

La Reliure ancienne et moderne. Recueil de 116 planches de reliures artistiques des 16e, 17e, 18e, et 19e siècles, etc., etc. Introduction par Gustave Brunet. (Paris: Paul Daffis.)

This beautiful volume will be a joy to those, to quote M. Gustave Brunet's Introduction, to whom it is not given to become proprietors of books which belonged to Francis I., to Grolier, or to Henry II., and who cannot afford 14,000 francs for a La Fontaine bound by Padeloup. It was only to be expected that the rage for bookbindings which is now at its height in Paris should lead to the production of some such book; and it may be said with truth that it would have been impossible to compose a *Livre d'or* of the art, as the French understand it, with greater success. An Englishman might, indeed, complain that a collection in which no Roger Payne is to be found is incomplete; but then it must be remembered that the French are persuaded that bookbinding is a thoroughly French art, and that it never occurs to them to conceive that any foreigner could possibly excel in it. We may perfectly well go with the editor when he says that France has remained—ever since the days when Grolier taught the French workmen to surpass their Italian models—supreme in this fascinating craft; and a volume, therefore, which reproduces in exquisite *photogravures* more than a hundred of the finest specimens of French work is sure to be a volume of masterpieces.

Never since the days of Grolier, Treasurer-General of France under Francis I., and ambassador to Pope Clement VII., has the succession of great French bookbinders failed. Grolier's anonymous binders were, it is true, copyists; but they were succeeded by a father and son of genius, Nicolas and Clovis Eve, who abandoned the Italian "mosaic" or "inlaid" style, for original work *à petits fers*—that tooling in gold which has ever since been the usual mode of decoration in bindings, bad and good. Next came the famous binder of Louis XIII.'s time who is known by the name of Le Gascon: surely the greatest binder that ever lived, and the one who best understood the resources and the limits of the art. This collection abounds in specimens from his hand, such as No. 7, the pride of the Mazarin Library, and No. 75, the most miraculous example of "fan-tooling" that it is possible to imagine. Alas! "the world knows nothing of its greatest men;" and of Le Gascon it does not even know the family name. Of those who succeeded him, though their works are both splendid and numerous, nothing seems to be known; it is not till the eighteenth century that we come to well-established names—those of Duseuil, Boyet, Padeloup, the two Deromes: an illustrious race who have been succeeded in the present century by the Bozerians, Thouvenin, Simier, Capé, Hardy, Niédrée, and above all Trautz-Bauzonnet, "artiste," says M. Brunet, "qu'il paraît impossible de surpasser, et auquel nul ne conteste aujourd'hui le sceptre de la reliure." So M. Brunet, with pardonable patriotism; but this pre-eminence is not altogether incontestable. We imagine that Mr. Bedford would not be willing to resign the "sceptre de la reliure" without a struggle.

French bibliomania attaches itself above all things to famous names; a book is sought for not so much for its beauty or its rarity as because it has been in some special library—that of Francis I., or Grolier, or Canevarius, or Count Hoym, or Mdme. du Barry. Accordingly, this collection abounds with volumes with that special claim to distinction; though by far the larger proportion of the books figured are from the earlier libraries—those of the sixteenth or early seventeenth centuries. Indeed, as an historical gallery of the art the collection does not succeed; the eighteenth century, the

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century of Padeloup and Derome, is almost ignored—an inexplicable omission, considering the frenzied demand for good work of that date in the French market just now. We do not even observe any specimen of the library to which M. Brunet refers in his Introduction, and the fame of which is such an amusing comment on the unredeemed insanity of book-buyers. This is the library of H. B. Longepierre, a person who about 1725 wrote a tragedy called *Médée*, now become, according to M. Brunet, "the prey of oblivion." Longepierre's reputation being bound up with the story of Medea, he thought it appropriate to stamp his books with the Golden Fleece; and at the Parison sale, early in the present century, one of these books was put up. It was a *Télémaque* of 1717, worth perhaps a dozen francs. Two people, however, wished to possess this book; and at a sale, as we know, two rivals are all that is wanted to create a fancy price. One was M. J.-C. Brunet, and the other a millionaire. Between them, the *Télémaque* was driven up to 1,700 francs, and as it was M. Brunet that bought it, the vogue of "Longepierres" was from that moment established. This same *Télémaque* lately appeared in a Paris catalogue, marked 4,000 fr.; and at the Payne sale at Sotheby's last spring, where so many enormities of the kind were perpetrated, Mr. Quaritch bought a Longepierre Bossuet—which if it had not been Longepierre's would have been worth perhaps 5*l*.—for 127*l*. But these are the accidents of bibliolatry, and are not likely to be furthered by such a book as this which we are now noticing. If the compiler thinks it worth while to specify now and then the libraries from which the books have come, he does not select them for those rather insignificant associations, but for their beauty and artistic interest.

T. H. Ward.

THE DUDLEY GALLERY.

English water-colour painting, even in the hands of its most youthful exponents, still bears witness to the circumstances of its origin and early growth. Landscape, the material upon which its resources were first developed, holds even now a foremost place in every exhibition of the art; and the collection of drawings on view at the Dudley Gallery would seem to suggest that there is as yet no probability of a radical change in this relation. Fromentin, speaking of the state of modern painting, does not fail to recognise the general ascendancy of the landscape-painter's ideal. "Le paysage," he writes, "a tout envahi, et, chose singulière, en attendant qu'il ait rencontré sa propre formule il a bouleversé toutes les formules, troublé beaucoup de clairs esprits, et compromis quelques talents." But this process of gradual encroachment, however true of other branches of painting, has no reference to the water-colour school of England, for there the encroachment has rather come from the opposite quarter, and it is, we may say, only in quite recent times that the study of the human figure has come to occupy any important place in the eyes of water-colour painters. We may recognise, however, in the widespread dominion of landscape art the reason why hitherto the progress in another direction has been slow and uncertain. The general sentiment of modern art has strongly favoured the continuance of the original tradition, and the result has been that water-colour painters do not yet fairly reflect the actual aims of the English school. For although the claims of landscape among all classes of artists are still warmly recognised, they do not any longer enjoy that overpowering influence which the evidence of water-colour painting alone would lead us to suppose. In England, perhaps even more than on the Continent, the statement of Fromentin is already a little out of date; and the main strength of what was known as the pre-Raphaelite movement lay in the protest which it offered against the general application of the principles appropriate to landscape art. In respect of the progress of artistic ideas, therefore, the English school has been in advance of the schools of the Continent; for while France, in the persons of great landscape-painters like Corot, Rousseau, and Daubigny, was perfecting the lessons which Constable had to teach, England had already entered upon a new phase of art practice in which landscape was no longer destined to hold a position of absolute supremacy.

A collection of drawings such as that now to be found at the Dudley Gallery cannot, therefore, be taken as affording an accurate index of the present tendencies of the English school. If the examples of subjects dealing with the figure are comparatively rare, it is because water-colour art has not reached that stage of advancement in which it can be considered as completely expressive of current artistic ideas. But already, as we may perceive, there is evidence of a growing change in this respect. Such portraits as those of Mr. J. C. Moore, with their finished and elaborate harmonies of colour, have no counterpart in the efforts of an earlier race of water-colour painters; nor should we look to find in any retrospective exhibition such an example of rich and solid colouring as is offered in the *Vanity Fair* (No. 95) of Miss Elizabeth Walker. In the last-named work it is curious to observe how the painter has evidently laboured to reproduce the effects gained by living masters in oil. The painting of the face reveals the influence of Mr. Millais, and the attempt to realise the texture of marble recalls the example of Mr. Tadema. But in spite of the frankly imitative character of the work, which we may fairly accept as a sign of the youth of its author, there is considerable promise in Miss Walker's performance. The scheme of colouring is boldly conceived, and the occasional coarseness of execution only suggests that the painter's general impression needs the support of a finer and more cultivated perception of those minuter truths of tint and tone which give justice and sobriety to art. We might add to the list of figure-subjects the finely finished little drawings by Mr. Marks and Mr. Leslie, and the more imaginative design of Mr. Jackson.

It would be impossible within our present limits to discuss the landscape drawings in the collection, or even to mention all those examples which claim the visitor's attention. Mr. Crane sends several studies in which the clearly-marked individuality of his style is employed with admirable effect; and Mr. Parsons and Mr. Addison reveal something of a kindred feeling in the rendering of English scenery. We may also mention among the more important contributions in this class the snow pieces of Mr. Arthur Severn, the vigorous marine drawing by Mr. Henry Moore, and the pastoral compositions in which landscape and figures are happily combined by Mr. Ernest Waterlow and Miss Havers; nor must we omit to draw attention to the sketches of Mr. Walter Field, whose powers in the treatment of shifting effects of light have rarely been exercised to such advantage.

J. Comyns Carr.

ART BOOKS.

Cunningham's British Painters. Edited by Mrs. Heaton. Volume I. (George Bell and Sons.) It would be late in the day to be required to take up the cudgels in defence of Allan Cunningham's *British Painters*, or, indeed, of any other art writing which concerns itself with popularising the knowledge of the lives and works of the great English painters of our great periods of art—the period of Hogarth and the period of Reynolds and the period of Turner. Indeed, as the public gets more surely to understand that the truest knowledge of art is by no means possessed by the mere wielders of the brush who have been busy in earning livelihoods often by the pursuit of labour in one given branch, the more credit and value will attach to the volumes and the articles in which it is an instructed criticism that endeavours to speak, apart from the prejudices of a profession or a clique. The readable writings of men of the world, gifted with an artistic instinct, are, indeed, often those which have the best reason to exist. Allan Cunningham was not precisely a man of the world, but he was a bright observer of the works of art, a happy enquirer into the circumstances of their production. It was, therefore, quite time that another edition was issued of his entertaining and instructive volumes. Their own freshness and individuality prevent their being superseded. Other criticisms and narrations may be placed by the side of his, but they cannot take the place of his, for it is one of the advantages of sparkling memoir and of aesthetic criticism that they are not displaced, even by later work which is of their own kind. A dull and impersonal record of pure fact gets to be superseded if it is imperfect, as it sooner or later turns out to be, but anything with a claim to be regarded as literature is pretty sure to remain. The view and the mind of the writer make it peculiar and special, and so continue in it an interest necessarily denied to the mere accumulation of crude fact or to the purely one-sided utterances of "practical artists," who are generally very *un*practical writers. Mrs. Heaton has done excellent service in editing this new edition of the *Lives of the most eminent British Painters*, so far, at least, as we can judge from the first volume, which is before us. Her work in the first volume is confined to notes. She has corrected the original writer on certain matters of fact, and she has likewise added information from the stores of reading which are now at the service of any really enquiring student of the progress of our art. But later in the work she will, we understand, introduce brief sketches which she has prepared of the lives of some at least among the illustrious or meritorious artists whom Cunningham neglected to chronicle, or who flourished after the period at which he wrote his graphic biographical and anecdotal chapters. Painters of that importance in English art which Crome and Cotman have now admittedly assumed should, indeed, hardly be suffered to pass without reference; but thus far no list is provided of the painters on whom Mrs. Heaton's election has fallen. The brief though often pregnant notes she has appended to the *Lives* in the volume before us are hardly of a nature to call for lengthened criticism. We are glad she has recognised what Cunningham failed to recognise with respect to William Hogarth—the power of Hogarth as a master of pure painting. The immense popularity that has befallen him by reason of his humour and grave satire has been somewhat of a drawback to the general recognition of the fact that few of the artists of our school have equalled him—and perhaps none have surpassed him—in the command of the technical resources of his craft; and this Mrs. Heaton well admits. But it is in connexion with William Hogarth that she commits a little mistake which we will venture to point out. She speaks by implication of Samuel Scott—the companion of the humourist on a famous expedition—as an artist so obscure that it is not necessary to know him. Samuel Scott, though not an artist of popular name, is in truth of some importance in English art. The National Gallery contains one or two of his very admirable pictures of river-side London. Burlington House, at its winter exhibitions, has once or twice shown us

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others still more interesting and beautiful. But minor mistakes will not cause us to disregard the general value of Mrs. Heaton's edition.

Handbook of Drawing. By William Walker, Lecturer and Teacher of Freehand Drawing in the Owens College. (Seeley.) A book that will go far to supply a very general want—viz., a volume of reasonable size containing sound and simple instruction how to learn to draw. Without making the first stages appear too monotonous and uninteresting, Mr. Walker thoroughly inculcates the importance of careful, systematic, and intelligent work, and does this in so clear a style, and with such abundance of well-chosen illustrations, that a tyro must be indeed dull who cannot master the grammar of art under his instruction. Mr. Walker very properly does not confine himself to technical teaching, but furnishes safe precepts as to the principles and motives, both moral and artistic, which should guide an art-student. It is only when Mr. Walker ventures upon metaphysical definitions and dogmas that his teaching seems to us open to criticism. We doubt, for instance, whether a student will be much the wiser for having "a correct taste" defined for him as "the faculty—whether the gift of nature or *the result of culture*—by which we *intuitively and instantly* select that which is true and beautiful in preference to that which is false and ugly;" or for being told that it is a "law of *Nature* that everything intended for service has a certain *size* and character defined for it according to the purpose for which it is intended." The italics are our own. It seems scarcely necessary to point out that taste which is the result of culture cannot be "intuitive," and that very few things, unless they be intended to hold a certain quantity or to fill a certain space, like a pint-pot or a drawer, can be said to have a certain size defined for them. But despite certain blemishes of vague theory and inexact thought which are scattered through the book and render the chapters on "Taste, Style, Variety," and kindred subjects comparatively valueless, this manual may be safely recommended, especially to young students, as one from which they will learn nothing but safe practice and wholesome doctrine. The chapters "On Light and Shade," "Suggestions for a Course of Study," "On Practice of Tree-Drawing," "On Criticism," and "On Perspective," are specially admirable.

THE NEW CATALOGUE OF THE BERLIN GALLERY.

Visitors to the Berlin Gallery were obliged for many years to do without a catalogue. The old catalogue by Dr. Waagen, being obsolete, was no longer in circulation, while various difficulties, which could only be removed gradually, stood in the way of the preparation and publication of a new one. The present directors of the Berlin Gallery, Dr. Julius Meyer, editor of the *Künstler-lexicon* and author of a biography of Correggio (which has been translated into English), and Dr. Wilhelm Bode, who has written some very important essays on Franz Hals and his school, are well known, even out of Germany, for their great merits as connoisseurs and art critics. It is under the names of these two *savants* that the new catalogue has been issued; and although we have, as the title-page indicates, only a "small edition" before us, and, according to the Preface, but a provisional one, this publication still deserves to be noticed by all those who are interested in scientific art-studies.

There is scarcely a more difficult task in art literature than the composition of such a catalogue, especially when the principles are adopted on which the authors of this Berlin catalogue have worked. We must first notice that the names of the artists, which until now were spelt arbitrarily, are here given as the masters signed themselves, or as is indicated in contemporary documents. For instance, we find "Berk-Heijde" instead of "Berckheyden," "Jacob van Ruisdael" instead of "Jacob Ruysdael." This principle must certainly be regarded as the only right one, and it is hardly necessary to recommend its general adoption. With reference to the biographies of the artists as here given, they leave nothing to be desired in point of accuracy, and no doubt special researches have been made with a view to rendering them as complete as possible. They are followed by a very complete description of the pictures, and by copies of the signatures; while statements and critical discussions are appended on the importance and artistic value of the pictures. We may fairly say that never yet has any catalogue of a picture-gallery been prepared more conscientiously, and at the same time more independently as regards critical problems.

The Berlin Gallery possesses eight pictures traditionally attributed to Adriaen Brouwer, but the observations which accompany the descriptions of these pictures in the catalogue show very clearly why all except one must be regarded as unauthentic. Again, necessary information is never wanting in those cases where the same subject has been painted by the artist more than once. The publications of Messrs. Crowe and Cavalcaselle have of course been turned to account for critical as well as biographical purposes. On the whole, the authors of this catalogue display almost unequalled knowledge. Their studies extend to nearly all the public and private collections of Europe, and we very often find interesting statements referring to pictures in England and other foreign galleries. The following critical notices will prove the great accuracy and conscientiousness which the editors display. With reference to Peruzzi's picture *Charitas* (No. 109) they observe (p. 228):—

"Of late it has been doubted by renowned authorities (Crowe and Cavalcaselle) whether it is a work of Peruzzi; and by them it is supposed to be by Girolamo del Pacchia, but by others (especially by Morelli) it is maintained, and no doubt with good reason, to be really by Peruzzi, and belonging to that period of the master when he was most under the influence of Sodoma. The latter is especially unmistakeable in the female head, which, moreover, strongly recalls another of Peruzzi's works of 1517—viz., *St. Catherine of Alexandria*—a fresco over the altar in the Ponzetti Chapel at the church of Sta. Maria della Pace, at Rome (Morelli)."

With regard to the picture *Ruth and Boaz in a Landscape* (No. 806), traditionally attributed to Rembrandt, we find the remark:—

"Until now (and lately also by Vosmaer) ascribed to Rembrandt; the scorched colouring and careless drawing, however, seem rather to betray the manner and treatment of Aart de Gelder (born at Dort, 1645, died there in 1727, last scholar of Rembrandt, worked at Dort), to whom may probably also be assigned the well-known *Rembrandt's Mill* in the Dresden Gallery."

Drs. Meyer and Bode certainly deserve our sincere acknowledgments for this important contribution to art history, and I think that their principle ought to be adopted in the composition and correction of many other catalogues intended for the instruction of the public. The claims of art criticism have long since been recognised; but until now the doors of the galleries have only in exceptional cases been opened to it. Of what avail is it, we may well ask, that results which have been attained by thorough and profound research should only be discoverable in books accessible but to few, while the very handbook which one consults when standing before the picture is absolutely silent concerning them? It would be presumptuous to declare that the results of art criticism are always infallible; but certainly no one will deny that their claims to trustworthiness and credibility are far better founded than the assertions of interested persons, whether made centuries ago or at the present day.

J. Paul Richter.

MRS. CAMERON.

Julia Margaret Cameron, as she loved to subscribe herself in fine bold characters, was in many respects a remarkable woman. A few may still remember her as one of the three Miss Pattles, whose varied gifts won for them in Calcutta society the names of "Wit, Beauty, and Fashion." There she met and married Mr. Charles Hay Cameron, then legal member of Council, who still survives as the last of Bentham's personal disciples. But to most she will be better known as the hospitable occupant of a sea-side house at Freshwater, in the Isle of Wight, whither visitors were attracted by her own talents no less than by the reputation of her venerable husband. During this period of her life she first won publicity about fifteen years ago, by her bold innovations in the art of photography. It was not only by the intrinsic merit of her pictures, but also by the interest associated with their subjects, that she succeeded in at once taking both the cultivated and the popular tastes. The heads of her neighbours, the Poet Laureate and Sir Henry Taylor, were among the first of her successes. After these came portraits of Browning, Carlyle, Darwin, Sir W. Herschel, and many other distinguished men, whose intellectual features lent themselves readily to her peculiar process of photography. Having established her reputation in portraiture, she followed it up with imaginative representations either of individual personages in history and literature, or of easily recognised scenes. Colnaghi's gallery was the regular place of exhibition for her pictures season after season, though they also became familiar in many a shop window of the London streets. In our opinion, among the most effective of all was a fancifully-draped head of a young lady, a relation of her own, to which she gave the appropriate title of *Beatrice Cenci*. It must be admitted that her illustrations to the cabinet edition of Tennyson, published by Henry S. King and Co. in 1875, do not rank among her happiest works.

She did not claim for herself any original discovery in photographic processes. We believe that her only secret was to place her sitter far out of focus, and to subject the plate to an unusually long exposure. With characteristic energy she worked at all the disagreeable details of chemical manipulation with her own hands, and gradually perfected herself with infinite assiduity. In looking at a series of her pictures it is instructive to observe how her improvement in artistic design kept pace with advance in technical skill. Her first efforts were on a small scale, scarcely larger than the cabinet size now in vogue; and they aimed at little more than faithful portraiture after the style common to all amateurs. Many of them also have sadly altered in colour at the present day. Her latest photographs, such as that of *Beatrice Cenci*, were almost as large as life. Expression of feature and arrangement of drapery were studied with as much care as by a professional painter in oils. The process of printing was performed with such thorough knowledge and watchfulness that, though these, too, were taken many years ago, no spots and no indications of fading are visible.

When Mrs. Cameron, in company with her husband, resolved to follow her dearly-loved sons to Ceylon, her occupation of photography was abandoned. But soon she sent for her cameras and chemicals, and again set to work with enthusiasm under a less clouded sky. Her death, we believe, happened suddenly, after but a brief illness. She is regretted by an exceptionally large circle of friends, to whom she was endeared by a rare warmth of heart, expansiveness of sympathy, and old-fashioned directness of expression. Few of them but possess some memorial of her in the products of her art, which she was wont to distribute with lavish generosity.

Jas. S. Cotton.

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ART SALES.

ALMOST the first considerable picture-sale of the season was that which took place at Messrs. Christie's last Saturday; and that, though large and popular, was not really, in the quality of the works exhibited, of the first importance. The collection was formed by Mr. J. S. Virtue, who until the sale had continued the possessor of it. The works were chiefly those of living artists or of artists who were living not more than twenty years ago, and very many of the pictures had become known to the public through the popular line-engravings of the *Art Journal*. There were forty-seven water-colour drawings, in which it is only necessary to note *The Convalescent*, by Birket Foster, which fetched 94*l.* 10*s.*, and *The Inquisition*, by J. D. Linton, 74*l.* 11*s.* Among the oil-pictures a large and important example of Mr. Edward Armitage, R.A.—*Samson in Captivity*, a picture exhibited at the Royal Academy as long ago as 1851—realised 141*l.* 15*s.*; the *Drowned Lovers*, by Sam Bough, the Scotch artist we have lately had to lament, fetched but 73*l.* 10*s.*; Mr. Boughton's *March of Miles Standish*—quite a popular and well-known picture—sold for 85*l.*; *Simpletons*, by Mr. Fildes, a replica of the exhibited picture, realised 168*l.*; *Imogen in the Cave*, by T. Graham—a rising figure-painter—46*l.*; *Leaving Home*, by Frank Holl, A.R.A., 148*l.* Mr. B. W. Leader's landscapes fetched very good prices: *Tintern by Moonlight*, a picture of the year 1873, going for 164*l.* 15*s.*; and *An Island on the Llugwy, North Wales*, reaching the sum of 281*l.* Mr. P. R. Morris, A.R.A., was represented by *Drift-Wreck from the Armada*, which sold for 90*l.* 6*s.* Mr. Orchardson's *Forest Shrine*—a single figure of a peasant woman with her baby before a wayside altar — was knocked down at 115*l.*; while *Talbot and the Countess of Auvergne* from *Henry VI.*, by the same artist, realised 278*l.* *How the Egyptians enjoyed themselves Three Thousand Years ago*—an early work of Mr. Alma Tadema, dated 1863—sold for 388*l.*; *A King's Daughter*, by the late E. M. Ward, 70*l.* 15*s.* The total sum realised by the sale of Mr. Virtue's art possessions, which included a little modern sculpture, was 9,788*l.*

LORD LONSDALE'S furniture and pictures have drawn crowded rooms at Christie's during the present week. The sale of the pictures occurs today. They are not numerous, but they include a few works of peculiar interest, chiefly important drawings by De Wint, executed on a scale on which that artist seldom worked.

ON February 22, 24, and 25, Messrs. Sotheby, Wilkinson and Hodge sold some collections of coins and medals, the most remarkable lot being a specimen of the exceedingly rare and valuable Angel of Edward VI., weighing 77 grs., which fetched 45*l.* Among the other coins disposed of were:—Edward VI., Half-sovereign, 1*l.* 1*s.*; Elizabeth, Angel, 1*l.* 6*s.*; James I., Sovereign, 1*l.* 15*s.*; a Rider Piece of James VI.'s coinage, 2*l.* 6*s.*; Commonwealth, XX Piece, 1651, 2*l.* 14*s.*; Five-guinea Pieces of Charles II. and William III., 6*l.* 10*s.* and 7*l.* 5*s.* respectively; Anne, Medal, O., 4*l.*; Edward VI., Sovereign, fine, 8*l.*; Charles I., Gilt Oval Medalet, by Rawlins, 2*l.*; Henry VII., Shilling, 13*l.*; James II., Proof of Gun-money Crown, 1690, 4*l.* 7*s.*; George III., Proof of Three-Shilling Bank Token, 5*l.* 5*s.*; Charles I., Exurgat-Crown of 1642, 3*l.* 5*s.*; Ditto, Half-crown, 1*l.* 1*s.*; Edward VI., Bristol Rose Noble and Half-noble, 5*l.* 5*s.*; Edward VI., Half-sovereign, 4*l.* 4*s.*; Charles I., Oxford Mint Exurgat-Sovereign, 1643, 5*l.*; George IV., Double Sovereign by Pistrucci and Merlin, 1823, 3*l.*; Edward VI., Crown, 1*l.* 15*s.*; Elizabeth, Crowns, 3*l.* 5*s.* and 2*l.* 2*s.*; Cromwell, Crowns, 2*l.* 10*s.* and 3*l.* 5*s.*; Edward VI., Half-crown, 2*l.* 17*s.*; Elizabeth, Half-crowns, 3*l.* and 3*l.* 5*s.*; Edward IV., Rose Noble, 2*l.* 16*s.*; Quadruples of John V. of Portugal, 1730 and 1732, 3*l.* 10*s.* each; William III., Five-guinea Piece, 5*l.* 15*s.*; 300 Tradesmen's Tokens, 9*l.* 12*s.* 6*d.*; Gilt Medallion of Alphonsus of Aragon, 2*l.* 17*s.*; Edward VI., Penny, first coinage of base standard, 5*l.* 10*s.*; Charles I., Oxford Ten-shilling Piece, 2*l.* 12*s.*; a tetradrachm of Seleucus I. of Syria, 2*l.* 3*s.*; William III., Two Mohurs Piece, 3*l.* 3*s.*; George IV., Proof Double Sovereign of 1826, 4*l.* 16*s.*; &c.

NOTES ON ART AND ARCHAEOLOGY.

WE have received from the publishers, Messrs. Colnaghi and Co., of Pall Mall East, an impression of the engraving they have very recently published from Mr. George Richmond's portrait of Lord Granville. The plate is engraved by Mr. T. L. Atkinson, and the appearance and expression of the head and face are of great comeliness and smoothness. Neither the artist nor the engraver has erred on the side of a too resolute fidelity, yet we are far from saying that the portrait does not resemble Lord Granville in those happy moments upon which the fashionable artist is somewhat wont to concentrate his attention. The engraver's work is delicate.

THE Paravey collection, consisting chiefly of Greek vases and terra-cottas, was sold in Paris last week, and, contrary to expectation, realised high prices.

THE new number of the *Archäologische Zeitung* contains an engraving of the celebrated bronze head from the Castellani Collection in the British Museum, with an article by Engelmann, which among other things defends the original attribution of this head to Aphrodite. It is not, however, correct to call this the first publication of that work of art; since it has been published twice—first, in the collection of photographs of the Castellani Collection, edited by Mr. Newton; and, secondly, as an engraving in the article "Archaeology" in the new (ninth) edition of the *Encyclopaedia Britannica*. This number of the *Zeitung* also continues the exceedingly interesting reports of progress at Olympia.

THERE is a bronze Etruscan mirror in the Louvre on which occurs the word *Huins*. Obviously it would read *Huns*, if it were not for the *i*, which, however, may be no better than an *iota subscript*. According to the Rev. Isaac Taylor (*Etruscan Researches*, p. 368), this Etruscan word is really the equivalent of our familiar Huns, and thus admirably suits his general theory. But the Etruscan who wrote it—so runs the explanation of the mirror—applied it to Greeks, and in his mind the Greeks must have been Huns. It was disrespectful of him, to say the least of it, if the explanation be correct. The scene on the mirror has been thought to represent the Trojan horse, though the name Pegasus is distinctly written beside him. In other cases the Trojan horse is figured with a trap-door in his side for the Greeks to get in and out by. But here the trap-door is behind him a little way, so that it can neither be an entrance in nor, as some say, "an entrance out." On it occurs the word *Huins*. Suppose, however, the scene to really represent, as it professes to do, Pegasus, the horse is caught, and is fastened by one of his forelegs. It was not quite in this way that Bellerophon captured him; but if such a variation on the legend be allowed, then what has been called the trap-door behind him resolves itself into a fountain, from which, indeed, it is no stretch of imagination to see water flowing. For this purpose *Huins* would be the Etruscan word for *fons* without any greater strain than is common in Etruscan.

MESSRS. J. HOGARTH AND SONS have published two of the series of etchings by the brothers Messrs. Slocombe which we noticed last week. *The Last Load of Hay*, a pleasant study of moonlight flooding a deep country lane, exemplifies the art of Mr. C. P. Slocombe, while Mr. F. Slocombe contributes *Fishing Boats, Hastings*.

FRANZ LENBACH, the famous Munich portrait-painter, has been commissioned by the German Emperor to paint Prince Bismarck's portrait for the Berlin National Gallery.

AN art loan exhibition is to be opened this month in Baltimore at the Peabody Institute.

PAUL POTTER'S picture, *Le Coup de Vent*, recently etched by M. Léon Gaucherel in *L'Art*, was sold last week in Paris for 33,000 fr.

A SHORT but appreciative study of Bonington is contributed to the number of *L'Art* for Feb. 23 by M. Saint-Raymond, who makes a special point of the influence that the shores of Normandy near Saint-Jouin had upon the painter's art. Bonington made a little excursion in Normandy in 1821, soon after his studies in Paris were finished. It was here that he first began to practise oil-painting, and one can well believe that that pleasant country, which then revealed itself to him in the early days of autumn "baigné d'une lumière blonde et discrètement diffuse," long possessed a charm for him which we see reflected in his paintings. An excellent etching of one of these by Léon Gaucherel is given in illustration. It represents nothing but an old windmill at Saint-Jouin, with very little accessory in the way of landscape, but one almost feels the pure soft air and the subdued light in which the scene is set. Besides his rendering of this work by Bonington, Léon Gaucherel gives us also the studies for several of his own water-colour paintings of the country round Saint-Jouin; and a careful etching by Emile Vernier, called *Un Bateau de Transport*, likewise adds to the value of this number.

THE subject for the Prix de Sèvres this year is a vase commemorative of the transit of Venus across the sun in 1874. Designs are to be sent in before May 31. The vase when completed is to be placed in the Mazarine Gallery of the Bibliothèque Nationale.

THE death is announced of M. Eugène Faure, a French painter who has won for himself distinction at several Salons, and a medal at the Universal Exhibition for his pictures *La Source* and *The Portrait of a Lady*.

IT is with sincere regret that we hear that M. Reiset has resigned his office of Director of National Museums in France. His resignation, it is said, is due to ill health, and not to the political changes that have of late taken place; but it is difficult not to believe that these changes have had something to do with it. M. Reiset is a man whose critical judgment and great learning have made his opinion of weight in matters of art all over Europe, and as Director of the Louvre his services for a long time past have been of the utmost value to the art interests of France. His excellent critiques on the pictures in our National Gallery which appeared last year in the *Gazette des Beaux-Arts* have several times been mentioned in these pages. It is strange that they have not yet been translated into English and published in a separate form, for they are worthy of being more widely known in this country than they are likely to be if suffered to lie hidden in the pages of a French journal. Another work of M. Reiset's later time is his learned catalogue of all the drawings in the Louvre, which before this was accomplished were in a state of apparently inextricable confusion. The cause of art in France has, in truth, had a loss in M. Reiset which it will not be easy to supply; for his invariable courtesy as well as his great ability rendered him peculiarly well fitted for the post he occupied.

THE new Sèvres Museum seems to be doing its utmost to afford valuable instruction to those interested in studying the history and the progress of ceramic art. During the last few months a methodical classification of all the examples exhibited has been accomplished, and each one is classed according to its historical and geographical position as well as with regard to its technical

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worth. For this purpose labels are attached to all the pieces, giving the date and place of manufacture and the marks on various pieces; so that a wide knowledge can often be gained of a subject merely from studying these labels, four thousand of which have lately been affixed. It is to be wished that South Kensington would be equally instructive in the way of ceramic labels.

In the *Zeitschrift für bildende Kunst* Herr Adolf Michaelis finishes his long history of the Dilettanti Society with an account of its various publications, especially of that vast and costly work, *The Antiquities of Ionia*, the result of the researches and studies of the architect Nicholas Revett and the young artist William Pars. A marble figure of a Bacchante in the Berlin Museum is criticised by Otto Benndorf, and compared with figures of the same kind in other museums. Unfortunately, this beautiful figure, of which an etching is given in illustration, is without a head, but Dr. Benndorf decides authoritatively on its Greek origin. If sculptured in Rome, it was, he considers, by a Greek hand. In the other articles of the number Carl Brun finishes his careful analysis of Luini's *Passion* in Santa Maria degli Angeli at Lugano; and A. Fischer gives a pleasant account of the little town of Monte San Savino, the birthplace of the celebrated sculptor Andrea Contucci, better known as Sansovino.

A number of studies of single figures by Mr. George H. Boughton are given as illustrations in M. Charles Tardieu's last article in *L'Art* on our English School of Painting, and its performances at the Royal Academy and Grosvenor Gallery Exhibitions of last year. M. Tardieu is on the whole very complimentary to our English painters, though he considers that England is superior only in portrait, landscape, and *genre*, and that her painters cannot mount to the heights of epic poetry, classical mythology, romantic legend, or even to the serener level of history, notwithstanding the brave attempts of Sir John Gilbert. Great praise is accorded to Mr. Orchardson, whose merits, the writer thinks, were not sufficiently recognised by the jury of the Universal Exhibition, since he only received a third-class medal in 1878, whereas a second medal had been awarded him in 1867.

M. Isaia Ghiron has recently published a catalogue of the Arabic coins of the Milan Cabinet, with three photographic plates. It contains descriptions of rather more than two hundred coins, chiefly of the Sámánís and the Kháns of Kipchak. The book is produced as an *édition de luxe*, but the collection was hardly worth so costly a setting, for there is no coin in it of any special interest or novelty. A bare list with references to standard works would have sufficed. The plates have the defect of being obscure even to illegibility. An example of the poverty of the collection may be seen in the fact that only one coin of the Fátímí Khalifs of Egypt is described. The compiler deserves credit for abstaining from the temptation to write long notes; but he is less wise in prefixing so lengthy a Preface, and it was unnecessary to append translations to the inscriptions of the coins.

MUSIC.

M. Bourgault-Ducoudray, whose *Symphonie Religieuse* was performed by Mr. Henry Leslie's choir on Thursday week, is an exemplar of French musical art in its severer aspect. Happily removed from the necessity of writing down to the level of public taste, he has followed the bent of his own inclinations by seeking to popularise the works of Handel and Bach among his compatriots—a disinterested task, and it may be added, almost a hopeless one, in the present condition of musical feeling in France. M. Bourgault-Ducoudray has further testified to the sincerity of his convictions by eschewing the road to popularity which lies through the theatre: his published works being merely a *Stabat Mater*, a few sacred cantatas, a collection of Greek melodies, and lastly, the *Symphonie Religieuse* referred to above. This composition is to all intents and purposes a motett for voices unaccompanied. It is in five movements, which are named respectively "Gratulatio," "Passio," "Vivus resurgit Christus," "Desiderium Coeli," and "Gloria." The music is essentially ecclesiastical in style, but the constant and abrupt transitions of key and the absence of any defined rhythm detract from the effect, and we are conscious of a perpetual striving after some ideal which seems to elude the grasp of the composer. The fourth movement, which consists of a soprano solo with vocal accompaniment *à bouche fermée*, has been spoken of in terms of displeasure, but M. Ducoudray has in this instance merely conformed to a general practice among French musicians of the present day. The trick of singing *à bouche fermée* is adopted alike in sacred and secular works, silly and objectionable as it may appear to us. The vigorous chorus, "Vivus resurgit Christus," with its elaborate counterpoint and enharmonic modulations, is certainly well adapted to the purpose it fulfilled as the test piece at the Paris competition of choirs; but the significance of Mr. Leslie's triumph on that occasion is diminished when it is remembered that but one body—the Amand-Chevé choir—was found to oppose the English force. In the excellence of its choirs of mixed voices this country doubtless occupies a pre-eminent position, but it is questionable whether we could safely contend against some of the French or Belgian Orphéonist Societies of male voices. The remainder of the concert of Thursday week need not detain us, save that a word of encouragement may be given to Miss Gertrude Bradwyn, a contralto of promise.

At Her Majesty's Theatre repetitions of *Rienzi* and *Carmen* have proved the rule; but *Les Huguenots* was performed for the second time on Thursday week, with more gratifying results than on the previous occasion. Especially was the improvement noticeable in the chorus, which now seemed sufficiently familiar with its arduous duties. A finer body of voices than that which Mr. Carl Rosa has gathered together we have never heard on the operatic stage.

Herr Xaver Scharwenka last Saturday made his first appearance at the Crystal Palace Concerts in the double capacity of composer and pianist. The work which he brought forward—his own concerto in B flat minor—had been once previously heard at Sydenham, having been played last season by Mr. Dannreuther. The favourable opinion expressed of it in these columns on that occasion was certainly not diminished upon a second hearing. Herr Scharwenka has something of his own to say, and he knows how to say it. The concerto is full of beautiful thoughts, and is singularly free from reminiscences. Following the example of Beethoven and Schumann, the composer has sought rather to amalgamate the piano with the orchestra than to write a mere show-piece for the display of his own dexterity. It must not, however, be inferred that the work affords no opportunity for the soloist. It is very brilliant, and of great difficulty; but the difficulties lie in the nature of the ideas, and in their form of expression, and are in all cases legitimate, and not mere *tours de force*. The performance of the solo part of the concerto by Herr Scharwenka was magnificent. His playing is in the best sense of the term artistic. His touch is exquisitely clear, and he has the power of producing the maximum of tone with the minimum of exertion; his quiet and unostentatious manner is in refreshing contrast to that of many pianists of the present day, and, while without a particle of exaggeration, it is full of warmth and genuine feeling. In a selection of smaller solos played later in the afternoon, the pianist displayed the same admirable qualities already shown in the concerto. His success was unmistakeable; and there can be no doubt that in Herr Scharwenka we may recognise a pianist of the very first rank. The remainder of Saturday's programme contained only well-known pieces; and no remark is needed upon such works as Cherubini's overture to *Faniska*, Mendelssohn's "Hear ye, Israel," and the *Hymn of Praise*.

The programme of the Popular Concert on Monday evening contained a novelty, albeit not a very important one. This was a trio in E flat by Haydn, one of thirty-one such works left by the old master, very few of which survive. The present example is genial and pleasing enough, but, being placed after more elaborate works, it failed to create any marked effect. Mozart's favourite quintett in G minor commenced the concert, and Schubert's fantasia in C (Op. 159) for pianoforte and violin, a curiously constructed but charming work, opened the second part. This fantasia is styled "Sonate für Clavier und Violine" in Kreissle von Hellborn's catalogue, but its more appropriate title "Phantasie" is given in "Nottebohm's *Thematisches Verzeichniss*, and it was thus published by Diabelli, of Vienna, in 1850. Miss Agnes Zimmermann, the pianist at this concert, played Schumann's *Etudes Symphoniques* (Op. 13) artistically if somewhat coldly. Herr Henschel created a *furore* in airs from Handel's *Agrippina* and *Almira*, and again in Beethoven's "Busslied."

M. Paul Bernard, one of the best French musical critics, who was for many years on the staff of the *Revue et Gazette Musicale*, died at Paris on the 24th ult., at the age of fifty-one.

Under the title of *The Thistle* Mr. Colin Brown, the Euing Lecturer on Music at Anderson's College, Glasgow, is publishing a collection of Scotch national melodies, the first two parts of which lie before us. The commencement of an interesting "Introduction to Scotch Music" is given in Part I. Mr. Brown maintains, and gives good reasons in support of his view, that the characteristics of the melodies of his country have been much misunderstood; and he shows that in their original forms they are constructed on all the ancient modes of the scale. The two parts of the collection now under notice contain fourteen airs, to eleven of which words are given. The genuine form of the melodies is preserved, so far as it can be ascertained; and an accompaniment for the piano by Mr. James Merrylees is added, which, while appropriate to the character of the music, is occasionally not free from reproach in the matter of harmonic purity.

Dr. Bennett's *Songs for Sailors* have been set to music by Mr. J. L. Hatton, and a collection of forty has been sent to us by the publishers, Messrs. Novello, Ewer and Co. The music is in Mr. Hatton's fluent and pleasing, if not very original, manner. It is not surprising that a musician of his acquirements should have been most successful in setting those verses which were the worthiest of his abilities.

NEW PUBLICATIONS.

Allen (Grant), The Colour Sense, 8vo ..... (Trübner) 10/6
Anson (W. R.), Principles of the English Law of Contracts, cr 8vo ..... (Macmillan) 9/0
Arnold (M.), Mixed Essays, cr 8vo .. (Smith, Elder & Co.) 9/0
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SATURDAY, MARCH 15, 1879.
No. 358, *New Series.*

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LITERATURE.

Le Secret du Roi: correspondance secrète de Louis XV. avec ses agents diplomatiques (1752–1774). Par le duc de Broglie. (Paris: Calmann Lévy.)

The King's Secret. By the Duc de Broglie. Being the Secret Correspondence of Louis XV. with his Diplomatic Agents, from 1752 to 1774. (Cassell, Petter & Galpin.)

Some people have been astonished at the romantic title which M. de Broglie has given to a purely historical work. They had not yet read the book in question; otherwise they would have recognised that this title has the twofold advantage of faithfully indicating the kind of interest to be looked for in the work, and of reproducing the very name by which contemporaries designated the secret correspondence. The subject dealt with by the Duc de Broglie is not entirely novel to those who recall a publication of M. Boutaric's * in 1866. This publication obtained more than a mere antiquarian success; some writers took occasion from it to attempt a rehabilitation of Louis XV., to magnify his personal aims and policy, and to throw on his Ministers the exclusive responsibility for the disasters and disgraces of his reign. Whatever may be thought as to the legitimacy of this reaction against current opinion, M. Boutaric's volume only gave us the least interesting portion of the secret correspondence, the king's orders and replies, while it is only from the correspondence of his agents that a just idea can be formed of the organisation, duration, and importance of the secret diplomacy. M. de Broglie found a portion of these documents in his family archives, for one of his ancestors, the Comte de Broglie, was the soul of the secret diplomacy; the others he has discovered in the Archives of Foreign Affairs, at the War Office, in the D'Aiguillon papers, of which the Marquis de Chabrillan is now the fortunate possessor. Thanks to these extensive researches, M. de Broglie has been enabled to speak the last word on a subject which had remained mysterious even after M. Boutaric's publication. If his friends regret the leisure which the course of politics has placed at his disposal, all his readers will congratulate themselves on the use which he has made of that leisure to the advantage of history and letters.

The affairs of Poland were the origin and never ceased to be the chief object of the secret diplomacy. But, the Polish Question being intimately connected with the general system of French policy, this diplomacy was not conducted exclusively, as might be supposed, between its chiefs at Paris and its agents in Poland, but included correspondents in other countries, especially at the minor Courts of Europe. It was purely as a means of serving a system of general policy that it was regarded by him whose life was so closely associated with this diplomacy that it would be impossible to describe the one without writing a biography of the other. When in 1752 the Comte de Broglie, then in the full ardour of youth and ambition, was called upon to further the private views of the king with regard to Poland, it was as Ambassador at the Court of Augustus III., and with a secret mission to aggrandise French influence in Poland, and to pave the way for the candidature of the Prince de Conti. But the interests of the latter were very speedily sacrificed to a plan, at once more comprehensive and more practical, which consisted in strengthening the House of Saxony in Poland, and in diverting the Electorate from the English alliance in order to attach it to the cause of France. In the scheme devised by the Comte de Broglie, Prussia had a part to play: she was to keep England in check on the Continent and to deprive her of Hanover. Unfortunately, the Treaty of Neutrality, signed on January 18, 1756, between Frederick II. and Great Britain, speedily baffled the calculations of the Count, and at the same time overturned the whole system of European policy. The unforeseen invasion of Saxony by Frederick set the seal to the reconciliation between the Electoral House and the ambassador. The latter induced the feeble king not to abandon his States, and to concentrate his troops in a strong position, so as to stop the progress of the enemy, and to save Austria from a sudden aggression very like that of which, under almost identical circumstances, she was to be the victim a century later, in 1866. Some time later the Count, passing through Vienna on his return to his post, found the Court and people in the utmost consternation at the defeat of Prague and the siege of that city. He knew the ground on which the fate of the Austrian monarchy was to be decided from having served there under his father's command; he gave fresh courage to the dispirited, offered useful advice, and shared in the honour of the battle of Kolin, which saved Prague and Austria. We are a long way here, as may be seen, from the secret correspondence, and the following chapter ("Secret Diplomacy in the Army") does not go far toward recalling us thereto; for, though the Comte de Broglie from the heart of Germany, whither he accompanied his brother as chief of the staff, never ceased to superintend it, its interest grows singularly dim beside that of the battles of Bergen and Minden. The correspondence did not cease even during the exile of the two brothers, but it was not again the chief business, the most serious anxiety, of the Count until it became a means of extortion in the hands of the Chevalier d'Eon, and until the arrest of Dumouriez and Fabvier all but threw it into those of the Duc d'Aiguillon. These two episodes are the most entertaining in a book which is entertaining from one end to the other. Louis XV. never thought seriously of giving a king to Poland, or even of strengthening the French party there; on the contrary, the idea of preparing a descent upon England, against the day on which war should break out afresh, had struck such firm root in his mind that he had taken into consideration the means of carrying it into effect. How was a notorious intriguer like D'Eon taken into partnership in an enterprise of such consequence? It was the Comte de Broglie who was guilty of the imprudence of selecting him. For several years the dignity of the King of France, the peace of two great States, were at the discretion of an adventurer, who was a singular mixture of folly and rascality, partly the dupe of his own inventions, but skilful enough to interest the middle and lower classes of London in his fate, and to obtain from a jury a true bill against the French ambassador for an alleged attempt to assassinate him. This affair, grave yet ridiculous as it was, had an exclusively comic ending. D'Eon was brought face to face with another adventurer, Caron de Beaumarchais, who for once found his master, for the document which he drew up to attest the transfer of papers and the engagements he had entered into with D'Eon show that he regarded the latter in a serious light.

Two other very curious personages are those whose arrest compromised the Comte de Broglie and made him appear an unauthorised intriguer. One, Fabvier, a clerk in the Foreign Office, a man of disorderly life, but possessing a thorough acquaintance with the state of the Powers of Europe, and a decided partisan of the old alliances of France; the other, who was to render the name of Dumouriez illustrious, and who meanwhile was practising diplomacy as an amateur, and without giving himself the least concern as to fidelity to his instructions; unequally treated by fortune, but both belonging equally to that class of restless and distinguished men to whom the Revolution was to assign such an important part. By a natural attraction these two personages, charged with wholly distinct missions, formed a combination, and conceived the bold project of effecting a change in their country's system of alliances. The execution of this plan was cut short almost before it had well begun, and consigned its authors to the Bastille. D'Aiguillon, who saw an opportunity of destroying all his enemies at a single blow, nominated a commission of enquiry; but the king took care that Sartines, lieutenant of police, who had been apprised of the secret, should be a member of this Commission, and he succeeded in restricting the investigation to the three prisoners directly concerned. The reader must be referred to the book itself for the details of this *imbroglio*, which in the long run only injured the Count, as it involved him in a vague suspicion of having abused the king's confidence by exceeding his instructions. His efforts to justify himself only brought upon him a fresh sentence of exile, and he was only able to obtain his rehabilitation from Louis XV.'s successor.

* *Correspondance secrète inédite de Louis XV. sur la politique étrangère avec le comte de Broglie, Tercier, etc.* (Paris: Plon.)

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The new king went no further. He thought, no doubt, that the secret mission fulfilled by the Count for the late king had rather compromised than served the interests of the monarchy, or perhaps the queen, prejudiced against the prime mover in the secret diplomacy, deprived him of the reward which seemed only due to services equally prolonged and disagreeable. It is time to ask why the Comte de Broglie never declined a mission which, without being of use to the country, injured his own personal interests. He certainly had no difficulty in recognising that the king was merely seeking an amusement in all this mysterious diplomacy, rather than the means of preparing the ground for a policy more intelligent and more spirited than that of his Ministry. But he no doubt cherished to the end the illusion that Louis XV. would one day reward in him the devoted and discreet confidant of his secret thoughts, and would summon him to take the official management of foreign affairs. But the king would by no means deprive the secret correspondence of him who was its very soul, who gave it by the boldness of his views its chief attraction in his eyes. Little did the monarch care that a man of talent with a future before him was wasting his strength in a barren intrigue, and that he was excluded by ministerial hostility from posts in which he might have done good service to the country. Circumstances had marked him out to play the first part in the comedy with which the monarch was fain to amuse himself, and the sovereign had no notion of replacing him by a substitute. He did not even think that there was due from him to the Count a word of encouragement and hope. The author has not concealed, he could not conceal, the odious selfishness of the prince; but he has not always been so explicit as he might be on the subject of his intelligence. "A childish king," he says in one place of Louis XV. Certainly this is plain enough, and we believe that the phrase is no more than strictly just. But why has not M. de Broglie stuck to it? Why does he sometimes speak of the enlightenment, the sagacity of the king, opposing these qualities to his weakness and immorality? The notes quoted by the author would suffice to attest the confusion that reigned in the royal mind, and to show that Louis XV.'s intellect was as feeble as his character. I think we may perceive here and elsewhere that the author, compelled to pass a severe judgment on a *régime* which cost France her colonial empire and her influence in Europe, has sought to do so with all the reticence and reserve compatible in a certain degree with historical truth, because, after all, this *régime* has the merit in his eyes of not being a democracy. Yet another reason, easy to be guessed, has prevented his remarking how undignified was the complaisance of the Comte de Broglie in lending himself to the royal caprice; the *bourgeois* morality of our time would scarcely be as indulgent. If the Count sincerely believed himself bound by his duty as a subject to play the ridiculous and unworthy part assigned him by the king, it must be admitted that this heroism of servility was scarcely fitted to form characters or to impose fixed limits on the arbitrary power of the sovereign. It is doubtless in obedience to the same feeling of respect, we may almost say of filial piety, toward the *ancien régime* that M. de Broglie relates without comment the means employed to prevent the discovery of the "king's secret," after the arrest of the Count's secretary, and D'Eon's courier. The lieutenant of police tampering with seals, carrying off and altering papers which were before the courts of justice, a Governor of the Bastille violating judicial secrecy, and all this in complicity with an ex-ambassador and a superior official of the Foreign Office—such is the edifying spectacle which M. de Broglie's narrative brings before our eyes. Of course the historian is not bound to stigmatise every crime or every abuse which he makes known. Yet the author who informs us that traditions of foreign policy are so wholly forgotten in our days that no instructions are given to ambassadors, and who points out, not without wit and reason, instances of the tender consideration shown by the humanitarian philosophy of the eighteenth century toward the abuses of force committed by its crowned favourites, almost owed us, I think, an appreciation of the facts which show us the course of justice suspended and exalted personages betraying their duties.

But we would not have our readers believe that M. de Broglie has often yielded to the suggestions of ill-humour, or that he has carried his indulgence for the policy and government of Louis XV. to the verge of blindness. When he says in his Preface that his book has no relation to those matters with which his name has been recently associated, he is almost entirely correct. If he has exaggerated the talents of the Comte de Broglie, if he has closed his eyes to the want of dignity, the taste for intrigue, which mar so many fine qualities in his hero's character—defects which are rendered the more striking by their contrast with the high-minded and resigned attitude of the Marshal—he has enabled his readers to understand perfectly the absolute nullity of our foreign policy during the last twenty years of the reign of Louis XV. His work is, accurately speaking, of greater interest than importance, as the existence of the secret diplomacy was known, and as that diplomacy had absolutely no influence on events. But the very imperfection of our knowledge only stimulated curiosity; henceforth that curiosity has abundant material for its complete satisfaction. M. de Broglie's high qualities—the subtlety and ingenuity of his mind, his style easy, bright, ever happy in the choice of terms, and reminding us less of a professional author than of an accomplished man of the world—were well employed in unravelling a complicated intrigue of personages and incidents. Finally, we must not forget that this intrigue is played out amid events of the utmost consequence, which has allowed the author to widen his sphere, and to make excursions into the general history of Europe which are always full of interest.

It only remains to add that the translation is of exceptional excellence. The English is thoroughly idiomatic, and gives little sign of its derivation from a French original. It would have been better, perhaps, not to talk of François I. and Henri III. At all events, the rule which leaves these names in their native forms should have given us August III. and Friedrich II. in the case of German sovereigns.

G. Fagniez.

The Divine Legation of Christ. By the Rev. T. W. Fowle, M.A., Author of "The Reconciliation of Religion and Science." (C. Kegan Paul & Co.)

This is emphatically a popular work, a work of *Aufklärung*, which speaks the thoughts of many minds in a terse and trenchant form. Few perhaps will agree with Mr. Fowle on every point; we are only just beginning the historical study of the Bible, and must expect to be often divided in opinion. Mr. Fowle, moreover, is a born iconoclast, and his impetuosity does not always allow him to give a fair consideration to the views of opponents; Robertson, of Brighton, would have had a better chance of success.

The "idols" of popular theology against which the author lifts up his hand are these two:—1. That the doctrine of "endless torments" was sanctioned by Jesus Christ; and 2. That a believer in "Evolution" cannot retain his faith in the essential traditional facts of Christianity. In opposition to the first he maintains that the "Divine Legation" (applying Warburton's phraseology) or (in J. S. Mill's language) the "Unique Commission" of Jesus Christ has its most striking proof in His careful abstinence from dogmatising on the "future world;" in contradiction to the second, that Christianity needs to be combined with Evolution to afford a sufficient explanation of the mysteries of life.

"To attempt that task now," he eloquently exclaims, "when the old order is changing but not departed . . . , when the spirit of the age is collecting itself for mighty enterprises in tendencies yet obscure and impulses not yet intelligible even to itself, would be an undertaking rash and impossible indeed. I may perhaps live to see it done, so swiftly do the ages move; but I am content to have lived long enough to know that, sooner or later, done it must and will be, according to the good pleasure of God" (pp. 271-2).

I must confess, however, that the passage which has pleased me best, and which, in the manner of Joubert, I should like to cut out and bind up with certain pages of other greater Apologists, is that which occupies the last four pages, beginning with the words:—"May it not then very probably occur to the average thinking man to ask himself why he should imperil his peace of mind in such a quarrel?" and, with a frankness worthy both of honour and imitation, accepting what many think the incoherent title of a Christian Evolutionist (comp. Eph. iv., 13).

As an historical student of the Bible, I often differ widely from Mr. Fowle. I do not see that either the Old Testament or the Messianic teaching of our Lord preserves such a profound silence respecting the "future world." Mr. Fowle, it is true, carefully limits his statement as to the Old Testament. It is of the monuments of the period from the time of Moses to the Captivity that he says, "a strict and unbroken silence is maintained concerning the

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future life." But this is surely not to the point. The most important part of the Old Testament is (it seems to me) of post-Captivity origin. The pre-Captivity writers were hampered in many ways by the social and political limitations of their time. The post-Captivity writers had not only the advantage of (as Kuenen says) fuller developments, or (as Delitzsch) fuller revelations, but that of assimilating those doctrines which were capable of being assimilated from other (not God-forsaken) nations. Is it reasonable to doubt that Jesus Christ interpreted the earlier parts of the Old Testament in the light of the later ones? Now, if it be true that the Captivity and post-Captivity writers "embraced within their mental scope those unknown regions called by us Heaven and Hell," can we doubt that Jesus Christ did so likewise? Mr. Fowle, then, seems to me to err in ignoring the post-Captivity writers. He errs, perhaps, in a still more fatal way by his conception of the Messianic Judgment. I grant him that earth is to be the scene of the Judgment, and earth the seat of the Messianic empire; but is it not, according to the Biblical tradition, a regenerated earth which is referred to, and is not this regenerate earth nearly tantamount to what the traditional orthodoxy means by heaven? And, further, granting that the language of Christ is more this-worldly (if we may coin the term) than that of popular theologians, is there not in the New Testament itself an unforced tendency towards the popular doctrine, which goes far to justify the latter (unless, indeed, we are prepared to snap the thread of Biblico-theological development)? Mr. Fowle loses no opportunity of disparaging the traditional orthodoxy by the epithets "savage" and "pagan." Applied in this unqualified way, these epithets seem to me as unfair as they must be to some readers offensive. I am far from accepting every statement of Mr. Fowle's with regard to the Old Testament (*e.g.*, I do not think the early Israelites were so incurious, nor do I admit Dr. Arnold's theory of prophecy); but, if he errs, he errs in good company. On the New Testament, in spite of many excellent remarks, I think him often somewhat misleading, partly for the reason already mentioned, partly from a modernism of feeling which spoils the purity of his exegesis. How strange is it, for instance, to read that Gehenna means "the darkness of unredeemed humanity;" and that "he who after he has killed has power to cast into Gehenna" is the διάβολος! But I do not presume to subject Mr. Fowle's burning words to a cold analysis. I heartily subscribe to his protest against the persistent misreading of the parables owing to the cross-lights of modern theology.

To sum up, the book challenges contradiction at almost every turn. However successful against an illiterate orthodoxy, it offers many weak points to a well-trained assailant, and its philosophical point of view will strike many who sympathise religiously with the author with a disagreeable surprise. But Mr. Fowle has shown elsewhere that he is perfectly capable of maintaining his boldly chosen position. T. K. Cheyne.

Wild Flowers. By Sarah Grant Franz. (Macmillan.)

We have heard of many odd reasons for publishing books, but rarely of an odder one than that which seems to have determined the appearance of these *Wild Flowers.* Thirty years ago, it seems, Mrs. Franz submitted them, or some of them, to Lord Macaulay, and received in return a very kindly but decidedly unfavourable criticism. The critic, indeed, with that amiable desire to sweeten the bitter draught which, under such circumstances, most people feel, informed his correspondent that "four-fifths of Chalmers' *Collection of British Poets* consisted of verses far inferior to hers," and this, though scarcely as high praise as it looks, has apparently decided Mrs. Franz, after thirty years' reflection, to publish the volume. She has appended thereto one of those appeals *ad misericordiam criticorum* which are not unfrequent with poets of a certain class who do not seem to consider what an exceedingly bad compliment they are paying to those whom they address. The request put into other words amounts to this:—"Be so kind as not to do your duty; don't say what you think, and I shall be very much obliged to you."

Truth compels the confession that we can find little that is favourable to say of *Wild Flowers.* The verse is of an inoffensive kind, and deals generally with amiable feelings and pleasant materials. But three samples from three different poems will give some idea of its stamp. The first is in a higher key than is usual with the author:—

"What is more touching than a noble mind?
What more disgusting than a heart that's base?
Who this vast difference would think to find
In those belonging to the selfsame race?"

The second is from an address to George Sand:—

"The darling little Marguerite
Upon a bank I spied;
Of thee so emblematical
Among my flowers I tied."

The third attracts us chiefly from its resemblance to the famous "Lines by a Person of Quality":—

"Tones of sweetest, softest measure
Woven into tuneful song,
Earth's delusive golden treasure,
Waking joy to joy's gay throng."

Having given specimens of Mrs. Franz at nearly her worst, let us now represent her at quite her best:—

"I'll bring to thee the thoughts that flow
From pure and grateful love,
I'll bring my heart's deep homage too,
If that my truth may prove.

I have no gold, no pearl, to bring,
Nor any kind of gem,
Nor e'en the flowers that deck the spring,
To thee, the queen of them.

But what nor gold nor pearl can buy
Nor power of earth control,
Save that which dwells within thine eye—
I'll bring thee, love, the soul."

Readers will now be fairly able to judge whether or no Macaulay did injustice to eighty in the hundred of the constituents of the late Mr. Chalmers.

To us, we must confess, the most interesting thing in the book is a literary puzzle contained in Lord Macaulay's letter. He speaks of "those great masters of the art [of poetry] of whom no age or country has produced many, of whom England cannot at this moment be said to possess one, of whom in all Christendom there are not six." Now, this was written in December 1850, just after Wordsworth's death. Can anybody enumerate the five foreign poets living in 1850 whom Macaulay was likely to think so far superior to all our then living English poets as to deserve the name of great masters, which he refused to the living occupants of the home Parnassus? We own that we cannot, for it must be remembered that to French verse, which was even then tolerably fertile in great names, Macaulay was never partial. Students of comparative poetry may amuse themselves in their spare moments by drawing up lists of competitors for the honour. George Saintsbury.

Invasions of India from Central Asia. (R. Bentley & Son.)

The author of this work has withheld his name, and it is well; for the only repute his production is likely to obtain is not desirable. The work has been called forth by the circumstances of the time, but it does not answer to its title. Two invasions of India and two only are described—the last and successful invasion of Baber from Afghanistan, and that of Nadir Shah from Persia. No notice is taken of Baber's abortive attempts. He who would look for any military information in this work, any account of the strength of the invading armies, their line of march or their strategy, will be signally disappointed. The account of Baber's invasion is made up of a succession of extracts and a poor summary of that conqueror's own Memoirs. For Nadir Shah's invasion the author has relied on Dow and the *Lettres édifiantes*, being either ignorant or heedless of the other works which describe the life and campaigns of that ruthless conqueror.

The greater part of the book consists of a romantic account of Noor Mahal, the long reign of Aurangzeb (in which there was no invasion), the rise of the British Power in India, and the English invasion of Kabul in 1839. Had these chapters been well and intelligently written, a reader might have given a passing grumble at having them set before him under a false name, and have dismissed them with some satisfaction. But they are not well written, and, indeed, the author shows but scanty qualifications for the work he has undertaken. It is manifest at a glance that he is no Oriental scholar, and that he has a very restricted knowledge of the European writers who have dealt with the subject he has in hand. He copies literally from his authorities, without any attempt to assimilate the spelling of the names, and without any observation on discordant statements. In the Preface we find "Mamood of Ghuzni;" in page 70 he is "Mahmoud of Ghusni," and it is said that this conqueror "made thirty inroads into the rich, level, unwarlike land of Hindustan" "by the Koorum valley." This last statement is probably owing to newspaper reading, for it would be difficult to find authority for it. Historians differ as

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to the number of Mahmoud's invasions: some make twelve, others seventeen, but here they are increased to thirty. A short account of them would be curious. The term "unwarlike" is one which Mahmoud's historians did not use, nor is it applicable to the fierce defenders of Somnath, or the men who fell in the many desperate battles with the invader. Again, in the Preface, Ahmad Shah Abdali, the Afghan invader of India, is mentioned as "Abdulla, a Turcoman;" in page 223 he is "the Afghan King of Kabul, Abdalla (the Douranee)." Had the writer only consulted such a well-known book as Elphinstone's he would have found that the invader did not bear the Arab name he has given him, though the name of his Afghan tribe was Abdali.

The most curious feature of this amazing book is the credulity displayed by the author, for it must be supposed that he has met with some foundation for his extraordinary statements, and has not simply imagined them all. Delhi is certainly an old city, but here we are told that "Delhi for three thousand years had been a great city: it was contemporaneous with Nineveh and Babylon." Of the Rajpoots it is said that their "ancestors can boast of an antiquity which was old when Greece and Rome existed. They gave civilisation to Egypt and Babylon." Of them also it is said, "The worship of the Rajpoot, like that of the Vedas, is sun-worship." Orientalists will be surprised to hear that "the poems of Chund, containing 100,000 stanzas, have been translated into English by Colonel Tod." Nizam ud din Aulia, the great Mohammedan saint, "was supposed to be the founder of the Thugs, possibly to have been connected with the Old Man of the Mountain, the head of the assassins." "All Europeans are Franks in the East or Feringhee (Varangians, from the Varangian guard at Constantinople, in the time of the Eastern Emperors)." Here the author has got hold of a fact, but does not know how to use it. Even in simple matters there is a want of accuracy: thus Baber's son Kamran is called "Baber's brother," and there are such valuable pieces of information as the statement that the "Saracenic cement is as hard as iron, and this is the reason of its stability." But it would be a waste of space and of the reader's time to enter further into this worthless book. The work has, however, one recommendation. It has a Preface which is sufficient to deter anyone moderately well informed from proceeding farther. JOHN DOWSON.

Wild Life in a Southern County. By the Author of "The Gamekeeper at Home." (Smith, Elder & Co.)

It was with some trepidation that we opened this volume. The author achieved a great success with his first book, and a second, especially in the same matter, is proverbially hazardous. But a glance was reassuring. It manifests the same sympathy with the woodland creatures, the same poetic appreciation of the lightest moods that sweep across the face of nature, the same power of interesting a reader in the commonest facts of country life. The possession of these faculties argues no ordinary genius. Day after day country dwellers walk among the woods and by hedgerow and stream without noticing that the manner of life and habits of their denizens indicate any special spheres of thought or interest for vacant minds. They are roused, indeed, should a foumart or a strange bird cross their path; but this, in the nature of things, happens seldom. All at once this unknown writer plucks from the wayside euphrasy and with it purges their sight. By nothing more uncommon than keen powers of observation and a pleasant style he suddenly changes the whole aspect of the country for his readers. Their rambles are henceforth instinct with novelty, so that a walk round the garden or a visit to the neighbouring coppice discloses a new world of interest to which they marvel that their eyes were so long sealed. Surely this transfiguring magical power, possessed by so few yet eagerly welcomed by so many, this revelation of beauty and wonder in common things, is nothing less than genius, insight vigorously exercised upon its special objects.

The plan of this book is of the simplest. The author has made himself thoroughly acquainted with every natural sight and sound of a West-country parish, situated, as internal evidence shows, somewhere on the skirts of Salisbury Plain. Beginning at the highest point of the downs by an ancient earthwork, he takes his reader down the hillside hedge to the brook which wells out of the chalk, and so to an old-fashioned farmhouse, describing meanwhile with a few pleasant touches the animal and vegetable life of these localities. The garden and orchard with its wood-pile, the ash-copse beyond, the home-field and rookery, furnish materials for several delightful chapters. The birds, rabbits, and commoner reptiles contribute more anecdotes. At length the course of wild life flows into the retired lanes, overhung with big elms, which terminate in the village. The old church, the quaint thatched houses, the very stiles in the meadows, afford texts for keen remarks on human life, its monotony, yet its intense interest if regarded with a sympathetic eye. Scraps of folk-lore, rustic superstitions, traditions of royal visits and the like, most of them resting on no historical base yet found universally in country villages, are skilfully inserted to diversify the existence of humbler creatures. The result is a charming book, of the kind men thrust into their pockets and dream over at the edge of the copse overlooking a summer prospect, or by the hazel hedge when the nightjar's chirring soothes the evening after a sultry day. Such a book, however, is a favourite at the chimney-corner as well. By a subtle law of association, when the midnight storm rages without, its sunny pages within call up spring meadows, blue almost as the heavens above with wild hyacinths, the trout stream winding through its waving sedges, all the stir and glow of summer. In this volume a series of idyllic pictures from English home-life is painted in tender colours, like the subdued harmonies of an autumnal landscape by Fripp. Or rather it is one delicious idyll of the country, abounding in delicate touches which delight by their truthfulness: the flight of a lark, for instance—which has not been excelled by Jeremy Taylor's famous words—the magpie's jaunty walk, the goldfinches' delighted bursts of song, the gambols of rabbits watched from a bank above them. The grace and delicacy of these pictures are unrivalled. A man must know country life very well not to be taught some new phase of it by this writer. He notes, with a quickness worthy of Thoreau, how squirrels, when disturbed on the ground, invariably run up the opposite side of a tree to the beholder; the old-world plants round a farm-house; the teasel's leaves, our English pitcher-plant; the struggles of a toad on being seized and swallowed by a snake—though he does not touch on the agonies of a mouse, by the way, when seized before being swallowed by a toad, of which we know an instance. Nothing is too common, nothing too humble, for him to point out its beauty or its adaptation to the spot in which it is found. He looks at nature through a poetic haze which enhances the meanest landscape, and yet not a line of poetry is quoted from beginning to end of the book. His recitals unconsciously turn to poetry in the reader's mind. In the same way he makes a multitude of exact observations and studies on the twenty-six species of birds, two bats, eight quadrupeds, and four reptiles which constantly haunt his orchard, without plaguing the reader with a single scientific Latin name duly inserted in brackets. We are permitted to know the cuckoo, redbreast, and lark as childhood and fairy-tales know them, and they sing twice as sweetly to us, as we are not bidden to notice the exact musical notes of their melodies, only told to abandon ourselves to the full enjoyment of sunshine with no *arrière pensée* would we know its ample blessedness. "Put away all thought of time; often in striving to get the most value from our time, it slips from us, as the reality did from the dog that greedily grasped at the shadow."

With all the truthfulness to nature of our old favourite Gilbert White, this book is utterly dissimilar to the *Selborne*. It looks on the objective side of the country, enlivening the narrative by touches of personal humour, such as those which dignify the sluggish movements of Timothy Tortoise. This author views the country as coloured by his own subjectivity, and with pensive step and modern habits of introspection discerns a new grace in its ordinary sights. Like Chaucer, he especially insists on the joyousness of all bird and animal life. Every here and there we fall in with an acute observation which at once commends itself to the country-lover. Thus he notes that in an old-fashioned garden the enjoyment of early spring sunshine behind the shelter of yew hedges is "somewhat akin to the sense of convalescence after a weary illness;" again: "when once the weather has become thoroughly settled either to dry or wet, no signs of alteration are of any value, true as they may be at other times." He remarks, too, on the fondness of farmers and country-folk in general for a gun and a horse, while very few of them care for fishing. The fly-fisher's rod and theories are alike too delicate for their rougher tastes. Everyone knows

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that labourers measure their time by the neighbouring fairs; this writer tells us of the dwellers in thatched cottages reckoning by periods of twenty years, which length of time a good covering of thatch ought to last. Much of the folk-lore which he introduces is common to every English district: the black dog which wanders at night; the elf-ridden horses found in the morning covered with foam and perspiration; the ghostly quarrymen or colliers knocking and cutting in response to the workmen's efforts; the cloud which signifies fine weather, shaped like the Archangel Michael (it is called Noah's Ark in Lincolnshire)—under one form or other these tales are told from Cornwall to the Border. When the author speaks of the country word for getting wet being "watchet," he must mean rather "wet-shod." He also appears to think that the term *forest* in a district shows that it was once covered with woodlands. The word itself does not necessarily imply solely a woody tract. A Scotch deer-forest has no trees; and Manwood defines a forest as being "a certain territory of woody grounds and fertile pastures for the king's princely delight and pleasure."

But, after all, the great charm of the book lies in its style. From a long comparison of a waggon to a ship the following may be taken as a specimen:—

"How many a man's life has centered about the waggon! As a child he rides in it as a treat to the hay-field with his father; as a lad he walks beside the leader, and gets his first ideas of the great world when they visit the market town; as a man he takes command, and pilots the ship for many a long, long year. When he marries, the waggon, lent for his own use, brings home his furniture. After a while his own children go for a ride in it, and play in it when stationary in the shed. In the painful ending the waggon carries the weak-kneed old man in pity to and from the old town for his weekly store of goods, or mayhap for his weekly dole of that staff of life his aged teeth can hardly grind; and many a plain coffin has the old waggon carried to the distant churchyard on the side of the hill. It is a cold spot—as life, too, was cold and hard; yet in the spring the daisies will come and the thrushes will sing on the bough."

Or consider this picture of an old-world farm-house, such as George Eliot might have painted for Mrs. Tulliver or Sister Pullet:—

"The house has somehow shaped and fitted itself to the character of the dwellers within it: hidden and retired among trees, fresh and green with cherry and pear against the wall, yet the brown thatch and the old bricks subdued in tone by the weather. This individuality extends to the furniture; it is a little stiff and angular, but solid, and there are nooks and corners—as the window-seat—suggestive of placid repose: a strange opposite mixture throughout of flowery peace and silence, with an almost total lack of modern conveniences and appliances of comfort—as though the sinewy vigour of the residents disdained artificial ease."

Every lover of the country will delight in this English pastoral. It does not possess the uniformity of subject which characterised *The Gamekeeper at Home*; but its variety constitutes its charm. Like our own lanes and hedgerows, every turn discloses a distinct beauty. M. G. Watkins.

The Bedouin Tribes of the Euphrates. By Lady Anne Blunt. Edited with a Preface and some Account of the Arabs and their Horses, by W. S. B. In Two Volumes. With Map and Sketches by the Author. (Murray.)

The author shows herself in these volumes to be an accomplished horsewoman, a musician, a courageous and accustomed traveller; but there is scarcely a trace of the poetic feeling which might have been looked for from one who can boast the lineage of Byron. The pages of Homer are not more remarkable than those of Lady Anne Blunt for the absence of any description of natural scenery. She and her husband, the editor, have every taste and qualification for the life of the desert; and very few indeed are the travellers who have seen so much of desert life in Arabia. Yet the book is not even a description of desert life. It is, in fact, a very unpretentious journal of dealings and association with Bedouin tribes of the Euphrates and of the Syrian Desert.

Had the author been as clever in word-painting as she is with her pencil, the work might have been far more interesting. We have read every page of these volumes, and we have not met with a single literary sketch, even in outline. There is no attempt to reproduce the interesting scenes in which the author and her husband had part. This is very disappointing. The book will not compare with Mr. Grattan Geary's account of his ride along the Tigris line in point of interest; and yet Lady Anne Blunt's journey is far more strange and adventurous. Lady Anne's work is at times spirited, always unaffected, and in its utter simplicity resembles Bedouin life. But the life of the desert, though simple, is never wanting in the accompaniment of grandeur, and of that there is not a trace in her volumes. We have placed the defects of her work foremost, and have no doubt that the first thought of most readers will coincide with our own. It is not likely that this book will have a very great popularity, and we have pointed to the reason. Yet it is quite certain that if success in publication were awarded for proficiency in travel, Lady Anne Blunt's work would pass through many editions. As it is, it possesses intrinsic value which should not be overlooked. We have not met with any equally extensive experience of Bedouin life; nor are we prepared to dispute the editor's claim that these volumes are "the first attempt at giving a comprehensive view of desert life and desert politics."

Those who, from their childish recollection of "picture-books," have always associated the Bedouin with his horse will have the connexion confirmed by the study of these pages. Yet with a difference; for Lady Anne is too scientific to confound the individual with the genus, and, with, we believe, only one or two exceptions, always writes of the animals ridden by Bedouins, and by the travellers, as "mares." We venture to think there is no noun so often printed in these volumes as the title of the female horse. In saying some kind words for camels, Lady Anne confesses that she loves horses, and if her writings should ever reach the country of the Houbynhyms they will have a great success. Early in the first volume, Lady Anne shows how she can describe an Arab mare:—"She was not remarkably handsome, being ewe-necked and having a strange, wild head; but her depth of girth and her long, muscular hind-quarters gave promise of what she really possessed in a wonderful degree, speed and staying power." As to Lady Anne's courage as a traveller, that rare and excellent qualification for such experience as hers might easily be overlooked by any thoughtless reader, for nowhere does she suggest terror, though such a life among the Bedouins of the Arabian desert is in reality full of danger. The travellers are approaching Deyr, on the Euphrates, and by the way receive news of Arab hostilities, but their march is not stopped. On the contrary, they think of pushing on because "it may be an excellent opportunity for buying horses, as after the battle property will change hands, and is very likely to be sent to the hammer." Nor is Lady Anne Blunt a luxurious traveller. The princess who complained of the roseleaf beneath her couch would have thought the following a catalogue of but poor comfort:—"Although the nights are cold, we do not suffer, as we have plenty of things—first an oilskin on the ground, then a Turkey carpet, then each a cotton quilt folded double, to serve as bed."

The buildings on the Euphrates which Lady Anne Blunt calls "forts" are, we believe, post-houses, known in Persia as "chapar-khanahs," consisting "of a square courtyard enclosed by a mud wall twelve feet high, and without other opening to the outer world than a single gateway. Inside are low rooms along three sides, the flat tops of which make a terrace, where there is generally an upper chamber like a box." Such buildings are common all over Western Asia, and "the box," or "balah-khanah," is generally the resort of the most distinguished visitors in this mixture of mud-fortress and hotel. Bedouin meals are not nice. Bedouins, Lady Anne tells us, cut up their sheep "independently of anatomical construction—bones, meat and all mangled and massed together," butter being "plastered round the mass." At Lady Anne's first experience of Bedouin cookery the middle of the dish was occupied by "the great fat tail of the sheep, a huge lump of tallow, with bits of liver and other nastiness near it." She and her husband made "a 'barmecide' meal," but when the dish reached less fastidious fingers, Lady Anne says that "a plate full of greaves would not have disappeared sooner in a kennel of hounds than this did among the hungry Jerifa." The author suggests a claim to have discovered the place where "Noah built his ark," because she saw one of those natural curiosities, a spring of bitumen, of which, however, several are known to travellers. Lady Anne not only identifies the spot because it is said of the ark that Noah "pitched it within and without with pitch," but for the much more odd reason that—

"This lower valley of the Euphrates is just the place where a great flood would have come, so that it is foolish, although it appears to be the

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fashion, to put down the account of it in Genesis as fabulous. Noah, by the light of these springs at Hitt, is quite an historic personage, and the beasts he saved with him in the ark were, of course, his domestic animals, camels, sheep, donkeys, and perhaps horses."

This curious vindication of Biblical history is one of the few occasions on which Lady Anne writes of "horses;" generally she and her husband "trust to our mares to carry us out of the difficulty." The Arab remedy for sickness in a mare is not very intelligent:—"They prescribed many remedies, and tried two or three; first a rope was tied tight round the loins, then she was walked and run about, and then her tail was tied up with string, and lastly Ismaïl whispered a verse of the Koran into her ear. This seemed to do her good, and we started." Farther on the travellers passed "a nice pool of rain-water, where we watered our mares." Lady Anne Blunt admires, as every traveller must, the endurance of Arab horses. "The mares do their work in a marvellous manner, considering that they have to travel every day, and are only grass-fed."

Lady Anne and Mr. Blunt rode from Scanderoon to Bagdad, by the Euphrates Valley; then turning northwards, they rode along the Tigris to Sherghat and thence struck westward for the long ride over the desert to Beyrout, crossing the line of their Euphrates journey at Deyr. Not even at Palmyra will Lady Anne be tempted into giving us a specimen of her descriptive powers. Indeed, the nearest approach to a description in her work is that of a mare belonging to the Sheykh of the Gomussa, "a dark bay standing fifteen hands or over." It is no doubt very cleverly described, and, in the author's opinion, "would be worth a king's ransom, if kings were still worth ransoming." Lady Anne is one of very few travellers who have made acquaintance with that curious people—"the Sleb"—who seem to live the lives of animals of prey, "following the herds of gazelles as they migrate north and south. On these they live, making their food, their clothing, and their tents out of the creatures they catch or kill." It is said they came originally from India, and stayed in the desert. The author, always fertile in suggestions, thinks "it is quite possible that one of the tribes which left India and are now known as Bohemians, or gipsies, in Europe, may have stopped on the way and settled, if their wandering life can be called settling, in the desert."

Our estimate that the author and editor of this book are excellent travellers is strengthened by the good opinion they express of the people, which is the usual "note" of capable voyagers, as much as by their skill, nowhere perhaps more clearly shown than in the fact that at Damascus they sold the camels they had purchased at Bagdad "with a clear profit of fifteen shillings on each beast." Lady Anne pens a "defence of the camel," which, in point of temper and good sense, she places above the horse. At chapter xxiii. we are alone with Mr. Blunt, the editor, whose contribution is as valuable as it is modest. Mr. Blunt's work gives us the impression that if he would take the trouble he could write a very useful book of travels. He finds in the Bedouins a hardy but not a long-lived race. "At forty their beards turn grey, and at fifty they are old men." Mr. Blunt doubts "if more than a very few of them reach the age of sixty." He speaks highly of their honesty; their marriage customs are the simplest, with the most facile power of divorce on either side, so that "the ill-assorted marriages generally end within a few months of their being contracted." In the last chapter, Mr. Blunt treats of "Horses;" and very learnedly he writes upon the animal to which he and Lady Anne are evidently much attached. Without following him into such recondite matters as the length of "the cannon bone" and the "letting down" of "hocks," we note his judgment that

"the only defect of the Arabian as a race-horse, compared with our own, is his small size. Inch for inch, there can be no question which is the faster horse. . . . . If one could conceive an Arabian seventeen hands high, he could not fail to leave the best horse in England behind him. As it is, he is too small to keep stride with our racehorses."

Mr. Blunt is, however, convinced "that the pure-bred Arabian possesses extraordinary powers of endurance." In Mr. Blunt's "postscript" there are two remarks which are of much practical value. With regard to a Euphrates Valley Railway, he says that the line

"must pass either along the actual valley, or the table-land above it. In the first case, the flooding of the river and its frequent changes of bed will have to be considered; while, in the second, an immense amount of cutting and bridging will be required, for the whole of the desert bordering the valley is a network of wadys and ravines."

The second is that "the only practical scheme for improving the communications between the Mediterranean and the Persian Gulf is the establishment of a line of steamers on the Euphrates." Mr. Blunt perhaps has not examined the line of the Tigris, or he would have found that it is more suitable both for a railway and for steam navigation. But a railway needs much time and very much money, whereas both the Tigris and the Euphrates might within twelve months be navigated by a regular service of steamers of light draught and suitable construction with great advantage to British commerce and to the people of Western Asia.

Arthur Arnold.

Savonarola: his Life and Times. By W. R. Clark, M.A. (Society for Promoting Christian Knowledge.)

The modest claim put forward by Mr. Clark, that "he has done his best to understand the history and character of the man whom he has undertaken to describe, and has endeavoured to tell the story simply and plainly to ordinary English readers," is one which will be readily conceded. His narrative is mainly derived from the able work of Prof. Villari, which appeared in 1861, and has since been translated into English by Mr. Leonard Horner; although not characterised by any high literary merit, it is clear and full, sensible in its criticisms, and fairly candid in its conclusions. The best modern source of information, before the appearance of Prof. Villari's work, was the Life by M. Perrens, published in 1853. M. Perrens seems to have had considerable difficulty in making up his mind as to Savonarola's real merits, and there is consequently a certain hesitancy in his judgments and a prudent reserve in the expression of his opinions which tends to inspire us rather with respect for the biographer than admiration of the Reformer.

Prof. Villari exhibits no such half-heartedness. His pages throughout are designed to vindicate the almost unparalleled heroism and moral grandeur of one who taught in the city where he now teaches, and espoused the same cause of liberty and patriotism of which he is himself a distinguished supporter. As Mr. Clark resigns himself, with but few exceptions, to the Professor's guidance, we are here presented with a study which places the great Reformer's whole career in the most favourable light and casts upon it the most romantic tints. The story of his early love (a somewhat doubtful legend) is accepted as unquestionable fact. The account given by Politian of his interview with Lorenzo de' Medici, when the latter was on his death-bed, is discarded for the more imposing and tragic story recorded by Burlamacchi, though Milman, with all the evidence before him, did not hesitate to characterise the latter as "an afterthought." The bewilderment and indecision that Savonarola betrayed when Piero's dastardly submission to Charles VIII. was followed by his expulsion from Florence only suggest the observation that the Reformer "was evidently oppressed by a painful sense of the gravity of the occasion." The somewhat vague and declamatory Ciceronian harangue which he delivered in the French camp is described as having been listened to by the king and his nobles as though spoken by "a prophet sent from God." In his account of the excesses of the *Piagnoni* under Savonarola's short supremacy, Mr. Clark will appear to many to have dealt somewhat too leniently with the reform party, though he vindicates his hero by observing that "in his opinions on these subjects he was neither better nor worse than his best contemporaries." He subjoins, however (p. 287), some excellent observations on the general impolicy of coercing public and social liberty, even with the best intentions.

In connexion, again, with Savonarola's relations to doctrine and theology, there is too great a tendency in Mr. Clark's treatment to throw a veil over their real character. He is candid enough to repudiate the notion of Rudelbach and Karl Meier, who could recognise in the Italian Reformer another and an earlier Luther; but he keeps the opposing evidence (especially that afforded in the treatise *The Triumph of the Cross*) too much in the background. In fact, Savonarola, like not a few others who stood on the threshhold of the modern era, was a compound of contradictions. While his pulpit oratory was marked by a bold repudiation of the old scholastic method of "postillating," his treatise on the Government of Florence was a direct application of the monarchical theory of Thomas Aquinas. While insisting on the Scriptures as the chief, if not the only, source of doctrine, he

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could (like Gregory the Great in his Commentary on the Book of Job) twist any passage into a designed and inspired allusion to the men and events of his own time—a practice which Mr. Clark seems but imperfectly to excuse when he says that "it was the manner of his day, and he adopted it on principle." If too enlightened and too much of an Italian in his genius altogether to condemn the study of the fine arts, Savonarola was yet weak and credulous enough to give his sanction to the revival of trial by ordeal, a relic of paganism which a French bishop of the ninth century, the illustrious Agobard, had the sense and courage to condemn.

None of his biographers, indeed, seem to have dwelt with sufficient emphasis on the fact that the real cause of Savonarola's fall was the encouragement he gave to this baneful belief. He had asserted his possession of prophetic powers, and happy coincidence had favoured the popular acceptance of claims which it was difficult to disprove. But as soon as the Florentines beheld their prophet pusillanimously evading that ordeal of fire to which he had avowed himself ready to submit, their faith and their reverence were changed to contempt and derision. He fell; and in the clouds that gathered round him as he fell, his incontestable moral grandeur, his sanctity of life, his purity of motive, and his far-seeing statesmanship were for a time obscured. From that obscurity the research of the last quarter of a century has successfully redeemed them; but, even when taken at its best, the career of Savonarola is mainly a very notable experience in the history of enthusiasm—exhibiting, on the one hand, the legitimate function of that great passion in rousing and controlling popular feeling and sentiment; and illustrating, on the other, the perils that must necessarily follow when once it becomes a prey to self-delusion and calls in superstition as its ally.

J. Bass Mullinger.

NEW NOVELS.

Blue and Green: or, the Gift of God. By Sir Henry Pottinger. In Three Volumes. (Chapman & Hall.)

Vixen. By the Author of "Lady Audley's Secret." In Three Volumes. (J. & R. Maxwell.)

Marco Visconti. Translated from the Italian by A. D. In Three Volumes. (Charing Cross Publishing Company.)

My Friend and My Wife. By Henry James Gibbs. In Three Volumes. (S. Tinsley & Co.)

Sir Henry Pottinger has undertaken one of the most difficult of literary tasks in the book before us, further described on the title-page as "a Romance of Old Constantinople"—namely, that of writing an historical novel which shall make a far-distant and quite unfamiliar past live again and interest the modern reader. And, as we have had occasion to remark before, the exceptional brilliancy of Charles Kingsley's *Hypatia* has made success of this kind much less easy of attainment than ever. It is doing Sir Henry Pottinger no more than justice to say that his romance is the best of the kind which has appeared since *Hypatia*; and if it fall short of that work in any respect, it is from no lack of ability, culture, and diligence, but merely because all these qualities united are necessarily unequal to the imaginative insight of a poet. The topic he has chosen is the strange and eventful history of Justinian and Theodora, while the "Blue and Green" of the chief title has reference to the rival factions of the Hippodrome, the *Veneti* and *Prasini*, whose competition in politics and theology was one of the greatest dangers to social order in the sixth century. The author declares that one of his aims has been to rehabilitate Theodora's character, at any rate as regards the latter part of her life, and notably in her conjugal relations with Justinian, and to maintain the thesis that not only was she, however degraded in her theatrical days, more sinned against than sinning even then, but that she is a real instance of genuine repentance, amendment, and purification in her whole subsequent conduct. It is known, of course, by all scholars, that the horrible profligacy attributed to her, almost unparalleled even in the annals of hetaerism, rests entirely on the anecdotes in the "Secret History" of Procopius, to which Sir Henry Pottinger declines to accord any credit. Herein he is supported by the judgment of the late Dean Milman, who brands it as "the basest and most disgraceful work in literature," and as a "virulent libel," whose insincerity is proved by its direct contradictions to its author's other published writings. On the whole, the history of the time has been carefully studied and adhered to, and its most famous personages—Justinian and Theodora themselves, John of Cappadocia, Hypatius, Belisarius and Antonina, Ecebolus the Tyrian—are represented on the canvas. The author has selected his episodes with much judgment, and has allowed himself but few liberties with the chronicles which supply him with the materials for his narrative; the most serious being his assignment of the first infatuation of Justinian for Theodora to the very beginning of her career, just before her appeal as an orphan suppliant to the generosity of the factions, instead of to the date of her return from Africa after disappearing from Constantinople in company with Ecebolus, and the softening of the reverses experienced by Belisarius in the Persian and Arabian war. And the only important anachronism is that he represents both Anastatius and Justinian as specifically claiming merely the Empire of the East; whereas the fact is that the Western Empire was finally extinguished early in the reign of Zeno, about eighteen years before Justinian was even born, so that the rulers of Constantinople claimed the obedience of the West as sole Emperors until long after their Caroling rivals had taken their places in Gaul and Italy. The third volume of *Blue and Green*, albeit containing a vivid description of the famous "Nika" revolt of the factions, is less successful than its predecessors, perhaps from being less of a romance and more of a summarised history, but partly, no doubt, because fidelity to truth obliges the author to acknowledge how far his hero and heroine fell below the promise of their opening reign—how Theodora substituted the vices of greed, vindictiveness, and cruelty for those of her former career, and how Justinian did not exercise his great qualities impartially for the good of his subjects, but was their fiscal oppressor without being their defender against either foreign war or domestic turbulence. His likeness to Louis XIV. in wars, building, and theological fanaticism, and also in the manner in which he impressed the imaginations of those brought into contact with him, is a curious historical parallel which has not received the attention it deserves, and which has escaped our present author's notice in the scholarly Preface of his interesting book.

Vixen is a story in Miss Braddon's later and better manner, put together with but a small stock of incidents, and yet vivid and readable, with tokens of real hard work cropping out every now and then to show that the author does not rest on her natural facility of invention and diction, nor yet on her established popularity, as an excuse for ceasing to take pains and to lay in continually fresh supplies of reading for illustrative purposes. The little bits of learning are not always quite accurate, and are sometimes rather dragged in than brought in; but there is nothing visible of the audacious blundering in all departments of knowledge which gives such a ludicrous colour to the novels of some of her lady competitors. The present story is almost entirely restricted to the New Forest, save for one transfer of scene to Jersey; and Miss Braddon writes of the charming woodland scenery of Hampshire with evident local knowledge and strong personal interest. Her heroine, a generous, spoiled child, of quick temper, is very cleverly sketched and not overdrawn; and the manly, commonplace hero, with no bookish tastes, but not in the least Guy Livingstonish, is also a good portrait, though here and there his remarks are, not too shrewd, but a little too cultured to be quite in keeping. We recognise him better when remarking of a room newly done-up in the very last South Kensington high-art style, with high chocolate dado all round, that it looks as if they had run short of wall-paper, than when quoting Tennyson or using scraps of French. There is humour, too, in a gentleman carrying off his lady-love's unreadable Browningesque verses and handing them over to his private secretary to digest, analyse, and comment on, and then coming out with the criticism at first hand, and making all the running in consequence. And there is judgment in not overdoing the objectionable stepfather in the story, when it would have been easy to represent him as ill-using the wife whose fortune alone he sought, and squandering her income; whereas his selfishness is more enlightened and more natural as actually depicted. *Vixen* is not one of those books which either make or mar a reputation; but it is pleasantly readable, and, as we have said, shows tokens of honest pains spent in making it so.

Marco Visconti is simply Tommaso Grossi's well-known historical novel in an English dress. Grossi followed Manzoni, whom he acknowledged as his master, much as

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G. P. R. James followed Walter Scott, and, truth to say, at very much the same distance. The book enjoys a considerable reputation in Italy, whose literature is not even yet rich in historical novels, though it possesses a few notable ones; but if Manzoni had written more, Grossi would be less esteemed. The era of the story is the stirring midst of the fourteenth century, when the famous warrior who gives it his name was a very remarkable figure, not unlike Henry of Guise two hundred years later; and Grossi has taken great pains to work contemporary history into his plot, as well as to give his readers graphic scenes from the daily life of the period, among which the riot in a church between the partisans of the rival Popes is, perhaps, the most vivid. But the story is thin and poor, with personages of little interest, and the reader remains quite unaffected by the tragedy which is intended to move the very depths of his nature to pity and regret. The consciousness that they are mere lay-figures in a costume painting never dies out, and while we look with appreciation on the happy rendering of this breastplate and that beaker, the human figures attract little observation. The translation is well done, and rarely shows the influence of foreign idioms, while there are some very respectable renderings of the verses which Grossi intercalated in his narrative.

My Friend and My Wife is a crude book, with a few occasional patches of merit, but on the whole is rather hard reading. The writer does not seem to have got his scheme clearly before him, and gets rather "mixed" in consequence. Take the title, for example. It clearly denotes that the book is autobiographical, and the persons named in it the belongings of the writer. But when we come to the story itself, it purports to be a narrative written by the hero's tutor, who is the "I" of the story, but who is not married at all; so that the second "my" of the title-page, if not the first also, applies to the hero, and ought to be "his." So again, it is not easy to make out the chronology. It is after Sir Robert Peel's death (which was in 1850), and before Pimlico was built, at least ten years earlier; it is before the establishment of competitive examinations in the Civil Service, and after the movement for the sanitary reform of London courts. Nor is the tale better managed. The hero is cast off by his father, a rich manufacturer, for refusing to bribe the officials who have the bestowal of Government contracts, and comes to great straits in consequence. But he has married the only and beloved child of a wealthy canon, who does not quarrel with his daughter because of her choice, and yet no penny of her fortune comes to them, nor does she ever think of applying to her father for help, though she does so to her brother-in-law. And whereas the hero's bosom-friend seduces the wife, and actually elopes with her, being barely stopped in time by the opportune arrival on the scene of the seducer's uncle, a fine old French Abbé, the pair come home again, and return to the old domestic footing of intimate acquaintanceship as if nothing had happened. To be sure, the gay Lothario goes off as a missionary to Africa after a while: but that is a later arrangement. There are, as we have said, occasional scraps of better quality here and there in the story, and the writer can sometimes sketch a single scene or situation fairly enough, but he has neither constructive skill nor staying power; and the best thing in the narrative is the character of the hero's younger brother, always full of the noblest sentiments, but weak, self-deceiving, and egoistic, yielding to every temptation from lack of moral fibre, and spreading ruin round him as surely as if from deliberate villany.

R. F. Littledale.

CURRENT LITERATURE.

Quarterman's Grace and other Poems. By Emily Pfeiffer. (C. Kegan Paul and Co.) This is a village idyl; the elements out of which the poem is wrought are few and simple; a Sunday afternoon in the little homestead of Quarterman, a country lane, the hall with its avenue of stately trees, the church, and the organ filling the glimmering place with its volumes of harmony—these, and an English village maiden who finds through her gift of song the entrance to a higher, an ideal life, make up the material of this idyllic piece. The touch of the writer is delicate and true. Grace, Quarterman's daughter, wearying of the monotony of the Sunday afternoon, vaguely desiring some larger, freer existence, and saved from the temptation of young Lord Claud's admiring gaze by the old organist's care for her musical gift, is a living figure. While her father is catechising the little ones, and her mother sits idle, bathing in the rest of the Sabbath, Grace suddenly appears:—

"Then through Quarterman's house that was frail and small,
A flutter past, as a light foot-fall,
Sudden and swift as the unseen breeze
That sends a thrill through the stagnant trees—
Free as the flight of a bird o' the air—
From an upper chamber swept over the stair.
And lo in the frame of the door there stood
A girl in the flower of her maidenhood;
A flower that seemed to bloom too high
For the walls so straight and the roof so nigh;
A girl who carried a girl's unrest
In her seeking eyes and silent breast;
Lithe of limb and fair of face,
Whose presence seemed to flood the place."

Occasionally Mrs. Pfeiffer's instinct fails her. The word "Nirvana" is, of course, familiar to both the writer and her readers, but it is foreign to the tone of the poem; and the two concluding lines,

"From this true song of Grace it well may seem
That there is hope for maids that fall in dream,"

are an impertinence. The volume also contains "Madonna Dünya," a poem of Russian peasant-life, already known to readers of the *Contemporary Review*, some sonnets, a villanelle (the only one of the exotic forms of verse recently cultivated for which Mrs. Pfeiffer has shown a liking), some songs, and translations from Heine. The translations are not more successful than similar attempts by other writers. There is something in Heine's verses which tempts one to the hopeless effort of reproducing them in English words. They admit, however, neither of loss nor addition; if anything be altered, if anything be inserted, if anything be omitted, they cease to be Heine's: their note is changed, their fragrance has departed. True success is impossible, and Mrs. Pfeiffer's failure does not discredit her skill. Neither Heine nor Mrs. Pfeiffer would have written

"How the image of the moon
Trembles in the wave's wild leaven;"

but the translator of Heine cannot do without a rhyme for "heaven." Yet an attempt to keep close to the original is made, and this results in marring the poems which, if mere imitations might perhaps have won the praise of being *belles infidèles*.

Records of the English Province of the Society of Jesus. By Henry Foley, S.J. Vol. IV. (Burns and Oates.) Father Foley has given us another volume of his curious and remarkable book, which adds so much to our knowledge of the English Roman Catholics, especially of the Jesuits. The same sturdy spirit runs through all. Year after year there were coming into England from beyond the sea priests specially trained to reconcile this country to their faith; while on this side of the Channel their arrival was eagerly anticipated, hiding-places were made to which they could rush at a moment of danger, and every provision was studied for their security and comfort. Some of them seem to have been as helpless and as simple as children, seeking almost to be caught; while others, emulating the serpentine wisdom, lived and worked on year after year, if they were captured at all. In many districts there seems to have been but little energy shown in putting the penal laws into force, especially in London, where the number of priests must always have been considerable. As a proof of this laxity we may instance the life of Henry Garnett, one of the three great Jesuits on the English Mission, which is given at some length in this volume. For twenty years he was the superior of the Order in this country, and was therefore an object of mark and continually exposed. With consummate prudence he preserved not only himself but many of his brethren also. And yet his chief residence was in London, and it would have been possible, we should think, to arrest him over and over again, if people had been so disposed. If the Powder Plot, as it was called, had not been attempted, Garnett might have died quietly in his bed. We do not intend to discuss the evidence which was thought sufficient to prove his complicity in it. But we do regret the cruel end of a man of the very highest intellectual acquirements and of the most commanding influence wherever he moved. After that of Garnett, the most interesting biographies in this volume are those of Fathers Oldcorne and Briant. There is, however, much sameness in the entire work. We have the same enthusiastic labours, and, we regret to say it, a uniformity in cruelty which throws shame upon the rulers who practised it. We must not forget, however, that it was the fatal Bull of Pius V., "Regnans in excelsis," which was the chief cause of this mischief. Roman Catholicism would probably have been tolerated by Elizabeth if the Pope had not committed that most serious and irrevocable mistake.

The Ancient British Church. By John Pryce. (Longmans.) There is no subject which of late years has suffered more from vigorous critical enquiry than the over-estimated importance of the British Church. It rests upon such a foundation of fable that every honest investigator cannot fail to assail it. Still it ought not to be undervalued. Mr. Pryce has had the advantage of reading the scholar-like works which have been written on this theme during the last few years, and has honestly abandoned much that has been hitherto believed by his compatriots. Still a work which has been crowned at the "National Eisteddfod of 1876," or any other year, would never have been thus honoured unless the Welsh trumpet had been somewhat loudly blown in it. We do not wish to be hard upon Mr. Pryce. We thank him for what he has said, and think that he has given us a pleasant volume, on which he has bestowed considerable pains. When this book reaches a second edition, the author would do well to omit what he has said about the Empress Helena being the daughter of "Coel Godebog, King of Colchester" (p. 77), and to reconsider his statement as to the strength of the British Church at the end of the third century (p. 78). He is in error also when he calls Wilfrid

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Archbishop of York (p. 245); and we cannot but smile when we are told that Augustine wrote "to Desiderium, Bishop of Vienne, and Syagrium, Bishop of Autun" (p. 221). Mr. Pryce quotes too many myths, and, although he discards much, we do not always learn how much he really adopts. He neglects almost entirely the evidence which is given in his favour by the old Welsh tombstones. We cannot agree with Mr. Pryce in regarding the Anglicising of the Welsh Church as a mistake. Independence is a very dangerous cry when it causes blemishes to be regarded as merits. It is the isolation and ruggedness of the old Welsh Church that have made it what it is. It has never yet recognised fully the softening influences of confraternity and refinement. We do not approve of the Hanoverian policy towards that Church. Respect by all means honest national sensibilities, such as the use of the native tongue in the churches, and the appointment of Welsh-speaking bishops; but there can be no surer way to ruin and confusion than to cherish national, or rather tribal, prejudices of the narrowest description.

Non-Christian Religious Systems: The Corân. By Sir W. Muir. (S. P. C. K.) The Society for the Promotion of Christian Knowledge cannot be said fortunate in the Islamic sections of its "Non-Christian" series. The excellent Indian essays of Prof. Monier Williams and Mr. Rhys Davids are ill balanced by Mr. Stobart's crude and inaccurate *Islam and its Founder*, and by Sir W. Muir's *Corân*. The latter is composed of two parts, neither of which is new. The first part is a meagre epitome of the author's *Life of Mahomet*, of which two editions have appeared. It goes over the same lines as before, only the brevity makes the lines harsher than ever. There is the same faint praise of the generous traits of Mohammed's early career, the same misconstruction of his later life, which we have noticed in the larger work. The sketch of the history of the Koran is useful, but is better in the older work; and the chronological arrangement of chapters is of course more or less empirical. The second part is a third edition of an essay published in 1855 at Agra, and again at Allahabad in 1860, entitled *The Testimony of the Corân to the Scriptures*. It is written with a propagandist object. It enumerates in Arabic and English, with commentary, all, or nearly all, the passages in the Koran that refer to previous revelations, and then invites modern Muslims to believe in the Scriptures even as their Prophet did. It is meant to combat the Muslim view that the present Jewish and Christian Scriptures are not the same as those that Mohammed appealed to as evidence of his own divine mission. Sir W. Muir contends that they are the same as the modern Bible, and thereby seems to commit himself to the inspiration of the "Gospel of the Infancy" and the other spurious and childish Christian writings to which the Koran unmistakeably refers; and he would also appear to aver the existence of the ten books of Adam, the fifty of Seth, the thirty of Enoch, and the ten of Abraham, which Mohammed cited as previous revelations. But supposing Sir W. Muir's point proved, and granting the identity of the modern canon with the Tôrâh and Injil of the Koran, and admitting that Mohammed himself commanded his followers to believe in the previous revelations, what is gained? It is the rarest possible thing to hear a Muslim revile the Scriptures (it would be well if Christian missionaries behaved in an equally decent manner towards the Koran): they only maintain what Mohammed maintained, that the Koran is the seal of revelation; that it confirms or supersedes all the sacred books that went before it; and that, therefore, no other book can affect the authority of the Koran. The position is impregnable. Sir W. Muir's book may possibly induce a few Muslims to give a little more attention to the Scriptures that their Prophet revered, but it cannot logically compel them by the testimony of the Koran to prefer the authority of the quoted to that of the quoter.

British Cyprus. By W. Hepworth Dixon. (Chapman and Hall.) Mr. Dixon's book is light and bright as the air of Cyprus in April, and not until the last chapter, entitled "Watch and Ward," is he strictly political. Perhaps if he had seen Cyprus in April, Mr. Dixon would not have said that "grass, the basis of our landscape beauty, is unknown." Yet it must be admitted that grass, such as is common in England, is not seen so far south as Cyprus. "To judge this island fairly," says Mr. Dixon, who is clearly in love with Cyprus, "one should come to her from the sands of Egypt and the stones of Judah. Cyprus adds some lovely features of the Delta to some striking features of Palestine; having side by side the sceneries peculiar to a river level and those peculiar to a mountain ridge." His account of the taking over of Cyprus by the English is very amusing and original; the chief attraction to the Turkish officials, hungering for arrears of pay, being mule-loads of English sixpences:—

"Pashas had always come in lean and gone out fat. Never before had a Nicosian seen a pasha bring in money. The effect was instant—magical. All eyes were strained after these sumpter-mules; all heads were bent before that officer in blue and gold. Even a 'fanatic,' with his salary in arrears six months, saw in a moment that this English pasha was the man for him."

How true it is of the largest class of the population, as Mr. Dixon says, that, "though poor, the Cypriote rustics are not wretched in the sense in which the words poverty and wretchedness describe an Egyptian fellah or an Irish kerne;" and he gives the reason:—"Nearly everyone owns his patch of ground; liberty implies possession of the land." Mr. Dixon admits that "our people never sighed for Cyprus," and Sir Garnet Wolseley has made a curious and interesting discovery which he disclosed to Mr. Dixon in these words:—"The more I master the whole body of these Turkish laws, the more I am surprised at their humanity and justice." Mr. Dixon says as to British local government of Nicosia:—"Formerly the Cypriotes had as much control over their own affairs as English people; now they are as helpless as Russian serfs." But Mr. Dixon is a fervent admirer of Lord Beaconsfield's policy, and of the acquisition, and compares—what would Motley have said!—our support of the Turkish dominion from attack by Russia with that which Elizabeth gave to the Netherlands against the might of Spain. The comparison is not obvious; for our part, we must confess it is offensive to find that grand historic struggle of the Dutch compared with the doings of the armies of the Sultan. But Mr. Dixon is rarely so extravagant, except perhaps when he predicts that Famagousta will rival Alexandria as a seaport. Dog-spearing is the latest development of British "sport" in Cyprus. Mr. Dixon says that British officers "single out a dog and urge him to the open field; and these youngsters say that dog-hunting at Cerinia is better than pig-sticking in Bengal." Mr. Dixon might have reminded them that in England such a mode of destroying surplus dogs might involve a month's hard labour for the "youngsters." Mr. Dixon is apologetic as to the climate of Cyprus, and sympathetic as to the customs of the island where these are opposed to English usage. He glories in the acquisition. What if "Italy is jealous, France angry, Greece exasperated, and Germany annoyed! When was acquisition made without exciting envy or distrust?" "Cyprus is our watch-tower and our place of arms." That echo of the Prime Minister is Mr. Dixon's conclusion. On the whole his book is pleasant reading—the writing of a man who knows and has seen much of the world, and has made himself master, by the way of reading and observation, of Cyprus. We have met with no such interesting sketch of the natural features, the people, the manners, customs, and institutions (new and old) of the island, and the reader may easily avoid, if he pleases, the nauseous comparison at the end of *British Cyprus*, to which we have before referred.

Lord Beaconsfield: a Biography. By T. P. O'Connor. (W. Mullan.) It is but a few weeks since we briefly noticed *The Public Life of the Earl of Beaconsfield* by Francis Hitchman (Chapman and Hall). The present work may be best described as the elaborate antidote to those two volumes of adulation. It consists of little more than a collection of clippings from speeches, novels, and letters, strung together on a chain of argumentative abuse. Where Mr. Hitchman sees perfect consistency, there Mr. O'Connor finds nothing but hypocrisy and self-seeking. The one has created in his imagination an ideal statesman, such as the world will never witness; the other paints a combination of evil and audacity which equally passes the bounds of belief. The pity of it is that no just medium can be obtained from a comparison of these two unnatural portraits. Each biographer is so blinded by prejudice as to be incapable of judging his subject by the relative standard of composite humanity. Every act must be either a virtue or a crime. To an impartial mind, the result is that whichever of the two books is read last seems for the time to be the worst. Extravagance in flattery or in detraction supplies its own corrective, and common-sense refuses to believe in the existence of monsters. Party politics apart, we incline to think that Mr. O'Connor is the less effective of the two writers; for the career of genius can never be appreciated by one whose special qualifications are righteous indignation and the analytical industry of a commentator.

NOTES AND NEWS.

A small work, entitled *Zululand and the Zulus*, by Mr. J. A. Farrer, is about to be published by Messrs. Kerby and Endean. Beside some notices of Zulu religion, legends, fables, riddles, and customs, it will contain a short account of Zulu history from the first year of the original English settlement in Natal; and also a summary of the several attempts to establish missions in Zululand, from the first, under Captain Gardiner, in 1835, down to the experiences of Mr. Oftebro.

We understand that the third volume of Mr. Green's *History of the English People* is now returned for press, and will be published by Messrs. Macmillan and Co. before Easter. The fourth and last volume is also in the printer's hands, and may be expected soon after vol. iii.

Dr. W. C. Bennett's new poems, *Songs for Soldiers*, will be published next week by Messrs. Diprose and Bateman in a form which is a novelty for the first issue of a volume of poetry. They will appear in quarto—sixteen pages, *Punch*-size—at the price of two-pence, so as to be within the reach of every soldier. The *Songs for Sailors*, by the same author, will follow at the same price.

The Rev. F. J. Jayne, M.A., of Keble College, and formerly Fellow of Jesus College, Oxford, has been appointed Principal of St. David's College, Lampeter, in the room of the late Dean Lewellin. The Welsh Professorship at the same College is about to become vacant by the preferment of Prof. Hughes to the Rectory of Cwm Du, Breconshire.

Mr. P. A. Daniel's Time-Analysis of *Antony and Cleopatra* (read with the Time-Analysis of the other tragedies before the New Shakspere Society in December) was read at the last meeting of the Clifton Shakspere Society, when Mr. L. M. Griffiths read "A Note on *Antony and Cleopatra*, Act ii., sc. 7," and Dr. J. E. Shaw "A Note on *Antony and Cleopatra*, Act ii., sc. 5, l. 3."

We were misinformed last week as to the nature of Prof. Fraser's proposed edition of Locke's *Essay on the Human Understanding*. We now have authority to state that it will be not a student's, but a standard library edition, in two handsome octavo volumes, and both in appearance

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and treatment uniform with Prof. Fraser's already well-known edition of Berkeley's *Life and Works* (5 vols., 8vo). The editor will be greatly obliged to anyone who will send him special information on the subject to 20 Chester Terrace, Edinburgh.

Messrs. Henninger, of Heilbronn, propose to publish in 1880 a monthly *Literaturblatt für germanische und romanische Philologie*, to be edited by Drs. Behaghel and Neumann, of Heidelberg.

The importance of the controversy between Cappellus and the Buxtorfs relative to the antiquity of the Hebrew punctuation, and the *dictum* of Hupfeld that in researches as to the origin of the Old Testament text we had as yet (in 1830) made but few advances beyond Cappellus, Morinus, Simon, and the Buxtorfs, justify Dr. G. Schnedermann in his thorough and discriminating historical sketch, *Die Controverse des L. Cappellus mit den Buxtorfen u. s. w.* (Leipzig: Hinrichs), which we heartily commend to those who prefer octavo pamphlets to the quartos and folios of our ancestors.

Dr. Fr. Baethgen has published the Syriac version of Sindbad, a specimen of which was printed by Rödiger, its discoverer, according to the Berlin MS., with a German translation (Leipzig: Hinrichs). Until the Arabic version, or, still better, the Sanskrit original, comes to light, this Syriac recension is the oldest authority for this important and widely-propagated work. The Greek version (*Syntipas*) is based upon the Syriac.

Students of that remarkable period which opens modern history, and which includes the expedition of Charles VIII., the wars carried on by Louis XII. for the duchy of Milan and the kingdom of Naples, the League of Cambray, the battle of Pavia, and the sack of Rome, will welcome the news of the intended publication of the diaries of the contemporary chronicler Marino Sanuto. Subscribers must pledge themselves (to the "Cancelleria della Deputazione Veneta di Storia Patria—Fondazione Querini-Stampalia" at Venice) to the first twelve volumes of the Diaries. The volumes will appear in monthly parts, each of which will cost five Italian lire. We need hardly point out the singularly favourable position of a citizen of Venice like Sanuto for gaining wide and accurate information of what was going on in that stirring age. The expense of publication will be considerable, and English librarians should do their part by subscribing.

Capt. A. H. Markham, R.N., has written a popular account of the various attempts that have been made by Englishmen to reach the North Pole. It will shortly be published by Messrs. Macmillan and Co. in a single crown 8vo volume, illustrated, under the title *Northward Ho!*

Mr. Robert Browning has consented to accept the Presidency of the New Shakspere Society. The original Prospectus of the Society, issued by its founder in November 1873, said, "The Presidency of the Society will be left vacant till one of our greatest living poets sees that it is his duty to take it;" and we are glad to find that, after four years of honourable and useful work, the Society has been able to put at its head that "one of our greatest living poets" whose genius in power, life, variety, penetration into character, is closest akin to Shakspere's.

Messrs. Macmillan and Co. will publish almost immediately a new supplement to Mr. Joseph Irving's *Annals of our Time*, containing a narrative of events from February 1874 to the English occupation of Cyprus.

The first General Meeting of the Index Society will be held at the rooms of the Royal Asiatic Society on Wednesday, the 26th inst., at 5.30 p.m. The Earl of Carnarvon, who has accepted the Presidency of the Society, will take the chair. The Report of the Committee for submission to the meeting will contain a full account of work now in hand, and of such indexes as are known to be in preparation outside the society's field of operations.

M. Leroux proposes to publish, under the title of "Bibliothèque slave elzévirienne," four or five volumes yearly on subjects connected with the Slav nations. The first volume has appeared, and is entitled *Religion et mœurs des Russes: anecdotes recueillies par le comte Joseph de Maistre et le P. Grivel, S.J.*, edited by F. Gagarin, S.J.

M. Alexandre Hepp, author of *Les Errantes*, and M. Clément Monterel are about to publish (with M. Ollendorf of Paris) a small volume entitled *Ruy-Blas, théâtre et journalistes.*

The *Revue Critique* announces that P. Grézel has published a *Dictionnaire futunien-français*, and that the Marist Fathers are engaged on a Samoan and French-English Dictionary.—M. de Montaiglon is preparing a collection of *Sotties, sermons joyeux, farces et moralités*, which will be comprised in several volumes.

Messrs. Ward and Lock have now published, in their very cheap and well-printed "Christian Knowledge Series," Paley's *Evidences*, Butler's *Analogy*, Taylor's *Holy Living*, and Doddridge's *Rise and Progress of Religion in the Soul*, edited, with Lives of the Authors, Introductions, and Notes, by the Rev. F. A. Malleson.

Mr. John Harris has sent us a copy of the first of his two lectures recently delivered at Kilburn on *The Circle and Straight Line* (Wertheimer). In this he further develops the mathematical theory associated with the pseudonym of "Kuklos."

The first Report of the Wigan Free Library has been issued. Mr. H. T. Folkard, the librarian, states in it that during the eight months in which the library has been open 5,046 works have been consulted in the Reference Department, and 42,174 borrowed from the Lending Department. The books have been bought from the bequest of the late Dr. Winnard, and the building in which they are stored is the gift of Mr. Thomas Taylor, who has also furnished funds to enable the Reference Library to be opened on Sundays to persons holding special tickets issued by the committee. Among the newer town libraries Wigan may be expected to take an important position, for neither skill nor funds have been wanting, and in consequence the collection already includes many important works which are not always, and, indeed, not often, found on the shelves of town libraries. Among them are the Bollandist *Acta Sanctorum*, the *Annales* of Baronius, the *Patrologia* of Migne, the *Birds of Europe and Britain* of Gould, the publications of the Royal, Linnean, Astronomical, Palaeontographical and other societies, the galleries of Dresden, Munich, Paris, Naples, and Rome, and many other equally notable works.

A correspondent sends us the following, as bearing on the authenticity of the *Annals* of Tacitus:—

"Ptolemy, *Geog.* ii., ch. 11., mentions a place in Frisia which he calls Σιατουτάνδα. This place has never been found. The reason is that it is a misreading of the following passage in Tacitus, *Annals* iv., 73, l. 4, 'Exercitum . . . . Frisiis intulit, soluto iam castelli obsidio et ad sua tutanda digressis rebellibus.' This is an earlier and more convincing proof of the authenticity of the *Annals*, if any were needed, than has, I think, yet been brought forward, although the facts have long been known."

A contributor writes on this subject:—

"I have examined the passage in Ptolemy; the MSS. generally seem to give Σιατουτάνδα, one Σετουτάνδα. The agreement with Tacitus, *Annals* iv., 73, is certainly curious, and possibly the geographer may have mistaken the historian's meaning. But I should not lay much stress upon it, as it might be retorted—'May not Tacitus have made the mistake, and copied the very words of *his* authority under a false impression of their meaning? *i.e.*, the *place* was called Suatutanda, and was so meant by the writer Tacitus consulted for the German wars, but was not rightly understood by Tacitus.'

"Nobbe, however, takes your correspondent's view."

The *Journal of the National Indian Association* for March (C. Kegan Paul and Co.) contains a highly interesting account of "Our Village Schools," by a Parsi. It may not be generally known that the school forms an essential feature in the indigenous system of rural India. These *pathsalas* or village schools have recently been included within the scope of the Government education department, but our Parsi gives his personal experience of their primitive condition twenty years ago. Before being admitted to secular instruction all boys in those days had to undergo a course of religious training at the hands of their own priest, whether Hindu, Mohammedan, or Parsi. The solemn but joyous ceremony of initiation into school life is described with much simple humour. The *arma Minervae* which each pupil brought to school with him consisted of a wooden board, a small pointed stick, and a fine muslin rag. Through the rag dust taken from the street was strained on to the board, and the stick was used to write on this dusty surface. The instruction was entirely oral. The chief acquirements taught were "a wonderful facility in impromptu calculations of all sorts, and a bold well-formed hand." Altogether, the system of tuition and its results vividly recall the well-known lines in the *Ars Poetica*, describing how the Roman youth were taught to cast accounts. After reading the following, English boys will rest content with their traditional form of corporal punishment:—

"Any failure of memory or miscalculation was visited by summary punishment. The culprit had to kneel for hours together with sharp pebbles under his knees, while at times the bent back received a slab of stone proportionate in weight to the gravity of the offence."

The *Deutsche Rundschau* for March has extracts from Count Moltke's commonplace books containing remarks on the geography of Rome and the Campagna, which he surveyed in the years 1845-6, and of which he afterwards published a map. Dr. Brandes brings to an end his articles on "The Youth of Benjamin Disraeli," which consist of a psychological study, founded on his early novels, of the influences which formed the Premier's character. The best article in this number is by Herr Karl Hillebrand on "Halbbildung und Gymnasial-Reform." Herr Hillebrand is very happy in his sketch of the present condition of Germany—its social discontent, its recent rapid development of Philistinism, its sensitiveness at feeling that its reputation is declining in the eyes of Europe. Like Mr. Matthew Arnold among ourselves, Herr Hillebrand finds the remedy in the improvement of middle-class education, about which and its relations to national culture he says much that is valuable.

The *Revue Historique* has an article by M. Gaffarel on Peyrot Monluc, son of the Maréchal Blaise de Monluc, who took part in the religious war in France in 1562 and afterwards turned his attention to a naval expedition into unknown parts. He fitted out a little fleet, which was joined by several English vessels, in 1566; driven by a storm into Madeira, he was treated with suspicion, and in anger stormed and took the town, but was killed in the battle. The presence of English vessels at this enterprise, and its resemblance to the feats of English seamen at the same period, make this curious episode of French history well worth recording. It would seem that there was at least one man in France—for Peyrot Monluc was powerfully backed by Coligny—who would have been glad to urge France into the same career of naval adventure as England had already entered upon. M. Tessier publishes some very interesting extracts from the papers of General Decaen relating to the battle of Hohenlinden and the beginnings of Bonaparte and Moreau. Signor Villari communicates a number of valuable notes made by Sismondi on French affairs in 1815; they

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contain information which he gathered himself in Paris, and are authenticated in each case by the name of his informant.

Mr. Paterson, of Edinburgh, the publisher of the edition of Burns, of which Vol. V. was noticed in last week's Academy, writes to us to state that, though no editor's name appears on the title-page, Mr. Scott Douglas continues to be responsible as editor for all the volumes.

We have received:—*The Patentee's Manual*, by James and J. H. Johnson, fourth edition (Longmans); *The School and the World*, by Jas. White, second edition (Wyman); *The British School Series of Readers*, ed. T. Morrison (Gall and Inglis); *The Elective Franchise in the United States*, by D. C. McMillan (New York: Putnam's Sons); *Ripon Diocesan Calendar and Church Almanack*, 1879 (Parker); *A Dream of Arcadia*, by L. B. Thomas (Baltimore: Turnbull); *Reading as a Fine Art*, by E. Legouvé, trans. A. L. Alger (Boston: Roberts); *The Battersea Series of Standard Reading Books*, written and compiled by Evan Daniel (Stanford); *Lehrbuch der Evangelisch-Protestantischen Dogmatik*, von Dr. R. A. Lipsius, zweite Auflage (Braunschweig: Schwetschke); *Norges Helgener*, af Ludwig Daae (Christiania: Cammermeyer); *De l'Intelligence*, par H. Taine, troisième édition (Paris: Hachette); *Die Strassburger Tucher- u. Weberzunft*, von G. Schmoller (Strassburg: Trübner); *The Printing Times and Lithographer*, vol. iv., new series (Wyman); *Theory of the Chess Openings*, by G. H. D. Gossip (New Wortley: Inman); *Facts and Dates*, by the Rev. A. Mackay, third edition (Blackwood); *The Curé's Niece*, by M. Segran (Burns and Oates), &c.

SALES.

On Monday and Tuesday last week Messrs. Sotheby, Wilkinson and Hodge sold some valuable books and manuscripts, including:—Bewick's *Select Fables*, 10*l.*; De Foe's *Robinson Crusoe*, first edition, 3*l.* 12*s.* 6*d.*; De Foe's *Conjugal Lewdness*, first edition, 7*l.* 5*s.*; Dorat's *Les Baisers précédés du Mois du Mai*, 30*l.*; Atkyns' *Gloucestershire*, 7*l.* 10*s.*; Clutterbuck's *Hertfordshire*, 13*l.* 5*s.*; *Chronicon Nurembergense*, illuminated MS., 15*l.* 15*s.*; Ince and Mayhew's *Household Furniture*, 15*l.* 10*s.*; Shelley's *Laon and Cythna*, genuine edition, 1818, 4*l.* 4*s.*; Shelley's Works, edited by H. B. Forman, 4 vols., printed on vellum, unique, 36*l.*; King's *Mediaeval Architecture*, 6*l.* 6*s.*; Lipscomb's *County of Buckingham*, 8*l.* 5*s.*; *Moyen Age et la Renaissance*, 10*l.*; Woodward, Wilks, and Lockhart's *Hampshire*, 7*l.*; *Musée Français*, 18*l.*; Nash's *Mansions*, 18*l.*; Piranesi's *Opere*, in 31 vols., 65*l.*; Richardson's *Monasteries of Yorkshire*, 10*l.*; D. Roberts' *Holy Land*, &c., 20*l.*; Turner's *Liber Studiorum*, 70*l.* Many of Mr. Ruskin's works were also sold; the following of them fetched the highest prices:—*Modern Painters*, 36*l.* 10*s.*, another copy, 5 vols. in 4, 22*l.* 10*s.*; *Stones of Venice*, first edition, 20*l.*; *Seven Lamps of Architecture*, 7*l.* 10*s.*; *Ariadne Florentina*, 2*l.* 2*s.*; *Notes on Academy Pictures*, 1855–59, 4*l.* 10*s.*; *Elements of Drawing*, 2*l.*

On the 5th inst. Messrs. Sotheby, Wilkinson and Hodge sold a few autographs of interest. Among them were:—A letter of Louis XIII. to Cardinal Richelieu, May 30, 1628, about the restoration to favour of the Prince de Condé, which fetched 6*l.* 6*s.*; Bishop Ken to "Good Mr. Dodwell," 3*l.* 12*s.*; an order by Lord Byron to deliver certain books, &c., to John Murray, 2*l.*; Lady Hamilton to Beckford, 2*l.* 2*s.*; letters of Lord Nelson to Capt. Blackwood, 1*l.* 15*s.* to 2*l.* 16*s.* each; Samuel Foote to David Garrick, dated North End, August 3, 1760, referring to his performance of Hamlet, 2*l.* 5*s.*; A. Pope to Mr. Brinsden, written in 1742, 3*l.*; Washington to the Rev. W. Boucher, on the expediency of an American Episcopate, 2*l.* 12*s.*; R. Bloomfield to Southey, 1*l.* 5*s.*; George Whitefield the preacher to Mr. Peter, 2*l.* 2*s.*; autograph verses by Kirke White, 2*l.* 19*s.*; Warren Hastings, 1*l.*; letters of John Wesley, 1*l.* to 2*l.* each.

NOTES OF TRAVEL.

We have received the first part of a new edition of Stieler's *Hand Atlas*, which will in future consist of ninety-five maps, instead of ninety as hitherto. No less than twenty-nine maps have been re-engraved or added since 1875. There will be new maps of the West Indies (in four sheets), of South America (in six sheets), of Germany (in four sheets), and several others. A map of the Mediterranean (in eight sheets), which Dr. Petermann left uncompleted when he died, will be published as a supplement. It will thus be seen that the publishers of this famous *Hand Atlas* spare neither trouble nor expense to keep abreast of the requirements of the public. Their enterprise, no doubt, meets with a rich reward; and we could only wish that English map-publishers would show themselves equally enterprising. The famous Atlas published by the Society for the Promotion of Useful Knowledge was superior to Stieler's at the time, and to every other foreign atlas; but it has been shamefully allowed to drop behind.

In suggesting that the hills of Wales and Scotland are as worthy of being explored as the Alps we did not intend to cast any reproach upon the Alpine Club. We rather intended to suggest the formation of Cambrian, Cumbrian, and Grampian Clubs, whose object it would be to explore the hills of Britain as carefully as those of Switzerland are being explored by Swiss and other mountain clubs. We mean, of course, that these clubs should do scientific work, and not merely climb the hills or consume their annual dinners. A meteorological station is about to be established on Ben Nevis: similar stations might be established on Snowdon and elsewhere; and if the resident members were to cooperate, like those of Switzerland, a great deal of useful work might be done.

Dr. Soetbeer's *Edelmetall Produktion*, published as a supplement to Petermann's *Mittheilungen*, is an elaborate statistical paper on the production of the precious metals since 1493. The author enters fully into the statistics of every country, and his summaries, filling several pages of close print, are highly interesting. The total amount yielded throughout the world between 1493 and 1878 is estimated by him at 180,511,485 kilogr. of silver and 9,492,345 kilogr. of gold; the former representing a money value of 1,624,603,850*l.*, the latter of 1,318,741,650*l.* At no time has silver been worked more successfully than during the last fifteen years, the annual yield having been 1,469,884 kilogr.; while the yield of gold has decreased since 1856–60, when it was 206,058 kilogr., as compared with 170,675 kilogr. in 1871–75. Of all the silver hitherto used in the world nearly one-half has been furnished by the mines of Mexico; while the United States, closely followed by Australia, take the lead among gold-producing countries. In 1493–1520 the annual value of the precious metals yielded throughout the world was only 1,232,100*l.*; in the beginning of the nineteenth century it had risen to 10,527,350*l.*, and in 1870–75 it was 41,533,950*l.*, more than half of which fell to the new mining grounds of North America and Australia. Dr. Soetbeer does not discuss the currency question, but furnishes ample materials to one desirous of investigating it.

We have received Mr. Stanford's *Large Scale Map of Zulu Land*, which shows the hills in a picturesque style, as if they had been photographed from a model, and exhibits a considerable progress upon the war maps published hitherto. Of course, a good many places mentioned by correspondents will be looked for in vain, but this is no fault of the compiler, for the exploration of this frontier country and probable battle-ground has been shamefully neglected.

Besides two papers read at recent meetings of the Royal Geographical Society by Sir Henry Rawlinson and Mr. Clements R. Markham, the current number of the *Monthly Record of Geography* furnishes useful lists of books and maps relating to Zululand. Among the Geographical Notes we find one of considerable interest, from an ethnographical point of view, on the Loochoo Islands, which have never yet been thoroughly investigated. Under the head of Correspondence is a letter from Capt. S. R. Franklin, Hydrographer U.S.N., on the subject of the longitude of Pará. The number contains two maps—the Turcoman Steppe and Khorassan, and Western Afghanistan—the former of which is particularly acceptable, as no good map is easily accessible which shows the country between the Caspian and Merv.

The March number of the *Church Missionary Intelligencer* announces the death of another member of the Nyanza mission, Mr. Penrose, who had gone forward from Mpwapwa towards Lake Victoria after Messrs. Stokes and Copplestone, and with a separate caravan. After passing through Ugogo, he took the westward route towards Unyanyembe, in order to reach Uyui, the present residence of Said-bin-Salim, the ex-Governor of the district. The *pori*, or uninhabited country called Mgunda Mkhali, is infested with robbers, like the similar tract of country on the other side of Ugogo, where Mr. Mackay was robbed some time back; and through this region Mr. Penrose was travelling in company with several Arab caravans. It seems that they had all encamped near a small lake called Chaya, and that Mr. Penrose, being anxious to get on, started to resume his journey a little before the others, when he was attacked and murdered with his porters from the coast. From another source we learn that it is believed at Zanzibar that the marauders who attacked Mr. Penrose's party did so to avenge a defeat which they had previously suffered at the hands of the Abbé Debaize, the leader of the French Scientific Expedition.

The Egyptian General Staff have just published at Cairo a Report on the botanical specimens collected in 1875–6 by the late Dr. Pfund during the expeditions of Colonel Colston and Major Prout to Kordofan, and of General Purdy to Darfur, which were productive of good results to many branches of science. The determination and classification of the specimens was entrusted by General Stone to Dr. J. H. Zarb.

MAGAZINES AND REVIEWS.

The *Contemporary* has an interesting article, though one to many points of which it seems likely that exception might be taken, on "The Anomaly of the Renaissance," by "Vernon Lee," a writer to whose papers in *Fraser* we have more than once called attention. The object of the article is to answer the question why it was that the Renaissance was such an anomalous thing; why the beauty which shines upon us from its canvases is so marred by moral deformity; why it shows such a "bitter mixing up of what we love in art with what we loathe in man;" how it came about that "what seemed to be a regeneration" should issue from "what was in reality a vast national, political, social, and moral collapse." Viewing the Renaissance as "not a period but a condition," the writer defines it as

"that phase in mediaeval history in which the double influence, feudal and ecclesiastic, which had gradually crushed the spontaneous life of the early mediaeval revival, and reduced all to a dead, sterile mass, was neutralised by the existence of democratic and secular communities; that phase in which, while

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there existed not yet any large nations, or any definite national feeling, there existed free towns and civic communities."

In the North freedom and civic life existed only in single towns. In Italy, where feudalism never took deep root, it spread throughout the country and transformed the very Teutonic lords into Gherardescas and Rolandinghi. But the "seed of decay" became apparent when city began to encroach upon city, and the inevitable result was foreign war, domestic feuds, exiles, and mercenary troops.

"The Renaissance possessed the germs of every modern thing, and much that was far more than a mere germ; it possessed the habit of equality before the law, of civic organisation, of industry and commerce developed to immense and superb proportions. It possessed science, literature, and art; above all, what at once produced and was produced by all these, thorough perception of what exists, thorough consciousness of our own freedom and powers, self-cognisance."

But for this men had to pay the heavy price of the loss of all moral standard, of all fixed public feeling—resulting not only in the crimes and cynicism of the Malatestas and the Borgias, and of their smaller imitators, but still more in the universal toleration of wrong which sprang from the feeling that "to reprobate others was to be narrow-minded." The author gives three main causes of the immorality of the Renaissance:

"first the general disbelief in all accepted doctrines due to the falseness and unnaturalness of those hitherto prevalent; secondly, the success of unscrupulous talent in a condition of political disorder; thirdly, the wholesale and ungrudging enthusiasm for all that remained of antiquity, good or bad."

But, as the writer says (and this is the strongest part of the paper), the faults of the Renaissance were both inevitable as a consequence of what had gone before and as a condition of what was to come after; moreover, as the world seems to be constituted, the great periods out of which a new world is created are always periods of chaos, the Renaissance and the eighteenth century being the notable instances. It is desirable then, as Mr. Lee reminds us, "to be generous to the men who were wicked that we might be enlightened." Another paper to which we have not space to do more than merely to refer is Prof. Bonamy Price's spirited plea for a classical education on the fourfold ground that Greek and Latin are literatures, and not merely definite branches of knowledge; that they contain the greatest works to which it possible to have access; that they are dead languages, and therefore far enough removed from a boy's experience to demand constant effort for their mastery, and far enough from the master's experience to be treated without bias or prepossession; and, lastly, that a classical education "establishes a close contact between the mind of the boy and the mind of the teacher." Many points in the article admit of an easy answer; but, on the whole, it is one to increase our respect for the veteran writer.

The present number of *Macmillan* is a very full one. Apart from Prof. Paley's reply on the question of the "Age of Homer," which has already been fully noticed in these columns, and the political articles, among which must be reckoned Prof. Jebb's interesting paper on "The Progress of Greece," there are papers of more or less interest on Burns, Lamb, and Shelley. Burns' "Unpublished Commonplace Book" is only unpublished in the sense that it has not hitherto been given to the world in an absolutely complete and authentic form. Some remarks of Allan Cunningham, according to the writer of the paper, Mr. William Jack, have created an impression that the Commonplace Book contains things the publication of which might do injury to Burns' memory. "It is to remove this impression, which is utterly unjust, to correct the other mistakes on the subject, and to add a little to what is authentically known of Burns, that my friend Mr. Macmillan, the owner of the Commonplace Book, has entrusted it to me for publication." In the strict sense, however, the book is "unpublished," as its former editor, Dr. Currie, has taken similar liberties with the text to those taken with the text of Blake, and has here and there omitted really good and characteristic things. Such, for instance, is that "delightful flash of half comedy" as Mr. Jack calls it, where Burns describes one of his Edinburgh patrons and would-be critics as "an exalted judge of the human heart—and of composition." In any case it is satisfactory to get an authentic edition of Burns' notes, and they were certainly well worth printing. The "Five New Anecdotes" about Charles Lamb contributed by Mr. Algernon Black are derived from the conversation of Lamb's friend and colleague, Mr. John Chambers. The anecdotes themselves, with the exception of the one recounting Lamb's manner of taking a holiday, do not come to much; but it is worth noting that Mr. Chambers "always spoke of Lamb as an excellent man of business, discharging the duties of his post with accuracy, diligence, and punctuality." The "Notes on Shelley's birthplace," by Mr. W. Hale White, are pleasantly written, and will give their author a place in the regards of Shelleyists like himself. There are many interesting things in the second instalment of Mr. A. J. Wilson's "Can Reciprocity help us?" We may notice that he dwells much on the point on which we laid stress in these columns last month, the futility, namely, of hoping to convince foreign nations of the error of their ways by a policy of what he happily calls "tariff wars." His recommendations at the end of the paper—to the manufacturers to "try a little honesty for a change," and to the workmen to "work harder and drink less"—are expressed with considerable pungency. "In short nothing is more clearly taught by the example we have given, and by all sound economic precept than this truth—that incessant and increased labour, and ever-increasing economy of production, will alone suffice to enable the nation to come out of the present industrial struggle victorious." Mr. Andrew Lang's charming *ballade*, "To Theocritus in Winter," shows the author's command over the exceptional difficulties of the form chosen. The poem is a *tour de force*, and yet perfectly graceful and unconstrained in its silken fetters.

Fraser contains a chatty paper on "White of Selborne," by the Rev. M. G. Watkins, which should send all readers of *Fraser* who do not already know their White's *Selborne* by heart, to Prof. Bell's edition. Mr. William B. Scott gives us "A Second Portfolio of Ancient Engravings," wherein he discourses chiefly of the Little Masters, and gives an interesting account of Agostino Veneziano's great print of *Il Stragozzo*. Notwithstanding Spagnoletto's definite ascription of the design to Raphael, Mr. W. B. Scott refuses, "from internal evidence," to believe that Raphael could have been the author of it. The ambitious paper on "Metastasio, and the Opera of the Seventeenth Century," by Vernon Lee, contains much that is interesting. The sketch of Gravina, in particular, Metastasio's patron, and almost creator, is an excellent piece of work.

The most important paper in *Blackwood* is a conversation of Mr. Senior with "Odilon Barrot in 1848," giving the latter's account of the Revolution of July. There is an original flavour about the little story of "The Great Unloaded," which makes it very good reading. The paper on "Novelists" contains nothing but the most respectable platitudes expressed in an unpleasant double-shotted style.

OBITUARY.

ANNIE KEARY.

The many who regret the novelist whose last fiction showed that she had not passed if she had reached her meridian, when her light was lost to us, do not know the sorrow of the few for a skilful interpreter of the hard utterances of archaeologists. Like another authoress still with us, Miss Keary could put the dead annals of Egypt and Assyria into a living form, not only because she understood human interests and had the gift of pleasant style, but also because writing with her was a matter of conscience, and she brought the same pains to the study of ancient history as to the artistic record of modern life. One of her earliest works was purely imaginative, the fairy-tales of the volume *Little Wanderlin*. This was followed by the *Heroes of Asgard*, a charming epitome of Norse mythology. Still writing for the young, she produced, after a visit to Egypt, *Early Egyptian History*; and, later, the wider essay, *The Nations Around*; the first full of her own impressions, the second as remarkable from its strong power of realisation. The description in the later work of Ur of the Chaldees is unsurpassed as a revival from the dry materials of archaeology of a long-buried civilisation. Latterly Miss Keary wrote fiction only. Choosing the plain incidents of quiet lives, she was foremost among the restorers of the English novel to its rightful scope. As she felt the effects of encouragement her powers increased, and her last work, very rapidly written, far surpassed its predecessors, and gave promise of yet higher attainment. This hope was disappointed by her death on her fifty-fourth birthday, the 3rd of this month.

Without speaking of private sorrow, it will be an encouragement to women who love literary work that, notwithstanding unceasing composition, Miss Keary found time for rare family devotion, and that rarer virtue which made her a mother to some of her near kin who owe to her wise training the success which she lived to rejoice in. Nor did she shut herself away from society. The many friends who met her in the last twenty-seven years will not soon forget a conversation which owed its charm to true sympathy and strong interest. The poor will long remember the months she gave to the charge of homeless servant-girls, and the little acts of kindness that were never perfunctory. Perhaps she will be most widely recollected by the many who, as children, were entranced by her power of story-telling, for which all occupations, however heavy, were instantly set aside, so that a visit to her quiet home was their most cherished holiday. The secret of her life was love of work and work for love.

ELIHU BURRITT.

The "learned Blacksmith" died at New York on the 7th inst. He was the son of a New England shoemaker, and was born in Connecticut, at the township of New Britain, on December 8, 1810. He received the ordinary education of an American village boy until his father's death, when he was apprenticed to a blacksmith. For about twenty years he worked at this trade, using his spare hours for self-culture, until he became so famous a person that he was obliged to give up the smithy. At twenty-one he began to study mathematics, but his real talent was for languages, of which he mastered, or at least dabbled deeply in, about fifteen. He was in London in 1848, and published a bright little book, *Sparks from the Anvil*, which enjoyed a great popularity. In 1853 this was followed by *Olive Leaves*. He was sent over in June 1856 by the American Government to be United States Consul at Birmingham, and he lived for twenty years in England. His later books, all in the same chatty and autobiographical vein, are *Thoughts on Things at Home and Abroad*, 1854; *A Walk from John o'Groat's to Land's End*, 1865; *Lectures and Speeches*, 1869; and *Chips from Many Blocks*. He was eminent as a lecturer on social and economic subjects, and a man of great energy and public spirit. As a linguist, it must be said, his attainments have been grossly exaggerated; that he was "intimately acquainted with fifty

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languages" is sheer absurdity. He was a brisk and cheerful person, full of practical ability, but not greatly remarkable from a literary point of view.

THE Dutch popular poet Van Zeggelen died on February 16. His first work, *De reis van Pieter Spa naar Londen* (Pieter Spa's Journey to London), appeared in 1838, and has run through twelve editions. His later poems, *De Valkenvangst*, 1840; *Pieter Spa naar Amsterdam*, 1841; and *De Avondpartij*, 1848, enjoyed scarcely less popularity. In 1851 he published his delightful comic work *Koen Verklat en zijn Gezelschap*. From 1834 to about 1860 Van Zeggelen enjoyed the highest reputation in Holland, and was styled "the Dutch Béranger.' This fame, however, has of late shown symptoms of decline.

SELECTED BOOKS.

General Literature.

BERENDT, G. Nachtrag zu den Pommerellischen Gesichtsurnen. Königsberg: Koch. 3 M. 70 Pf.

ELTON, J. F. Travels and Researches among the Lakes and Mountains of Eastern and Central Africa. Murray. 21s.

KLEIN, W. Euphronios. Eine Studie zur Geschichte der griechischen Malerei. Wien: Gerold's Sohn. 5 M.

LEDRU-ROLLIN. Discours politiques et écrits divers. Paris: Germer Baillière. 12 fr.

MARCHE, A. Trois voyages dans l'Afrique occidentale. Paris: Hachette. 3 fr. 50 c.

NAGLER, G. K. Die Monogrammatisten u. s. w. Fortgesetzt v. Andresen u. Clauss. 5. Bd. 3. Lfg. München: Franz. 2 M. 80 Pf.

SCOTT, Sir Gilbert. Lectures on the Rise and Development of Mediaeval Architecture. Murray. 42s.

UHDE, H. Das Stadttheater in Hamburg. Stuttgart: Cotta. 15 M.

History, &c.

CRUCHON, G. Les banques dans l'antiquité. Paris: Pedone-Lauriel. 5 fr.

DUTEMPLE, E., et L. POVILLE. Vie politique et militaire du général Hoche (1768–1797). Paris: Ghio. 2 fr.

DUVAL, G. Histoire de la littérature révolutionnaire. Paris: Dentu.

FAVRE, E. La confédération des huit cantons. Leipzig: Veit. 3 M.

GAIDOZ, H. Esquisse de la religion des Gaulois. Paris: Fischbacher. 2 fr. 50 c.

HESSE, W. Geschichte der Stadt Bonn während der französischen Herrschaft (1792–1815). Bonn: Lemperts. 6 M.

HEYD, W. Geschichte d. Levantehandels im Mittelalter. 1. Bd. Stuttgart: Cotta. 13 M. 50 Pf.

LA HUGUERYE, Michel de. Mémoires inédits, publiés par le baron A. de Ruble. T. 2. Paris: Loones. 9 fr.

LEIST, B. W. Das römische Patronatrecht. 1. Thl. Erlangen: Palm & Enke. 12 M.

PERRENS, F. T. Histoire de Florence. T. 4. Paris: Hachette.

RAVAISSON, F. Archives de la Bastille. T. X. Règne de Louis XIV. (1687–1692). Paris: Pedone-Lauriel. 9 fr.

Physical Science and Philosophy.

FRITSCH, K. Jährliche Periode der Insectenfauna v. Oesterreich-Ungarn. IV. 1. Wien: Gerold's Sohn. 4 M.

MANZONI, A. Gli echinodermi fossili dello Schlier delle Colline di Bologna. Wien: Gerold's Sohn. 2 M. 40 Pf.

NATHAN, J. Kants logische Ansichten u. Leistungen. Jéna: Neuenhahn. 2 M. 70 Pf.

RAU, A. Die Entwicklung der modernen Chemie. Braunschweig: Vieweg. 8 M. 60 Pf.

STEINDACHNER, F. Zur Fisch-Fauna d. Magdalenen-Stromes. Wien: Gerold's Sohn. 10 M.

WIESNER, J. Die heliotropischen Erscheinungen im Pflanzenreiche. 1. Thl. Wien: Gerold's Sohn. 8 M.

Philology, &c.

DELATTRE, A. Les inscriptions historiques de Ninive et Babylone. Paris: Leroux. 3 fr.

DUBOR, G. de. Assyrie et Chaldée. Paris: Leroux. 4 fr.

FINSTERWALDER, C. De coniunctivi et optativi in enuntiatis secundariis usu Aeschineo. Jena: Neuenhahn. 1 M.

CORRESPONDENCE.

PRESTER JOHN.

Llanwrin Rectory, Machynlleth: March 7, 1879.

In one of the volumes of the Hengwrt Collection of Manuscripts at Peniarth is a tract entitled "Ystori Gwlad Ieuan Fendigaid," or the "History of the Country of John the Blessed"—this Ieuan or John being no other than the mythic potentate, Prester John. The story is evidently a translation; and I am anxious to be informed where the probable original may be found. Lhwyd (*Archaeologia Britannica*, p. 265) informs us that a MS. of the same story was in his time (1707) preserved in the library of Jesus College, Oxford. The volume at Peniarth, of which this legend forms but a small portion, is a large folio numbered 350. It did not originally belong to the Hengwrt collection, but was added to it by the late Colonel Vaughan, of Rug. The handwriting cannot be much older than the beginning of the last century, but the language belongs to an earlier period.

I have met with several allusions to Prester John in the bards of the fifteenth and sixteenth centuries; and the stories about him were evidently current then in the Principality.

D. SILVAN EVANS.

THE LATE WILLIAM HOWITT.

Savile Club: March 10, 1879.

The opening sentence of your notice of the late William Howitt must surely be founded on a mistake on the part of your informant. To Mr. Howitt's personal friends nothing was more striking than the astonishing bodily vigour of his well-knit frame up to within a very short time before his death. I have before me a letter dated "Rome, 55 Via Sistina, May, 1878," in which he says:—"Now, in my eighty-sixth year, I feel all the freshness of my faculties, and possess an amount of physical energy which amazes all who witness it. I think nothing of rambling away into the mountains for three or four hours together, and without any sensible fatigue." This is hardly like "crossing the Pincian in a bath-chair"! It may be worth while to note that most of your contemporaries understated Mr. Howitt's age by three or four years. It is a singular coincidence that his last surviving brother, Mr. Francis Howitt, died at Heanor, in Derbyshire, on the same day; while the previous day was fatal to Mr. James Macdonell, who married a niece of Mary Howitt's. Francis Howitt remained a "consistent Friend" to the last. William and Mary Howitt severed their connexion with the Quaker body some years after their marriage.

ALFRED W. BENNETT.

SHAKSPERE'S "HOT AT HAND."

London: March 8, 1879.

"But hollow men, like horses *hot at hand*,
Make gallant shew and promise of their mettle."
Shakspere's *Julius Caesar*, IV., ii., 23–4.

Prof. Craik, in his note on this expression (Philological Commentary on *Julius Caesar*, speech 508), says that this means, apparently, when held by the hand or led, or rather, perhaps, when acted upon only by the rein. He asks whether "at hand" has not always meant only near or hard by, and suggests that Shakspere may have written "*in* hand," which is the modern phrase. The Clarendon Press Edition of the play explains "at hand" by "held in or restrained from going." It has not, so far as I know, been noticed that the expression occurs also in Beaumont and Fletcher.

"*Galatea.* Ladies, what think you now of this brave fellow?
Megra. A pretty talking fellow, *hot at hand.*"
Philaster, I., i.

The context shows that Philaster, of whom the ladies are speaking, has been making gallant show and promise of his mettle, restrained as he is by the usurping king's "hand." Does not *at* here stand for *against* (A.-S. *æt* had this meaning as well as that of *to, from, in,* &c.), and "hot at hand" signify "chafing against (the restraining) hand"? "In hand" does not seem to me at all equivalent in meaning.

E. H. HICKEY.

AUTOGRAPH LETTER OF HENRY VIII. IN THE LIBRARY OF CORPUS CHRISTI COLLEGE, OXFORD.

Fenny Compton Rectory, near Leamington: March 8, 1879.

The following letter, which I believe to be unpublished, is numbered in Mr. Coxe's Catalogue cccviii., fol. 3. Letters written by Henry's own hand are exceedingly rare: he usually contented himself with dictating the letter to his secretary, and then appending his signature. But here the stiff, upright, zig-zag characters prove the MS. to be in the king's own hand. The fact of its being in autograph shows the extreme care taken by the king to keep the matter secret from Wolsey, as he avows in the letter itself. No address is preserved, nor is "Mr. Secretory" mentioned by name; but it is obvious that the letter is addressed to Dr. Knight, whom Henry had despatched to the Pope on his own account in 1527, under the impression that Wolsey was not doing his best in the cause. This document fully confirms the statements made by Prof. Brewer (in his Preface to vol. iv. of his *Calendar of State Papers*, p. cii.) on the attitude of Henry and Wolsey. It will be observed that three draft bulls are mentioned in this somewhat rambling letter: one with which Dr. Knight was first furnished by the king, but which got known to Wolsey, and so is hereby cancelled by the king; a second is sent enclosed in this letter, which is perfectly secret; and a third, the king says, he may have to send *pro forma*, which, however, will not clash with No. 2; only, if Wolsey gets wind of Dr. Knight's errand, the king intends to outwit him by asking him to draw up a form of bull similar in purpose to No. 2, and forward it to Dr. Knight. Prof. Brewer, in a letter to me of December last, says:—

"I never saw any letter wholly in the king's hand, and I should doubt if any such existed, with the exception of Henry's letters to Ann Boleyn in the Vatican, but they are brief ones. It is certainly a most curious and valuable document, and shows, more clearly than any other, the king's apprehensions of the Cardinal, even when he seemed most to trust him."

E. L. HICKS.

The document is as follows:—

"Mr. Secretory this shalbe to advertice you that the secrett bull I | sent you for is at this houre knowen pfectly to my lorde | cardynall by whose meanes I knowe well ynoughe, but | I advertyce you therof because I am sure that (thoughe | my lord cardynall do wryte unto you that he know it) you | wold not yet be acknowen therof wherby may happe he | shuld suspecte that you wer sent (as you be in dede) for | things that I weld not he shuld know, wherfore if he | other wryte or send to you in that matter I will yor answer | be that truthe it is, I sent aftr you suche a won but that | it was no parte of your comyssion when you went from me | and that therin youe will nothinge do but as I & the sayd | lord cardynall shall comaund you for my pleasure is in | dede (as padventure you shalbe advertised by the said lord | cardynall hereaftr) that you shall make no further labor | touchinge that bull, Nevertheles I do newe send to you | the coppy of another whiche no man dothe knowe but they | whiche I am sure will never disclose it to no man livinge | for any crafte the lord cardynall or any other can fynd | willinge you bothe to kepe it secrett & to sollicite that it | may be made in due forme kepinge the effecte & tenor | therof and wth all dyligence (it wons impetrate) to send it | to us, Surely to be playne with you we are of the opynyon | that the cardynall is of, touchinge the first bulle, for | surely we thinke it is to moche to be required & unresonable | to be graunted & therfore he and I inc̄ly shall devyse a | nother whiche hereaftr we shall send to you (and that | or it be longe) willinge you to make all diligence to you | possible for impetratinge of this firste whiche presently | I send you for that is it whiche I above all things do desire | & if you cannot attayne it then sollicite the other whiche | my lord cardynall & I shall send you, whiche padventure | shall not be much discrepante from this but that | shalbe made pforma tantū & so to cloke other matters if you | possible may attayne this, desireinge you hartily to use | allways to you possible to gett accesse to the popes pson | & then to sollicite both the ptestation & this bulle wth | all diligence & in so doinge I shall recon it the hyest | servyce that ever you did me, & if padventure the | pope do make any stikinge at this bull because padventr | it is not yet to hym knowen, but that the mariage | betwene the Queene & me is good & sufficient, you may | shewe hym that I doute not but if he aske the deane | of his roote whiche hathe depely sene the matter | he will shewe hym the truthe thereof & this bull is | not desire l exe-pte I

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be, legittime absolutus ab hoc | matrimonio Katherine, wherfore I must humbly desire | hym (in consideracon of such servyce as I have don | or hereaft^r may do to his holynes & the churche) that he | will graunte me the same makinge as fewe p^r vy therto | as is possible causing the plumary to selle it in his | presence wth ought further sight therof wch I here | say he may laufully do (good M^r. Secretory solicite | thes causes wth all bothe selerite & dexterite you | can & with the best counsell (so they be secrete) | that you can gett) I do send you this berer by | whom you may assuredly send me what so en you | will for he will wi^th diligence bring it me and wisely | ynoughe to, I fere me sore that if you fynde not | som by wayes beside them that my lord cardynall | did devise wth you to have acces to the proper psens | it will be long or you attayne the same wherfore I | instantly desire you to sake all meanes possible, | pauca sapienti, and thus fare you well by yor | lovinge M^r & Soveraigne,

"H R"

THE STRAY LEAF OF THE CODEX PALATINUS.

Oxford: March 8, 1879.

When in 1843 I described the single leaf of a purple vellum MS. written in large silver letters, which Dr. Todd had picked up in Dublin, and had placed (temporarily, it would now seem by Mr. T. Graves Law's account in the ACADEMY, March 1, p. 190) in the library of Trinity College, it was not possible for me to determine that it was actually a leaf of the Codex Palatinus at Vienna, a manuscript of the Gospels probably of the fifth century, although, guided by Blanchini's facsimiles, I mentioned its close resemblance to the Vienna book. Mr. Law is not quite correct when he says that I gave the text of the leaf in my *Palaeographia*, as I only gave in a foot-note a few of the lines. From the interest attaching even to a single leaf of so venerable a relic, it may be considered desirable that the whole of the four columns upon the two sides of the leaf should be published, especially as it seems to have again disappeared. The text is as follows, from the Gospel of St. Matthew, chapter xiii.:—

"Et audientes non audiant ne intellegant ne quando convertant se Et tunc replebitur in eis profitia Eseiae dicentes vade et dic populo huic Auditu audietis et non intellegitis et videntes videbitis et non videbitis ingrassatum est enim cor populi huius et auribus graviter audierunt Et oculos eorum ingrava ne convertant se et sanem eos. Vestrae autem beatae aures et oculi vestri qui vident Amen dico vobis quoniam multi profetae et iusti cupierunt videre quae videtis et audire quae auditis et non audierunt Vos autem audite parabolas seminantis Omnis qui audit verbum regni et non intellegit venit malus et rapit quod seminatum est in corde eius hic est juxta viam seminatus super autem petrosam seminatus hic est qui audit verbum et cum gaudio suscipit illum et non habens radicem in se sed est temporalis Facta autem angustia aut perSecutionem propter verbum continuo scandalizatur qui autem in spinis seminatur hic est qui audit verbum et sollicitudo saeculi et divitiarum voluntas suffocat verbum et fit sine fructu In terram autem bona qui seminatus est hic est qui audit verbum et intellegit tunc facit . . .

The letters are uncials, each a quarter of an inch in height, twelve usually occupying a line.

J. O. WESTWOOD.

ON THE RENDERING OF ἁρμονία IN ARISTOTLE'S "POLITICS" V. [VIII.] V., 22–25.

Glasgow: March 10, 1879.

The ACADEMY of March 8 contained an unsigned review of *Translations* by Mr. H. Jackson, Mr. W. E. Currey, and myself. The writer says:—"On page 121, in a passage from Aristotle ἁρμονία is translated first as 'musical style,' and afterwards as 'harmony': the first is too vague; the latter quite misleading—for ἁρμονία here means 'mode,' more nearly expressed by the word 'key' than any other."

Here the writer has missed the point on which the difficulty of an adequate rendering turns. The passage in the translation runs thus:—

"Melodies, on the other hand [*i.e.*, as opposed to pictures or statues], give us substantive imitations of character. This is manifest. The temper of the several musical styles [ἡ τῶν ἁρμονιῶν φύσις] is so essentially distinct that the hearers are affected with a corresponding variety of mood. Some harmonies, such as the semi-Lydian, tend to wrap the spirit in grief and gloom; others, the luxurious styles, touch it to a soft ease; the Dorian harmony seems alone in producing a sober and sedate frame of mind; the Phrygian harmony kindles enthusiasm. . . . Indeed, the soul seems to have a certain kinship with the harmonies and the measures of Music [ταῖς ἁρμονίαις καὶ τοῖς ῥυθμοῖς]: hence many thinkers say that the soul is, or that it implies, a harmony [ἁρμονίαν]."

"Harmonies," in the old Greek sense, were certain arrangements of tetrachords: of those named here, the Mixolydian was taken from G as the tonic or final of the scale, the Dorian from D, the Phrygian from E. "Harmony," in the modern sense, is a proper combination of simultaneous sounds; the study of harmony is the study of chords. If "harmony" had been used to render ἁρμονία where there was nothing in the context to define the meaning, this would indeed have been a fault. But when a translator speaks of "the semi-Lydian harmony," "the Dorian harmony," "the Phrygian harmony," every intelligent reader must see that "harmony" is used in the Greek sense, not in the modern sense.

Further, we require for the last part of the passage a word which will *also* render ἁρμονία in relation to the soul. The original stands thus: καί τις ἔοικε συγγένεια ταῖς ἁρμονίαις καὶ τοῖς ῥυθμοῖς εἶναι· διὸ πολλοί φασι τῶν σοφῶν οἱ μὲν ἁρμονίαν εἶναι τὴν ψυχήν, οἱ δ' ἔχειν ἁρμονίαν. No version of this would be tolerable which represented ἁρμονίαις and ἁρμονίαν by different terms. Now the ἁρμονία ψυχῆς meant by Aristotle here is such as Plato speaks of in the *Phaedo*, ἁρμονία ἡ τοῦ θείου τε καὶ ἀθανάτου ὁμοφυής τε καὶ συγγενής, or in the *Timaeus*, αὐτὴ [ἡ ψυχή] ἀόρατος μέν, λογισμοῦ δὲ μετέχουσα καὶ ἁρμονίας τῶν νοητῶν ἀεί τε ὄντων: and this cannot be well rendered by any English word except "harmony."

As to the reviewer's other objection, that "musical style" is too vague for ἁρμονία in the first part of the passage, the answer is simple. Aristotle is there speaking of the ἁρμονίαι, not merely as scales or keys, but in connexion with those kinds of composition which were considered appropriate to each. This is clear from the context. "The nature of the *keys*" would there be totally inadequate as a version of ἡ τῶν ἁρμονιῶν φύσις.

I have had too much experience of the way in which translations are commonly reviewed to be surprised at the writer in the ACADEMY not having seen this, any more than at his having failed to perceive that "Iovem lapidem iurare" (*Translations*, p. 421) was not meant as a *verbal* equivalent for "to make peace," but in the sense "protest that they mean each other no harm"—which renders the half-playful tone of Horace Walpole's allusion. (The form was, "Si sciens fallo, tum me Diespiter, salva urbe arceque, bonis eiciat, uti ego hunc lapidem.")

Competent criticism of translation is rare: rarer still is the faculty which can seize the subtler conditions of the task, or weigh those scruples between which the judgment of a careful translator must so often be poised.

R. C. JEBB.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 17.—4 P.M. Asiatic.
5 P.M. London Institution: "Life in other Worlds," by R. A. Proctor.
8 P.M. Society of Arts: "Household Sanitary Arrangements," V., by Dr. W. H. Corfield.
8 P.M. Victoria Institute: "Geological Ages and the Mosaic Cosmogony," by the Rev. E. Duke.

TUESDAY, March 18.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
7.45 P.M. Statistical: "The Colony of Victoria: its Progress and Present Position," by H. H. Hayter.
8 P.M. Society of Arts: "Africa, a paramount Necessity for the future Prosperity of the leading Industries of England," by J. Bradshaw.
8 P.M. Civil Engineers: Discussion on "Moveable Bridges."
8 P.M. Colonial Institute.
8.30 P.M. Zoological: "On a new Species of Barn Owl from the Island of Viti-levu," by Dr. G. Hartlaub; "On Female Deer with Antlers," by E. R. Alston; "Remarks on some Parrots living in the Society's Gardens," by P. L. Sclater.

WEDNESDAY, March 19.—7 P.M. Meteorological: "Dew, Mist, and Fog," by G. Dines; "On the Inclination of the Axes of Cyclones," by the Rev. W. C. Ley; "Contributions to the Meteorology of the Pacific—III. Samoan or Navigator Islands," by R. H. Scott.
8 P.M. Society of Arts: "Economical Gardens for Londoners," by W. Mattieu Williams.
8 P.M. British Archaeological: "Ancient Thimbles," by H. Syer Cuming; "Roman Inscription found at Bath," by the Rev. Prebendary Scarth.

THURSDAY, March 20.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
7 P.M. Numismatic.
7 P.M. London Institution: "Living Composers for the Pianoforte," by E. Dannreuther.
8 P.M. Linnean: "New Aculeate Hymenoptera from the Sandwich Islands," by F. Smith; "On the asexual Reproduction of Ferns," by T. Sim; "On recent Collections of Birds from South-Eastern New Guinea," by R. Bowdler Sharpe.
8 P.M. Chemical.
8.30 P.M. Royal: "Note on the Arc produced by a Siemens Machine," "Further Note on the Substances which produce the chromospheric Lines," "Note on Young's List of chromospheric Lines," and "Note on some Phenomena attending the Reversal of Lines," by J. Norman Lockyer.
8.30 P.M. Antiquaries.

FRIDAY, March 21.—8 P.M. Philological: "On the Old-Irish Texts of the Ambrosian Library and St. Gall," by Prof. Ascoli.
9 P.M. Royal Institution: "Recent Contributions to the History of Detonating Agents," by Prof. Abel.

SATURDAY, March 22.—3 P.M. Physical: "On Selective Reflection," by Capt. Abney; "On the Fracture of Colloids," by Dr. F. Guthrie.
3 P.M. Royal Institution: "Etching," by Seymour Haden.
3.45 P.M. Botanic.

SCIENCE.

Botanik. Von A. de Bary, Professor an der Universität Strassburg. ("Naturwissenschaftliche Elementarbücher.") (Strassburg: Trübner.)

A GERMAN series of Science Primers has been begun under the editorship of Profs. de Bary and Oscar Schmidt. A series supplementary to these consists of translations of the English Primers edited by Profs. Huxley, Roscoe, and Balfour Stewart. The Primer of Botany has been written by Prof. de Bary, who, considering a different arrangement from that followed in the English Primer necessary, has borrowed nothing from it but a number of woodcuts. The plan followed by Prof. de Bary is to lead the pupil through the vegetable kingdom, bringing occasionally under his notice various illustrative plants, but always such as are at hand and familiar. When the *Cryptogamia* are reached, the difficulties of the pupil obviously begin, since such characters as distinguish even the great groups are not easily seized, and of course the microscope is not a desirable aid at this stage. These characters are, however, so lightly but distinctly drawn (without the stumblingblock of Latin names, which are in every case replaced by the German popular terms) that the pupil may readily acquire and as easily retain them.

The great advantage of the book is that the pupil is not at the outset crammed with a confusing mass of names of organs with which he has not so far learned to associate any mother-plant, and obliged, under penalty of grasping no subsequent fact, to retain these when a sketch of the vegetable kingdom is reached. Instead of this, he is brought into the presence of common plants, and is shown their various parts, of which the structure and functions are told him in out-

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line. He thus readily gains a comparative knowledge of the organs while associating their forms with familiar plants. When he afterwards goes further afield and finds other plants, he has no difficulty in noticing to which of these original types they are allied.

George Murray.

Grammatica Copto-Geroglifica, del Cav. Prof. Francesco Rossi. (Roma: Bocca.)

The Egyptian language is fairly well represented by the earlier phase written in hieroglyphics (of which hieratic is the running hand) and the later phase, or Coptic. So similar are the two conditions that the first interpreters, having once transliterated the ancient characters, looked for their sense to the Coptic dictionaries, and did so with great success. For a philosophical study of the language a knowledge is necessary, not only of the comparative grammar of the Semitic languages, but also, so far as that is attainable, of the group of North-African, and probably also that of South-African, forms of speech. The Egyptian itself must be studied in the hieroglyphic phase, in the demotic or transitional phase, which in the latest period of Egyptian independence came into use to express the vulgar dialect, and is the direct parent of the language of the Egyptian Christians, the Coptic, and this, again, must be examined in its two earlier dialects, the Theban and Memphitic, and its later dialect, the Bashmuric. No one has yet attempted to make so vast an enquiry with the object of publication, though it is certain that M. de Rougé traversed nearly the whole field, with every section of which, except the changes of Coptic, he showed himself acquainted.

Egyptian Grammars have hitherto been each confined to one branch of the language. M. de Rougé in the Grammar intended to form the introduction to his Chrestomathy—a labour, unfortunately, not completed in either section—produced the greater part of the best ancient Egyptian Grammar. It treats of the accidence and syntax of all the parts of speech except the particles, and incidentally of many particles also. The method is marked by the fine critical power of the author. Berber and Semitic forms are cited in illustration, and demotic—and still more constantly Coptic—is traced to the earlier source. Each subject is worked out with the utmost care, and all that is hypothetical is most cautiously advanced.

Dr. Brugsch's Hieroglyphic Grammar is a shorter statement of results by a master of the subject. Its advantage over De Rougé's work is its greater simplicity and the very clear manner in which its main facts are tabulated, particularly in the case of the verbal paradigms. The same scholar has given us the only Demotic Grammar, but has not combined the two phases. Peyron's is still the best Coptic Grammar.

Prof. Rossi has combined the grammatical elements of hieroglyphic and Coptic, each section of his work giving first the old and then the later forms, with indications of the growth which is thus exhibited. It will be evident to all Egyptologists that he is largely indebted to De Rougé and to Peyron. It would, indeed, have been better had he stated on the title-page this obligation. He is not a mere compiler, though a careless reader of his work, having once traced the main sources, might fail to perceive the originality which he shows.

The work is excellent as a student's first Grammar. It is very clearly written, the proportions of the subject are well observed, and the examples are in sufficient number. It consists of two parts—the Grammar proper and a Syllabary. The most original part of the Grammar is the section on the verb, which is simpler than the corresponding part of his predecessors' works, and only deficient in not having Egyptian paradigms like those of Dr. Brugsch. The sections on the particles strike one as meagre, and this is still more the case with the syntax.

The Syllabary accompanies two lists which give the most usual syllabic and determinative signs. In these lists the alphabetic equivalents of the syllabic signs, and the ideas determined by the determinative signs, are respectively given. Following De Rougé's example, Prof. Rossi has prefixed to the lists a syllabary giving a short article to each syllabic sign, but he has added examples and, in fact, treated the subject more fully. This is useful to the student in all cases, and in those of polyphones of especial value.

Should this work pass into a second edition, we trust the author will add at least a slight sketch of the transition stage, demotic, between each hieroglyphic and Coptic section, and that he will give a series of paradigms, for which space might be made by putting all the articles on the syllabic signs into one uniform shape without regard to style.

The University of Turin has already produced Peyron's Grammar and the present work: when will our richer universities follow this good example and show a true interest in research unconnected with the great science of getting on? Prof. Rossi's words might well be addressed to the theologians of Oxford and Cambridge:—

"Oggi soprattutto che l' attenzione dei dotti è rivolta con particolare ardore alle antichità bibliche, chi non vede qual grande impulso possano ricevere queste ricerche dallo studio dell' antica scrittura dell' Egitto, che con l' Assiria forma le due nazioni che ebbero cogli avvenimenti della storia del popolo di Dio maggior intimità?"

Reginald Stuart Poole.

CURRENT SCIENTIFIC LITERATURE.

Health Primers. (Hardwicke and Bogue.) We have received six of these little books, dealing with "Exercise and Training," "The House and its Surroundings," "Alcohol," "Premature Death, its Promotion and Prevention," "Personal Appearances in Health and Disease," and "Baths and Bathing." They are extremely well and sensibly written, as might be expected from the highly competent staff of contributors to whom their preparation has been entrusted. Whether the general public will care to read a small library on such subjects, or will get more good than harm from reading it, is a question we need not try to answer. It is enough if we acknowledge the very satisfactory way in which the scheme is being carried into execution.

The Student's Guide to the Medical Profession, by C. B. Keetley, F.R.C.S. (Macmillan and Co.), supplies information on such matters as the choice of a medical school, methods of study, examinations, degrees and qualifications, &c. The information is good of its kind; but an hour's conversation with a judicious adviser will give the medical aspirant more useful knowledge, because more adapted to his individual needs, than any number of such guides as this. The author's statements are, upon the whole, both correct and impartial; his style is occasionally flippant. A special chapter for "ladies who propose to study medicine" has been contributed by Mrs. Garrett-Anderson.

Notes on Physiology for the Use of Students Preparing for Examination. By H. Ashby, M.B. (Longmans.) As the private note-book of an industrious student who has been reading the usual text-books, this might be considered a very praiseworthy piece of work; intended, as it apparently is, to serve as a substitute for the independent study of such text-books, it deserves nothing but blame as a fresh addition to the long list of cram-books which are becoming an intolerable nuisance both to teachers and examiners. Mr. Ashby has performed his task conscientiously and carefully; but it is a pity that he ever undertook it.

The Preservation of Health in Tropical Climates. By G. W. Thomson. (Edinburgh: Maclachlan and Stewart.) A popular lecture, containing much sensible advice to Europeans about to emigrate to a hot climate.

A Handbook of Nursing for the Home and the Hospital. By Catherine J. Wood. (Cassell, Petter and Galpin.) If "many years' practical experience in nursing and in training others" were a qualification for writing a book, this ought to have been a very good one. The writer tells us at the outset that "in nursing, an ounce of practice is worth a pound of theory." It is to be regretted that she did not keep this wholesome aphorism before her while engaged in composition. What practical hints she gives are, on the whole, trustworthy; more especially as regards the nursing of sick children. But the laboured and pretentious style in which they are expressed and the lack of systematic arrangement take away from their usefulness not a little. Moreover, they are mixed up with ethical platitudes and pathological doctrines in a most confusing way, the latter being sometimes incorrect and always out of place. A quarter of the book is taken up by a glossary of medical terms, most of which have no connexion with nursing. On what principle these terms have been selected it is impossible to make out; they seem to have been plucked at random from an antiquated lexicon. The definitions supplied are not always accurate, and are for the most part insufficient. Altogether the book is a most disappointing production, not likely to promote the improvement of nursing, an object which the writer professes, no doubt in all sincerity, to aim at.

Elements of Comparative Anatomy. By Carl Gegenbaur. Translated by F. Jeffreys Bell, B.A. The Translation revised by E. Ray Lankester, M.A., F.R.S. (Macmillan and Co.) Prof. Lankester justly points out in his Preface that the English student does not possess any modern work on Comparative Anatomy, properly so called, Huxley's well-known manuals dealing only with Animal Morphology. No one in this country is better qualified to supply the want than Prof. Lankester himself; but, as he has preferred to introduce the best German treatise on the subject, we can only express our thanks to him for the admirable way in which he has carried his design into effect. For the accuracy of the translation executed by Mr. Bell he makes himself responsible; and he has thrown into his Preface a statement of the chief differences between the views of Prof. Gegenbaur on a variety of important points and those usually taught in this country. The volume is very handsomely got up,

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and illustrated with a profusion of excellent woodcuts, mostly diagrammatic.

Total Abstinence. A Course of Addresses by B. W. Richardson, M.D., F.R.S. (Macmillan and Co.) The first address of the series was delivered before a medical society, the remaining four, at the instance of the National Temperance League, to a lay audience. No new facts or arguments are to be found in them; but they are very readable, notwithstanding, or perhaps because of, their somewhat controversial tone. It would, of course, be a mistake to look for a perfectly impartial statement of the good and evil we owe to alcohol in the writings of a professed and enthusiastic advocate of total abstinence. But so much has of late been written on both sides of the question that no one specially interested in it need be at a loss for information.

A Manual of Anthropometry. By Charles Roberts, F.R.C.S. (J. and A. Churchill.) This is a very complete and elaborate guide to the physical examination and measurement of the human body—too complete and elaborate it may be thought by some who attempt to fill in the anthropometrical chart which faces the title-page. The author tells us that it is only the first instalment of a larger work on the *Physical Development and Proportions of the Human Body.* It is designed for the use of travellers and others who are brought into contact with comparatively unknown races of men, and for persons desirous of assisting the Committee of the British Association engaged in investigating the physical proportions and the racial elements of our British population.

The Family Physician: a Manual of Domestic Medicine. By Physicians and Surgeons of the principal London Hospitals. (Cassell, Petter, and Galpin.) This large, well-printed, and, upon the whole, well-written volume is obviously designed to take its place as a standard work. Compared with most of its older rivals, it is worthy of much commendation. The information conveyed is generally both full and correct; and the subject-matter of the different parts is brought well up to the date of publication. In common with all its tribe, however, the book is a dangerous one; its study is calculated to drive a nervous person into suicide, a rash one into experiments on himself and those about him not unlikely to furnish material for an inquest. The various anonymous compilers are not all of them equally alive to the risk of their instructions being misunderstood and misapplied by an untrained public. The chapter on diseases of children, for instance, contains hardly anything open to objection on this score; while that on the "Treatment of Diseases," though sensible in the main and often amusing, is full of pitfalls for the unwary. Fancy an invalid, or even his nurse, being allowed to trifle with such potent drugs as digitalis, free phosphorus, and nitrite of amyl! Better the homoeopathic medicine-chest, with its infinitesimal dilutions. The chapters on "Hygiene" and "Nursing" are extremely good, and likely to be useful; that on "Materia Medica," on the other hand, is far too elaborate, and contains a great deal of dangerous information—at once too technical and not technical enough. As there seems to be a demand for books of this sort, it is well that the supply should be furnished by competent hands; but the preliminary advice offered by one of the writers to a patient suffering from certain nervous symptoms may fairly be extended to the entire class of invalids:—"If you have any books or pamphlets on the subject of your complaint, put them in the fire at once—*this is essential.*"

Domestic Medicine and Hygiene. By William J. Russell, M.B. Second Edition. (W. H. Everett.) A remarkably cheap and handy volume, calculated to be of service to emigrants and others who are beyond the reach of medical assistance. The subject-matter is very well arranged, and the excellent table of contents with which the book opens, together with the full index at the end, makes it an easy matter to find any required information at a moment's notice.

Scientific Materialism and Ultimate Conceptions. By Sidney Billing. (Bickers and Son.) This attempt to overthrow "the pseudo-philosophy, characteristic of the period," is as bewildering as a haschisch-eater's dream, and may fairly be said to justify the motto on its title-page—"*ignoramus ignorabimus.*" The author is evidently a man of very wide reading, and in the extraordinary number and variety of his quotations he rivals the late Mr. Buckle. The *Philosophical Transactions*, the *Memoirs of Robert Houdin*, Byron's *Don Juan*, and Macaulay's *Essays*, are all laid under contribution. The work is divided into chapters, and the chapters are broken up into paragraphs: but even these typographical aids to comprehension are quite inadequate to help the reader through what seems a chaotic medley of incoherent statements and rambling arguments. It is only just that we should give the chief outcome of the writer's labours in his own words:—

"If there be Law in Nature, there must have been an antecedent to Law. If there be Form in Nature, there must have been Intelligence to arrange it—hence an antecedent to form. If there be Order in Nature, there must have been Direction, direction is the antithesis of *accident* or chance. If the Earth spontaneously produced (*aequivoca generatio*), it was fecund through Vital Energy. If in Nature there was Generation, it had an antecedent. From law results homogeneity and order, showing a purpose in its institution; if Purpose, then intelligent direction. As in Nature are found Law, Form, Order, Vital Energy, Generation, Direction, Purpose and Intelligence, then Intelligence was *perfected* in their Unity. If there be Unity, there must be Individualism, if an Individualism, then a Personification; and we arrive at *an individualised* or *personified intelligence*, hence at *Essence or Spirit.* This Essence or Spirit would comprise in itself all *Wisdom and Power*, for in it and through it, the Lessons of Nature teach, are all Phenomena, hence it is Omniscient, Omnipotent, Omnipresent, hence an Entity."

OBITUARY.

PROF. T. K. CLIFFORD.

A few years ago an eminent living German mathematician, soon after his arrival in this country, asked a friend, "Who is Clifford? what has he written? Cayley, in his letters, often writes: 'Clifford says so and so.'" It will be difficult in the limited space we can command, and without the opportunity of turning to the various papers which Prof. Clifford has of late years produced, to give an adequate account of the various contributions which this profound, though young, mathematician has made to mathematical science. In his case, perhaps, more than in the case of any other English mathematician of recent date, there was very much done in the way of suggestion. We may quote in this connexion a remark of Prof. Sylvester: "All that Prof. Clifford adds is the very pith and marrow of the matter which before was wanting." For though he has put a good deal of his work into print, yet as he was an eminently suggestive speaker on, as well as exponent of, science, he often in the discussion of a paper has clearly shown that the subject had been carefully thought out by himself, and so he was able to throw out hints which enabled others to advance still further the subjects which they had hitherto almost looked upon as their own. As regards the multiplicity and many-sidedness of his ideas, he approached the great mathematician Gauss, and no doubt had time and health served he would more nearly have reached the same high platform.

A profound mathematician, as we have said, he yet possessed a marvellous power of unfolding these deep mysteries, and if he failed to make his remarks understood, it was not his fault but rather that of the auditor, or at any rate the difficulty of the subject; and withal there was such a complete absence of ostentation, such an evident desire to make the subject clear, that no one could ever think of him as talking for talking's sake. The writer's own experience would lead him to say that he has rarely known him rise to comment on a paper unless he had been specially asked to do so. He had in a high degree the qualifications of a thoroughly popular lecturer on scientific subjects, and hence some of his essays in this direction have achieved a very high success. We refer more particularly to his lecture on Mind. The earliest printed mathematical work of his is, perhaps, a question in the *Educational Times* (a property of the rectangular hyperbola), March 1863; his first solution is of a question about a curve of the third order, in the same journal for June 1863. He was at this time, we believe, a student at King's College. This early work indicates a student of some inventive power, who was also possessed already of considerable analytical skill. His contributions soon rose in value and elegance, and placed him in the foremost rank of mathematical students. At Cambridge he at once made his mark, and enjoyed there the reputation of being the only man who could understand a certain professor's lucubrations. In these more recent times it is possible that on some points the tables are turned, and Clifford's talk has become *caviare* to more than "the general."

As in the case of some other original men, he did not carry off the highest honours of the Tripos; but he came out Second Wrangler and Second Smith's Prizeman in 1867. He had in June of the previous year joined the ranks of the London Mathematical Society, and to the *Proceedings* of this society he became, while health allowed, a frequent and valued contributor. His most important papers were read in 1872. At this early date he had made himself master of Hankel's *Vorlesungen über die complexen Zahlen und ihre Functionen.* The subject of complex numbers was a favourite with him, and he repeatedly showed that this was the case in his subsequent communications, and in his only printed book *On Kinematic.* In this work many of the thoughts given out in his communications (as "Remarks on a Theory of the Exponential Function derived from the equation $\frac{dx}{dt} = p$;" "Graphic Representation of the Harmonic Components of a Periodic Motion;" "The Foundations of the Differential Calculus and of Dynamics," &c.), and which he did not apparently at the time fully work out, found a place. As a result of his study of complex numbers and of the algebras of Rowan Hamilton, Peirce, and Grassmann, we have his preliminary sketch of biquaternions. It would take up too much space to give any analysis of this, or, indeed, of many of his other papers—they are so closely reasoned and so purely mathematical as to be incapable of condensation. It must suffice here to say that, as the author states, "Hamilton's biquaternion is a quaternion with complex coefficients; but it is convenient (as Peirce remarks) to suppose from the beginning that all scalars are complex." So Prof. Clifford gets rid of the old signification and appropriates it to his own use. It may be said that the subject of Biquaternions is the *algebra of screws.**

In 1876 Prof. Clifford sketched out his "Classification of Geometric Algebras." This promised to be a communication of the first value; but the subject had to be put on one side, and ultimately mathematicians have had to content themselves with the brief sketch, "Applications of Grassmann's Extensive Algebra" (*American Journal of Mathematics*, No. 4, 1878). Still on the same lines runs his last communication on this subject, "On the Classification of Loci," made in

* We note also in his papers of this year (1872) a singularly elegant extension, "a theorem relating to Polyhedra, analogous to Mr. Cotterill's theorem on Plane Polygons."

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brief to the Mathematical Society, and more fully to the Royal Society (May, 1878). This is a very fine paper—perhaps the finest we published. It is said that not contenting himself with the pitiful space of three dimensions, Prof. Clifford worked in four-dimensional space, and there met with such success that he extended his researches to the most general space of n dimensions. In this last paper we have a galaxy of remarkable propositions. He shows that "a curve of order n in flat space of n dimensions (and no less) is always universal," and that "every curve of order n in flat space of $n-1$ dimensions is either universal or elliptic." These properties he proves in his usual brilliant manner. In the latter portion of the paper he takes up another of his favourite subjects (closely allied, however, to the others)—that of Abelian functions. In this direction perhaps as much as in any, will the mathematical world mourn the loss of one who had mastered the intricacies of the Hyperelliptic and Abelian integrals.

"I fear that our colleague, Prof. Clifford, would hardly listen to us if we were to appeal to him to undertake this task [of writing on the above-named integrals]; but at least we may express the hope that he may be able to continue the profound researches which he has commenced on this great branch of analysis."*

We are disposed to think that the number of those who are acquainted with Riemann's work in this country could be counted on the digits of one hand. Prof. Clifford has contributed a clear paper "On the Canonical Form and Dissection of a Riemann's Surface" (June 1877), in which his object was to prove the propositions in a concise and elementary manner. We have no space for an account of his lectures on scientific subjects, but there is the less occasion for this as they are in the hands of the many already; nor have we space to dwell upon his contributions to the chemico-algebraical theory, which drew forth Prof. Sylvester's hearty admiration. And we can only refer to Prof. Stanley Jevons's *Principles of Science* (p. 143), for an account of Prof. Clifford's types of compound statement, involving four classes. Prof. Jevons, no mean mathematician, had asserted that the mere ascertainment of the precise number of types would require some years, but Prof. Clifford in a comparatively short time accomplished the task (see also *Proceedings* of the Literary and Philosophical Society of Manchester, vol. xiv., p. 88, for the original paper).

The present writer has attempted to avoid hyperbolical statements, but it is difficult for a mathematician to use ordinary language in treating of Prof. Clifford's work: he was unmistakeably one of the foremost English mathematicians of the present time, and had he lived would have done much more to maintain that position. A weak constitution and too close attention to his favourite studies have resulted in our great loss. In his relations to his brother mathematicians he maintained the same amiable bearing which endeared him to a large circle of private friends.

The position taken up by Prof. Clifford in philosophy was never comprehensively defined by himself. We have to collect it from papers published at various times in the last few years, some of which had been given as lectures, while others, including perhaps the most important, had been read at the meetings of the Metaphysical Society. In pure metaphysics we may specify his articles on "Body and Mind" (*Fortnightly Review*, 1875) and "The Nature of Things-in-themselves" (*Mind*, 1878, but written earlier); in ethics, "The Scientific Basis of Morals" (*Contemporary Review*, 1875), "Right and Wrong" (*Fortnightly Review*, 1876); and in the application of ethical theory to social and religious questions, "The Ethics of Belief" (*Contemporary Review*, 1876), "The Bearing of Morals on Religion" (*Fortnightly Review*, 1877), and an article on Virchow's much-discussed address on the freedom of science, which appeared last spring in the *Nineteenth Century*.

His leading principle was that there is no distinction in kind between different regions of knowledge, and that scientific method is one and the same everywhere. Thus his philosophy was above all things empirical. He recognised no guide to truth beyond experience, and no certainty beyond scientific probability. But, though completely naturalist, his view of the world was not materialist. The speculative untenability of materialism was for him a point almost too plain to be discussed, and his metaphysical creed was a form of idealist Monism which appears, with more or less variation in details, to be gaining acceptance in the scientific world, and especially among those who, like Prof. Clifford, regard Mr. Darwin's great discovery as hardly less important for philosophy than for science. So far as it can be put in one sentence, it amounts to this: that Mind is the only ultimate reality in Nature, and that Consciousness is not the type of Mind, but a special and complex modification of it. While Prof. Clifford fully recognised the value of the work done in psychology by the English or Association school, and went along with them for most practical purposes, he differed from them in going much farther and hoping for much more definition in the region of metaphysics proper.

In the same way, while his theory of ethics might be classed as utilitarian in the widest sense, as against all transcendental systems, it differed from current utilitarianism in laying much more weight on historical processes of development, and in seeking to explain the apparently simple elements of moral feeling as results of those processes. Again, he regarded moral judgments and emotions (herein agreeing with Mr. Darwin, and coming round in part to the old Greek view) as distinctly social and not individual in their function. The conception of the individual self as "a mark of reference for motives" is treated by him as subsequent, both historically and rationally, to that of the community. Morality is the art of social conduct, directed to "the advantage of the community as such in the struggle for existence;" and its precepts embody "the social craft or art of living together" which "has been learned by society as other crafts are learned by individuals." The supremacy of conscience lies in its bearing witness to the common social judgment of mankind. It "springs out of the habit of judging things from the point of view of all and not of one."

Closely connected with this doctrine is a point more than once insisted on by Prof. Clifford with especial force and eloquence: namely, that ordinary human and social motives are perfectly competent to account for and to preserve morality without the aid of supernatural premisses or sanctions.

* Prof. Henry S. Smith's Presidential Address, November 9, 1876.

PROF. DAVID PAGE.

By the death of Prof. David Page, LL.D., geology loses one of its most popular expositors. Following in the wake of Hugh Miller, he kept up an interest in geological science by his numerous writings, which were characterised by a graceful and flowing style rarely commanded by men of science. We have before us a list of his works on geology and physical geography to the number of fifteen. Taking up the study originally as an amateur, he ultimately devoted himself to it professionally; and on the establishment of the College of Physical Science at Newcastle, he was appointed Professor of Geology. It is not given to everyone to become an original observer, and in Prof. Page's case, field-work was almost entirely prevented by physical infirmity. But as a lucid expositor of the discoveries of others, his work deserves generous acknowledgment.

SCIENCE NOTES.

ASTRONOMY.

Observations de Poulcova. Vol. IX. Mesures micrométriques des étoiles.—The long-expected volume of the double-star observations made by Otto Struve with the great Pulcowa refractor has at last been published. The observations extend over a period of thirty-seven years. Since the foundation of the Imperial Russian Observatory in 1839, the great instrument has been chiefly devoted to the study of the relative motions in the stellar systems, and this principal task, though interrupted from time to time by other labours, has been steadily prosecuted up to the present time. Since the observations have all been made by the same observer, and always according to the same principles, they possess the advantage of furnishing for a long period data of identical character, and in which any changes of personal errors are only due to the greater age or the more mature experience of the observer. The stars first selected for observation were those for which the *Mensurae Micrometricae* of W. Struve had indicated relative motion, or for which further measures were required to confirm suspected motion. To these were added the new double stars discovered at Pulcowa during the survey of the heavens which was undertaken there soon after the erection of the observatory, and in the course of which all the stars down to the 7th or 7·8th magnitude, and situated not beyond 15° south of the equator, were carefully scrutinised. The list was further extended by including the very close double stars already observed by W. Struve, and, beside some others, a number of stars of each order of distance, which were specially selected for the purpose of comparing the measures of O. Struve with those of his father and of other observers. The list had to be curtailed by omitting stars south of the equator; for practical experience soon showed that the southern limit of the Dorpat Catalogue, 15° of southern declination, which had also been fixed upon as the southern limit for the Pulcowa Catalogue, was too low and that the occasions were too rare, when, under the sixtieth degree of latitude, stars of southern declination could be observed with advantage. Accordingly, of double stars situated south of the equator, only a few systems of special interest were observed. The present volume contains the results of 4,030 measures of 478 double and multiple stars of the Dorpat Catalogue, and 2,050 measures of 427 double stars discovered at Pulcowa. Another volume containing the rest of the observations will follow. A full account of the telescope and micrometer is to be found in the *Description de l'Observatoire Central*, which was published by W. Struve in 1845. At the time of its erection the telescope was the most powerful in the world. The aperture of the object-glass is 14·93 inches and the focal length 22·55 feet. It is very satisfactory to learn that after a continued use of thirty-seven years the optical qualities of the telescope have not suffered in the least. The images are stated to be as neat and precise as they were in 1839, and there is no trace of any diminution of the transparency of the glasses. O. Struve attributes this result to the care with which all the surfaces of the lenses of the object-glass are cleaned every fourth year. The metallic portions of the instrument, however, have suffered in the severe Russian climate, and there is a number of small defects, the result of time and of frequent usage. The clock motion, especially, has demanded much attention, and, when the temperature falls below −10° Réaumur (= + 9°·5 Fahrenheit), the oil begins to freeze, and the motion of the telescope becomes irregular. The experiments instituted for determining the effect of temperature on the focal length of the object-glass show that the focus changes 0·0101 inches for 1° Réaumur (or 0·0045 inches for 1° Fahrenheit), a quantity which is sufficient to alter the image sensibly. In consequence the focus must be altered several

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times in the course of an evening, especially if the temperature changes rapidly. The alterations required would be much less, were the tube of the refractor of metal instead of being made of wood. The telescope is provided with two filar-micrometers of identical pattern, only one of which, however, has been regularly made use of, since the second was merely occasionally employed, while the first was being cleaned or being fitted with fresh webs. The webs used were the finest spider-lines which could be procured. When new they appeared under an angle of about 0″·15 (corresponding to a diameter of $\frac{1}{5000}$ inch), but after a time their apparent diameter increased to 0″·2 or 0″·3. Only two parallel webs were visible in the field of view, each web being carried independently by its own frame and moved by its micrometer-screw. The magnifying powers of the eye-pieces almost exclusively used in the measurements range from 413 to 1169. The angular value of a revolution of the screw was determined by several methods: by transits of stars, by measurements of terrestrial objects the distances of which from the instrument were accurately determined, and by measuring a series of successive differences of declination of ten stars in the cluster of Perseus, the sum of which, being equal to the difference of declination of the two outer stars, could be ascertained with great exactness by the meridian instruments. The progressive errors of the screws were found to be insensible in measurements of double stars, and the periodical errors, besides being ascertained to be very small, were nearly eliminated by the mode of observing. In the year 1853 it appeared desirable to examine by measurements of artificial double stars how far the measures were free from constant errors. The first experiences, gained with the help of a simple apparatus, led to the unexpected discovery of very great systematic errors in the measured position-angles, the existence of which had scarcely been suspected before. In order to make proper use of the observations, it became, therefore, of the highest importance to determine the laws of these errors with great exactness, and considerable parts of the favourable seasons of 1853, 1855, and 1856 were spent upon experiments for that purpose. An apparatus was constructed consisting of a circular iron disc nearly three feet in diameter, perforated in the centre and fastened there at right angles to the end of a hollow axis. By means of a plate attached to the axis the apparatus was mounted upon an old tower at a distance of nearly 9,000 feet, and could then be so adjusted that the plane of the iron disc was perpendicular to the line of vision from the telescope. A number of small holes had been drilled in suitably-selected and carefully-measured positions of the disc, and the artificial stars were then produced by the ends of ivory studs placed in some of the holes, while the other holes were closed by black buttons. Struve states that the white ivory studs upon the dull black disc looked wonderfully like real stars seen in favourable conditions of the atmosphere. Series of measurements of these artificial stars then furnished the data for determining the personal errors of the observer. These experiments and measurements were repeated ten years later, in 1866, and a third time in 1876. The three series of observations are in fair agreement, and the results are very curious. Struve's discussion shows that his observed position-angles and distances require large corrections, which depend partly on the apparent distance of the two stars as seen in the eye-piece and partly on the angle between the direction of the stars and the vertical, or rather on the angle between the direction of the stars and the direction of the observer's two eyes. Whether these corrections are in Struve's case exceptionally large or not can at present only be surmised, since similar investigations on the part of other double-star observers are wanting, and the evidence which is otherwise available is perhaps not yet sufficiently strong. The comparison of the results of his own observations made at different periods show some discrepancies which are not accounted for and indicate some still hidden source. From a comparison of the Dorpat and Pulcowa observations Struve draws the inference that, while his father measured the distances of very close double stars with very great accuracy, his measures of distances above 2″ are too small, and that the error reaches its maximum of perhaps a quarter of a second at the distance of 6″ or 8″. This inference is of great interest, and all the more as it bears upon the question which nearly half-a-century ago was raised by the differences between W. Struve's measured distances and those measured by Bessel with the Königsberg heliometer. The latter instrument is not well adapted for measuring very close stars, but the distances beyond 4″ appear to have been measured by Bessel without any sensible error. Struve also compares his observations of double stars with those of Dawes, Dembowski, Secchi, and Dunér; but the mere remark must be here sufficient. The whole discussion will help to bring home to observers the necessity of greater caution and greater care in making their observations, and will induce them to use the best available methods for tracing the sources of systematic errors.

Asten's Researches on the Theory of Encke's Comet. II.—Results deduced from the Apparitions, 1819–1875. — A perusal of Emil von Asten's paper, lately published in the *Memoirs* of the Petersburg Academy, in which he has embodied the results of his calculations referring to Encke's comet, must deepen the regret of astronomers at the loss which astronomical science has suffered by the premature death of such an industrious and capable worker. The calculations of the perturbations of the periodical comet which bears Encke's name had been performed by Encke himself and by some of his disciples for the period from 1819 to 1848 with the requisite completeness; but, chiefly owing to the great absorption of time and labour occasioned by the newly-discovered minor planets, Encke had not found it feasible to continue the calculations for his comet with the previous completeness, but had to be content with approximate computations which were sufficient to furnish the necessary predictions and to guide the observations. It was, of course, essential that the motions of the comet should be strictly investigated. In Asten was found the astronomer competent and willing to undertake the laborious task, and it is a consolation to know that he was at least spared to finish it.

MEETINGS OF SOCIETIES.

Musical Association.—(*Monday, March* 3.)

Dr. Stainer in the Chair. The Rev. Sir F. G. Ouseley, Bart., President of the Association, read a paper "On early Italian and Spanish Treatises on Music." The ground covered by the paper was considerably wider than that indicated by the above title. It embraced a complete view of the bibliography of the subject in early and mediaeval times, with sketches of the contents of the more important works, followed by a more detailed treatment of the Italian and Spanish works of the fifteenth and sixteenth centuries. Many of the books were shown on the table. Boethius, A.D. 470-526, was the first author treated. He was a thorough Pythagorean, and discussed such matters as the Greek modes, the Pythagorean doctrines of the ratios of intervals, &c. Boethius was the only text-book of general authority for a thousand years; yet the judgment of modern musicians is that he teaches nothing that is of the least importance in the art of music. The rise of counterpoint is fixed about the thirteenth century. The multitude of bibliographical details for which the paper will be chiefly valuable cannot be dealt with in an abstract. A discussion arose, in which Drs. Stainer and Bridge, Messrs. Helmore, Chappell, Cummings, and others took part.

Zoological Society.—(*Tuesday, March* 4.)

Prof. W. H. Flower, LL.D., F.R.S., President, in the Chair. The Secretary read a Report on the additions made to the society's menagerie during the month of February 1879, and called special attention to a purple-crested Touracou (*Corythaix porphyreolopha*), presented by the Rev. J. A. Gould, and to a very beautiful lizard from New Mexico (*Crotophytus Wislizeni*), presented by Lieut.-Col. R. Vivian.—Mr. Sclater exhibited and made remarks on examples of two rare fruit-pigeons, of the genus *Carpophaga*.—Mr. L. M. D'Albertis exhibited some new and rare birds, obtained during his recent expedition up the Fly River, New Guinea. — Prof. Newton exhibited on behalf of Mr. J. Robinson, of Trinity Hall, Cambridge, a specimen of *Sylvia nisoria*, believed to have been killed at Cambridge many years ago.—A communication was read from Mr. L. Taczanowski containing a list of the birds collected by Messrs. Stolzmann and Jelski in Northern Peru in 1878. Fifty-six species were enumerated, several of which were new to science.—Mr. R. Bowdler Sharpe read some notes on birds obtained on Kina-Balu Mountain, in North-Western Borneo, by the collectors of Mr. Treacher, among which were several species new to science.—Mr. F. Jeffrey Bell read the first portion of some observations on the characters of the Echinoides. The present paper contained remarks on the species of the genus *Briseus* and on the allied forms *Meoma* and *Metalia*.—Communications were read from the late Mr. F. Smith, containing the descriptions of new species of *Hymenoptera* from Central America; from Mr. W. A. Forbes, containing a synopsis of the Melliphagine genus *Myzomela*, to which were also added the descriptions of two new species; and from the Rev. O. P. Cambridge, containing descriptions of some new and little-known species of Aranseidea, principally belonging to the genus *Gasteracantha*.

Royal Society.—(*Thursday, March* 6.)

W. Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"Observations on the Physiology of the Nervous System of the Crayfish (Astacus fluviatilis)," by J. Ward; "Preliminary Report upon the Comatulae of the *Challenger* Expedition," by P. H. Carpenter; "On the Characters of the Pelvis in the Mammalia, and the Conclusions respecting the Origin of Mammals which may be based upon them," by Prof. Huxley.

Chemical Society.—(*Thursday, March* 6.)

Dr. Gladstone, F.R.S., President, in the Chair. The following papers were read:—"On the Quantitative Blowpipe Assay of Mercury," by G. Attwood. The method consists in distilling the compounds either alone or mixed with litharge or with oxalate of potash and cyanide of potassium in ingeniously-contrived retorts of glass or steel, the whole apparatus being three to four inches long, collecting the mercury in water, and weighing it when dry.—"On some Points in the Analysis of Combustible Gases, and in the Construction of Apparatus," by J. W. Thomas. The author has succeeded in exploding marsh-gas, &c., with almost theoretical quantities of oxygen by using a diminished tension, about 160 m.m. As less oxygen is thus required, the author has shortened the eudiometer tube to 500 m.m., and thereby increased the delicacy of the apparatus; he has also reintroduced a steel tap of, however, perfect tightness, and has in several points perfected and simplified the ordinary Frankland's and McLeod's apparatus. The steel-face plates connecting the laboratory and measuring-tubes have also been abandoned.—"On the Action of isomorphous Salts in exciting the Crystallisation of super-saturated Solutions of each other, and some Experiments on super-saturated Solutions of Mixed Salts," by J. M. Thomson. The author finds that a crystal to act as a nucleus must be not only isomorphous, but chemically similar, as to the water of crystallisation, to the substance in solution. Interesting results were obtained by introducing a nucleus into a super-saturated solution of two non-isomorphous bodies; under certain conditions a separation of these two bodies could be effected.—"On the isomeric Dinaphthyls," by Watson Smith. The author has determined the vapour densities of the dinaphthyls by means of V. Meyer's new apparatus, and gives in his paper the results of the reaction of carbon tetrachloride, chloroform, &c., on naphthalene.

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ROYAL ARCHÆOLOGICAL INSTITUTE.—(*Thursday, March* 6.)

R. H. SODEN SMITH, Esq., F.S.A., V.-P., in the Chair. Mr. W. Delisle Powles exhibited a collection of objects of gold from ancient Indian graves in Columbia, and spoke at some length upon these interesting ornaments. They were the relics of the Chipcha tribe, and were found in graves at the depth of fifteen feet below the surface, together, in some instances, with deer horns, which were possibly trophies. Mr. Powles described the religious rites and ceremonies of this ancient people, and explained the manner in which they made annual offerings to their deities by casting quantities of treasures of the kind exhibited into certain lakes. Efforts had been made to recover some of the antiquities thus deposited; but in consequence of an unfortunate accident by which the explorers had been asphyxiated in a shaft driven for this purpose, the attempts had been temporarily abandoned. The tribe suffered greatly at the hands of the Spaniards in the sixteenth century; and it was much to be deplored that its literature had thus perished. The chairman said that the objects presented technically some very curious points, and had a general analogy with other gold ornaments of savage tribes—such for instance as those of the Ashantees, who carried on the earlier traditions of interlaced wire-like work by casting. Real platted work belonged to an earlier and higher civilisation. After alluding to the idea that the gold was made malleable by some wax process, the chairman drew a comparison between the skilfully made nose-rings exhibited and the penannular Celtic rings. The pottery and weapons of flint found in the same graves will be exhibited at a future meeting.—Mr. W. Burges exhibited a pair of mediæval compasses, and a small figure in brass of St. George with the dragon, fifteenth century.—Mr. W. Brown sent a collection of documents from the time of Richard I. to the sixteenth century. Some of the seals were very interesting; two represented so-called "mascled" armour, and others were quite unique.—Mr. W. J. Bernhard Smith sent a fine sixteenth-century sword from Malta, and a delicately chased Japanese arrow-head of steel, with openwork centre serving for two designs.—Mr. R. Ready exhibited four miniatures:—1. Mary Queen of Scots; 2. Lord Chief Justice Holt; 3. The first Lord Crewe; 4. A beautiful portrait of the second Lord Crewe.—Mr. Hartshorne sent a finely chased candlestick of copper gilt, *temp.* George II.—The Rev. C. F. R. Palmer contributed the first portion of a paper on the "History of the Priory of Dartford," giving a careful account of the foundation of this mother-house of the sisters of the Dominican order.

LIBRARY ASSOCIATION.—(*Friday, March* 7.)

ROBERT HARRISON, Esq., Treasurer, in the Chair. Mr. Richard Garnett, Superintendent of the Reading Room, British Museum, read a paper "On Subject-Indexes to the *Transactions* of Learned Societies." Mr. Garnett thought that the proposal to make a subject-index to scientific papers should not be laid aside. The only serious difficulty was that of cost. The author-index of the Royal Society had already laid the foundation. The titles in this should be cut out and pasted on separate cards, which might next be roughly classified; and men of science might then be induced to revise this classification. Means to print would surely be forthcoming. As the work would include papers in foreign languages, it would be supported abroad as well as here. In the case of the literary societies no such preliminary work had been accomplished. But the need for a subject-index to their papers also was very much felt. Mr. J. Vernon Whitaker read a paper "On the use of the Printing Press in Libraries," pointing out that for small libraries its economy can hardly be admitted.—The Hon. Noel Waldegrave exhibited a machine he had invented for cutting up library slips; and Mr. H. R. Tedder, one of the secretaries, exhibited specimens of book-props in use at the Athenæum Club.

PHILOLOGICAL SOCIETY.—(*Friday, March* 7.)

DR. J. A. H. MURRAY, President, in the Chair. Mr. Charles G. Leland read a paper "On the Origin of the Gypsies." While agreeing with Captain Burton that the Jāts of North-Western India had probably furnished the main stock of the race, Mr. Leland also thought that the Luris of Persia and the Doms had greatly contributed to form it. He suggested that the words *Dom* (a male gypsy), *Domni* (female gypsy), and *Domnipana* (gypsyhood) reappear in the English *Rom*, *Romni*, and *Romnipen*, which have the same meanings. He also pointed out other analogies between these races. He suggested that as Indian gypsies had, before their appearance in Europe, passed themselves off in Egypt as religious pilgrims from Yemen, this precedent probably induced them to do the same in Christendom, and that from this they called themselves Egyptians. As to the much-disputed term *Zingan*, Mr. Leland inclined to put faith in the gypsies' own account of its derivation from *Chen*, the first gypsy chief who left India for Turkey, and who married his sister *Guin*, whence the word *Chenguin*. Mr. Leland attached particular importance to the fact that from their first arrival in Europe the gypsies were known as eaters of animals which had died a natural death—a characteristic of the pre-Aryan races, and especially of the Doms—that they were musicians and actors like the Luris, and jockeys and bold robbers like the Jāts.—Mr. H. Nicol then read part of a paper "On the Old French Vowel-end Law," first enunciated in 1871 by Prof. Zupitza.

PHYSICAL SOCIETY.—(*Saturday, March* 8.)

PROF. W. G. ADAMS, F.R.S., in the Chair. Prof. Ayrton brought forward a new theory of the Terrestrial Magnetism originated by himself and Prof. Perry, of the Imperial Engineering College, Japan. It is well known that metal cages act as screens against induction in the case of static electricity or electricity at rest, and hence Clerk Maxwell, at the British Association meeting for 1876, suggested that no earth connexion was necessary for lightning conductors, since a cage would be sufficient. But dynamic electricity is different from static in this respect, and Profs. Ayrton and Perry found that even a thick block of copper will not screen a coil of wire from the induction of a *current* flowing in a neighbouring one. Some experiments of Dr. Muirhead, not yet published, would seem to favour the view that there was a series of intermittent changes of potential, and that the inductive effect was due to a difference in the epochs of the currents in the two coils. It was found by Helmholtz that a quantity of static electricity in mechanical motion performs work. Conversely Mr. Crookes finds that the stream of molecules from a − pole *in vacuo* is electrified and may be deflected by a magnet. It is upon these facts that Profs. Ayrton and Perry have based their theory, which is easily explained by supposing the earth to be an isolated sphere with a static charge residing on its surface. Then, since each electrified particle at the surface will be moving relatively to a point in the interior, it follows that the interior must be magnetic. The theory is independent of the substance of the interior, but, in order to simplify the working, the authors treated the case of a solid iron ball, and curiously enough arrived at the result expressed by Biot's law for the distribution of magnetism on the surface of the earth—

$$I^2 = M\sqrt{1 + 3\cos^2\theta},$$

and similarly they found that if the earth were electrified to the potential of 10^8 volts relatively to interpolar space, its magnetisation would be as it is. If the earth were alone on the universe, then by this theory it would have its own magnetic state by virtue of its own electric change and axial rotation. If other bodies in the universe, however, had their magnetic states too, these would influence the earth's, and hence we should have terrestrial tides and storms of magnetic force such as are known to exist—as, for instance, when changes take place in the sun's atmosphere by approach of planets or other causes. Lastly, the iron in the interior of the earth may give it a certain amount of coercitive force; but the theory does not rest on this.—Dr. J. Hopkinson then read an account of some experiments with the quadrant electrometer, which showed that Clerk-Maxwell's formula for the sensibility of the electrometer $(A-B)\left(C-\frac{A+B}{2}\right)$, where A and B are the potentials of the two pairs of quadrants, and C the potential of the needle, only holds good when C (the charge of the jar or needle) is less than 200 Daniell elements. Above that a different law appears to hold. Dr. Hopkinson also remarked that any degree of low sensibility down to zero could be got from the electrometer by connecting a condenser to each pair of quadrants and adjusting their capacities.—Mr. F. D. Brown described his apparatus for maintaining constant temperatures and pressures. A constant temperature can be obtained if the pressure can be kept constant. The vessel in which the constant pressure is desired communicates with an air pump by a pipe in which a moveable tap or valve is placed. By opening or closing this tap, the pressure is regulated. This is effected by an electric clutch arrangement. A mercury anemometer sends a positive or negative current from a battery through the clutch according as the pressure is too high or low, and this current actuates the clutch to close or open the valve. The clutch consists of an axle driven by a turbine to get power to work the valve, and the current by means of electro-magnetism connects the tap to the axle, which then opens or closes it as the case may be. In this way a pressure varying no more than one-fifth millimètre each way can be obtained.

ROYAL GEOGRAPHICAL SOCIETY.—(*Monday, March* 10.)

SIR RUTHERFORD ALCOCK, K.C.B., in the Chair. A paper was read by Dr. James Stewart "On the Second Circumnavigation of Lake Nyassa," and the modifications brought to light in the topography and position of the lake were exhibited by means of the two resulting maps placed side by side. The effect of the more recent survey is to shift the position of the lake twenty-four miles further to the west. The paper also comprised notes made during an itinerary along the western shore of the lake. The exploring party wished to convey Capt. Elton and his followers to the northern end of the lake, whence they eventually made their way overland to the west coast, Capt. Elton, unhappily, dying *en route*. Another object of Dr. Stewart's party was to make a closer examination of the northern end of the lake. They started in a steamer called the *Ilala* from Livingstonia, the mission head-quarters, at the southern extremity of the lake, on September 17, 1877, and after crossing the lake, and touching at various points, notably at Mount Waller, which proved to be 4,000 feet above the level of the lake, and in the vicinity of which they discovered gold, they re-crossed the lake and reached its northern extremity on October 12. Here they discovered a river, called the Rombushe, flowing into the lake, as well as a lagoon capable of sheltering vessels from the force of the wind, which is here considerable, as it sweeps up the lake from the south across its expanse of about 350 miles. It was now possible, Dr. Stewart continued, to steam from one end of the lake to the other in forty or fifty hours, and with the exception of a gap, about seventy miles in length, where cataracts intervened, it was possible to sail from the London Docks to the north end of the lake by way of the Zambesi and Shire rivers.—The second paper was by Mr. James Stephenson, and gave an account of travels in the vicinity of the lake and of some visits to native chiefs.

FINE ART.

Essays on Art. By J. Comyns Carr. (Smith, Elder & Co.)

IT is seldom that a book is published in which we can recognise so clearly as in this of Mr. Comyns Carr the two essential qualities of the best kind of art-criticism—a clear perception of the aims and limitations of art in general, and a power of extracting from any given work of art its own peculiar savour, of "disengaging its virtue," as Mr. Pater would say. The power of doing this last in a convincing way, in a way at once original and free from eccentricity and self-will, is given to few critics in any country, and to fewest perhaps in our own. Mr. Carr has much of this power, and he has schooled it by careful study. These smooth, well-jointed essays could not have been built up except on a foundation of patient work, not only such as is revealed by the papers on the drawings of Old

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Masters in the British Museum, but such as has served to make the author familiar with the best that criticism has said in other times and places. To be learned and yet to keep his learning in the background is most necessary for the critic of art, and it is a task in which few succeed so well as Mr. Carr.

The book is divided into chapters which deal with "Art and Literature," and with "The Ideals of Art:" a division made, apparently, in order to find room for the essay on "The Artistic Spirit in Modern English Poetry." Readers would have been sorry to miss this essay, but it cannot be denied that it is not quite of a piece with those which follow. Moreover, the division implies a semblance of exact classification which is not desirable in such a volume, and to which, as it seems to us, the substance of the several essays hardly answers. "The Ideals of Art" may be a very proper title for papers like those on Corot and Millet, but not for such a simple sketch as that in which Mr. Carr describes the portfolios of English drawings in the Museum. This, however, is a small matter. Under whatever name he chooses to group them, his essays have a distinct value: sometimes as merely making known the treasures of the unexplored Print Room, sometimes as dealing in a more comprehensive way with the work of single artists. The longest of the essays on "Art and Literature" is that on William Blake, suggested apparently by the exhibition of Blake's drawings held a few years ago at the Burlington Club. In this admirable paper we have a completely successful defence of Blake against the hasty criticism which would condemn him out of hand because his drawing is not academical and some of his poetry not intelligible; and Blake is used as a happy illustration of the difference between the fields of art (*i.e.*, fine art, for so the word is always used in these essays) and poetry:—

"To the poet who has to mould the intellectual material of language to the uses of beauty, the logical faculty is as indispensable as the imaginative gift. He may dwell on the sensuous and figurative element in language; but this sensuous element must subserve the logical, and the verse must satisfy the conditions of intellectual expression before it can find its way to delight the sense of music or form or colour. In Blake the logical faculty was from the first feeble, and grew gradually weaker as his brain became thronged with images that overpowered his resources. . . . . He endeavoured, in fact, to use words as though they were distinct images endowed with sensuous form and colour. And to those who have tried to fathom the Prophetic Books, it will seem plain that to him they were so. His verse is a piece of elaborate symbolism, to which he alone possessed the key; and for every word that now stands as a puzzle to all readers, there existed in his brain a radiant image robed in lovely colour and fixed in determined line. Hence we have in Blake the exact converse of the common failure of modern art. Instead of trying, as so many of our painters have done, to use the material of art as if it could be moulded by the intellectual processes of language, he strove to invade the realm of the poet with the instruments of painting, and to employ words as if they were fixed symbols, fair for the eye to see."

It may be added that this essay contains a long criticism of the marvellous book in the possession of Mr. Bain, Blake's illustrations to Young's *Night Thoughts*.

The account of the drawings in the British Museum—an account chiefly reprinted from a newspaper—does not suggest so much to the reviewer as do some other papers. It passes too rapidly over immense regions of art; a paragraph disposes of Mantegna, and Raphael himself is summarised in three or four pages. It is difficult, too, to say anything new on these great names, and what the essays do is rather by way of indicating what the student ought to go and see than by way of discovering new elements in the genius, for example, of Lionardo. Still there is a firm touch about the criticism which gives to this series of papers a quality of their own. We might select from them the remarks on Titian and the "spirit of portraiture" that animated the Venetians; on Velasquez and his unapproached simplicity of style; on the drawings of Claude, which reveal in him a side that his paintings seem studiously to conceal; and on Rubens. Two little points occur to us in connexion with this chapter. Mr. Carr speaks of Bartholomew Beham as the "relative" of Hans Sebald; has he any reason to doubt the common belief, confirmed by Mr. Loftie in his catalogue, that they were brothers? Again, with regard to Holbein's drawings of jewels, &c., it might have been remarked that they have been photographed and published by the Science and Art Department.

The later essays deal with more modern work; with Corot and Millet, with Frederick Walker, with Cruikshank, and with "three English sculptors," of whom one, Alfred Stevens, is only now beginning to be appreciated. The papers on the two French painters and on the Englishman who had so much in common with one of them are perhaps the best things in the book; the knowledge which they reveal is as thorough as in the earlier essays, and they deal with subjects less well-worn and more closely related to the life and the ideas of the present. A happy contrast with Constable (to whom Mr. Carr does fuller justice than Mr. Ruskin can ever be induced to do) marks out the distinctive quality of Corot's art—a lyrical quality, if we may so render the painter's judgment of himself: "Je ne suis qu'une alouette; je pousse de petites chansons dans mes nuages gris." Constable, on the other hand, is "essentially dramatic;" he gives us "an impartial selection from the moods of landscape;" in him "the particular moment chosen for artistic expression is like a moment chosen from a drama where the passion, though strong and energetic, is not the passion of the author."

"Constable perceived and interpreted the drama of wind and clouds, of sun and shadow. But to Corot these changing aspects of the earth are serviceable only as interpreters of different phases of personal emotion. The artist employs the moods of nature as a musician employs the notes of music, and invests the facts of scenery with particular sentiments, charging them with the colour of his own thoughts."

Corot is contrasted, further on, with Jean-François Millet, a painter of tragic power, and endowed at the same time with that grace, that "sweetness coming out of strength," that has been found in Michelangelo. Mr. Carr's account of Millet's masterpiece, *Le Semeur*, is an instance of a vivid and true description of a notable work. Millet saw the "hopeless uneventful toil" of the peasant's lot; Walker, who is in many ways so much like him, saw this too, but saw also and especially "the grace that attaches to all the expressive attitudes of toil." This again is excellent criticism—this, and the manner in which Walker's "deeper reality" is shown in opposition to William Hunt's work (and the same might be said of almost all our rustic painters of thirty years ago), an example of "sincere and accurate observation" as far as it went, but of observation from the outside, and hence superficial, and therefore false. It is this profound modernness in Frederick Walker that makes his early loss the most grievous, perhaps, that English art has suffered during this generation.

There is much in these essays on which we have not been able to touch, but enough has been said to show that they are a real addition to critical literature. There is nothing epoch-making in the book, but it is the work of a thoroughly educated mind, unprejudiced in favour of one school against another, and able, as we said, to extract from each its virtue. Modern art-criticism of the better kind is too apt to go off either into over-erudition or over-refinement; and it is rare indeed to find, as we find in Mr. Carr, adequate learning and a fine appreciation controlled by a perfectly sane judgment. He reminds us in some ways of Fromentin; and he will admit that we could hardly pay him a higher compliment. T. H. Ward.

GERMAN IMPERIAL ARCHÆOLOGICAL INSTITUTE.

At the meeting of February 14 Dr. Schmidt, who has gained some reputation by a recent work on the subject of the *Augustales*, presented to the audience a design from a marble rilievo exhibited for some time at the Campidoglio Museum, on which some apes are represented. Dr. Schmidt, with reference to this, took occasion to mention a great number of antique works in which these animals are introduced.

Dr. Bormann, after presenting a facsimile of a stone examined by him at the Palazzo di Propaganda Fide, on which may be read the complete form of an inscription published, with some portions defective, in vol. vi. of the *Corpus*, gave an excellent discourse upon the *damnatio memoriæ*, recurring to times most celebrated for the issue of decrees having for their object the obliteration from monuments of the names of the persons execrated. The age of Caracalla has naturally furnished Dr. Bormann with the largest contribution of materials. He stated that the obliteration of names was carried out, not only upon stones, but even upon the stamps on bricks; and with reference to this subject he repeated the observations of Dr. Dressel, published in a recent work, "Ricerche sul Monte Testaccio" (*Annali dell' Instituto di corrispondenza archeologica*, 1878, p. 144). He went on to observe that while in private monuments the stones were left with the erasure, without the substitution of other words in the place previously filled by the name of the emperor, or the person of execrated memory, with public monuments the case was different. It was necessary to substitute some words which should exactly occupy the space of those cancelled. An example of this is presented by the inscription on the arch of Septimius Severus, near the church of S. Giorgio al Velabro, where, in lines three, four,

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and five, words may be observed which have been substituted for those erased. Dr. Bormann, in the *Bullettino Inst. Archeologico*, 1867, p. 218, published the names which were to be read in the first form of the inscription, and his reasons, based upon historical grounds, were undeniably excellent. He has not, however, been content with obtaining this victory, but has had recourse to fresh weapons in order to combat the edicts of Caracalla, and to display their absurdity. He has, in fact, found material proofs for the restoration of the inscriptions. He stated that in triumphal arches, and other monuments of great size, the inscriptions were formed of bronze letters inserted into the marble, and secured by nails. When the obliteration of any part was decreed, however deeply the marble might be cut down, it was impossible to get rid of the holes caused by the nails used for the first inscription; and thus, taking into account the nails necessary to secure the new letters, and also keeping count of the number of nails used in each particular letter, it becomes possible by this simple clue to read once more the old inscription—that is to say, by the guidance of the holes made by the nailing on of the original bronze letters. For the more ready comprehension of his audience Dr. Bormann displayed an alphabet with indications of the points at which the holes were pierced in each letter. This alphabet has been derived from a study of the letters composing the inscription on the arch of Septimius Severus at the Foro Romano. By this examination he has demonstrated that the fourth line of the inscription reproduced in volume vi. of the *Corpus* (No. 1033), where we read, "Optimis fortissimisque principibus," originally stood thus:—"P. Septimio Getae nobilissimo Caesari." Dr. Bormann's discourse was much applauded.

Dr. Klügmann subsequently spoke on the subject of two Etruscan mirrors in the collection of Signor Alessandro Castellani. On one of these is represented a Diana riding on a doe; on the other are pourtrayed the divinities Tinia, Lasa, and Mera.

At the meeting of February 21, Dr. von Duhn brought forward the first two volumes of the *Documenti inediti*, published under the superintendence of the "Direzione Generale dei Musei e degli Scavi" (see Academy, February 1, 1879), and spoke with much commendation of the work, which will prove most useful in restoring the history of various antiquarian collections. He then exhibited some marble fragments belonging to the Danish sculptor Jerichau, whose studio is in Rome. These fragments consist of (1) a bearded head, resembling the Asiatic bearded Dionysos, akin to the heads of Dionysos from Cyprus, collected by Cesnola; (2) a bicipital Hermes, bearing on one side the head of Saturn, on the other a portrait, which Von Duhn believed to be that of the Emperor Carus, stating that, with the exception of the coins of Commodus, representations of the *felicitas temporum*, with the four Genii of the Seasons, are continually seen; which proves that it was desired to commemorate the happy times of Saturn. Dr. Helbig, however, considers the artistic merit of the work too high for the times of Carus, and he rather inclines to recognise in it the portrait of the emperor Philip the Arabian, and to consider the other head a representation of Numa. A second Hermes bears on one side Hercules as a youth, crowned with vine-leaves; on the other, at the back, a female head. A fragment of a sepulchral bas-relief with the *dis m[anibus]* represents a veiled woman in a stooping attitude, advancing to meet a smaller female figure; as in the marble of the Lateran Museum, on which a similar veiled woman approaches a door where she is awaited by five men. In the new marble is represented a maiden receiving her deceased mother. Finally, a small figure of a *paniscа* suckling a *paniscо*, considered by Von Duhn as the only similar representation hitherto known. Dr. Bormann took the opportunity for a fresh discourse on the inscription 329 of volume vi. of the *Corpus Inscr. Lat.* This inscription, published according to ancient transcriptions, is not in agreement with the original, which Bormann has discovered in the courtyard of the Palazzo di Propaganda Fide. He recognises it as two iambic trimeters, and reads thus:—

> "Hercules invicte, Silvani nepos,
> Hic advenisti, ne quid hic fiat mali,'

which lines were recognised by Prof. Bücheler as a transformation of two Greek iambic verses:—

> ὁ τοῦ Διὸς παῖς, καλλίνικος Ἡρακλῆς,
> ἐνθάδε κατοικεῖ· μηδὲν εἰσίτω κακόν.

This "Hercules, Silvani nepos," is certainly very extraordinary, and Dr. Bormann explained it as referring to the Emperor Commodus, who was officially styled Hercules, was represented as Hercules on coins, and caused a statue in the likeness of Hercules to be erected to himself. Dion relates that Commodus removed the head of the colossus of Nero, putting a portrait head of himself in its stead, and caused the verses mentioned above, with a slight modification, to be inscribed beneath it. According to this explanation, the formula G P R F, occurring at the end of the inscription No. 329, should be read *G[enio] P[opuli] R[omani] F[eliciter]*.

With regard to the words *Silvani nepos*, reference should be made to the marble busts of the Villa Albani, on which mention is made of the *Collegium Silvani Aureliani*—that is, the gladiators who inhabited the house of Commodus, and whose tutelary deity was Silvanus. As the emperor himself assumed the gladiatorial character, Silvanus would naturally become his patron also.

At the conclusion of the meeting, Signor Fontenay, a French archaeologist, exhibited some fragments of antique glass.

NOTES FROM ROME.

On the morning of March 3, in the presence of Commendatore M. Coppino, Minister of Public Instruction, and of Commendatore G. Fiorelli, Director General of Museums and Excavations, a course was opened for the water which since 1875 has been stagnant in the lowest portion of the Colosseum. Everyone knows what strife and discussions were awakened by the excavations of the Colosseum, and by this water, which was considered so injurious to the public health. This is not the place to repeat the now antiquated story of the origin of the excavations; nor is it necessary to record that the Italian Government, unwilling to sustain any longer the enormous expense of keeping the place dry by means of an engine, decided to allow the water to reach its natural level, and to suspend the excavations until some means could be found of giving it a natural outlet. As it was not considered convenient to seek for the ancient conduit, it being apparently proved that the work of discovering and cleansing it would be far more costly than the making of a fresh one, it was thought advisable to act in concert with the municipal authorities, in order that while the administration of the Commune was conducting the works for the construction of the watercourse for the new quarters of the Esquiline, the new drain reaching to the plain of the Colosseum should from that point to the Tiber, along the Via di San Gregorio and the Via dei Cerchi, descend to a sufficient depth to receive the water of the Colosseum. The expense of the work was estimated at 400,000 lire, of which the Government was to contribute about 100,000. But in addition to this the Government had also to consider the cost of making at its own expense the channel of communication with the new drain to the Colosseum, for which 50,000 lire would have been barely sufficient. The municipal works, starting from the Tiber, having reached the Arch of Constantine, the engineer of the Commune, Signor Narducci, thought he could distinguish among the numerous ancient constructions the one which in his opinion belonged to the principal drain of the Colosseum. Commendatore Fiorelli gave orders for clearing out this ancient aqueduct, and, to the surprise of all, it soon became evident that with little labour and small cost a way was thus opened into the Colosseum in front of the Temple of Venus and Rome. Besides the saving of not a little time and expense, the advantage of utilising a construction of great solidity has thus been obtained. The writer of this article has descended into the subterranean passage, where he could perceive the velocity with which the water flowed away. In the cleansing of this ancient sewer from the Colosseum to the Arch of Constantine many bones of animals have been found. Those of horses and dogs are numerous, and there are a considerable number of those of bears, more than six bears' skulls being found. The remains of the skeleton of an ostrich were also observed. Together with the bones were found earthenware lamps, hair-pins, fragments of glass, three small bronze buckets, and a marble head in very good preservation, representing a child, perhaps the portrait of some youthful Caesar. Above the right ear the votive lock of hair is left. It is said to be the desire of the Minister of Public Instruction that the remains of bones, with the other fragments found, should be exhibited in an ambient of the Colosseum itself.

In the works for the foundation of the new Politeama, between the Vie Torino and Firenze, Nationale and Strozzi, in the new quarters of Rome, at the depth of ten mètres below the present surface of the ground, a marble statue has been found, which is a reproduction of the *Hermaphrodite* of the Villa Borghese and the Louvre. It is in perfect preservation. Close by has been found the statue of a genius for a fountain, and remains of columns and architectural ornaments.

DRAWINGS OF MR. HENRY DAWSON.

The Fine Art Society have opened, in the gallery behind their shop in Bond Street, an interesting show of water-colour drawings by a man whose work in water-colour has hardly before now been seen or known about. Indeed, the oil pictures of the late Mr. Henry Dawson, though they have been during the last few years gradually commanding a higher price in the market, have not been very visible at public exhibitions; and his water-colours are to many a surprise. They are without any striving after a sensational effect, and also without the mannerism into which the persistent adherence to a given style is somewhat apt to degenerate. Most of them record no exceptional aspects of nature or English landscape, but are rather remarkable for the sincere force and unaffected fidelity with which they record many common aspects of common English things. Mr. Dawson, more than most of his contemporaries, appears (and especially in his water-colour drawings) to have recognised the place which the ugly and mechanical constructions of modern times—the mill, the mill chimney, the railway line, and the cast-iron bridge—are destined to play in English scenery; and, instead of continuing the too frequent attempt to banish them from art as material too hopelessly unpicturesque and unromantic, he has striven, it would seem, to take them much as they occur, painting them, as he would paint nature itself, in the most favourable moment and mood. His drawings range in subject from graceful studies of tranquil and secluded streams to matter-of-fact representations of English mill and factory and farm buildings. The draughtsmanship, albeit of masculine character, is not invariably accurate, but the work has often the appearance of great freshness and sincerity of impression: the atmospheric effects, in their variety and freedom, as well as in their openness, do something to recall the success of our

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elder and simpler masters of water-colour. The little exhibition is held for the benefit of an artistic charity with which many sympathise, and a stray half-hour spent among Mr. Dawson's drawings need not be regretted, even amid the pressure of a season in which engagements are wont to multiply.

ART SALES.

On Wednesday, Thursday, Friday, and Saturday, of last week, Messrs. Christie, Manson and Woods were occupied in selling the art possessions of Lord Lonsdale. The sale was very great in respect of quantity—especially as concerns *objets d'art* as distinguished from pictures—and in quality it was at least interesting. Indeed the sale was the first great one that has occurred this season, and nothing fixed to take place on this side of Easter is likely to engage as much attention. The furniture and the china were the most generally scrutinised, but much of the former, though undoubtedly brilliant, was not of an order that is especially sought for by the English collector. Of the china there was an exceedingly abundant display, rich especially in Sèvres, Dresden, and Chelsea. It has been stated, and we believe correctly, that some of the Chelsea was among the finest of its kind.

The following is a list of a few of the art-objects in furniture and porcelain which it is desirable to note in a sale that attracted so much public interest, before we pass to the pictures:—A pair of celadon-green bottles, formed as double fish, 100*l.* (Wertheimer); another pair, 90*l.*; an old Dresden dinner service fetched over 280*l.*; it was sold in separate pieces, of which each piece realised from 7*l.* to 27*l.* An old Dresden service painted with birds and insects fetched 110*l.* (Wertheimer); an old Dresden tea service painted with flowers and garden scenes, 131*l.* (King); an old Dresden dinner service of 107 pieces, 275*l.* (Wertheimer); a chocolate pot and cover, and twelve cups and saucers, 84*l.*; a white Sèvres dinner service with gilt borders, 105*l.*; a white Sèvres tea service, 47*l.*; a pair of vases of gros bleu Sèvres porcelain, 152*l.* 5*s.*; a rose du Barry Sèvres cabaret, beautifully painted, 845*l.* 5*s.* (Currie). An old Chelsea tea service of twenty-two pieces, sold separately, with deep blue bands, richly gilt, and painted with exotic birds, reached the sum of 841*l.*; five two-handled old Chelsea cups and saucers, 48*l.* 6*s.*; a pair of old Chelsea plates, 41*l.*; a fine square-shaped vase, deep blue ground, with four medallions of Chinese figures and others of exotic birds, twenty-one inches, 566*l.* (Wareham). Of Crown Derby, we note a beautiful dessert service, painted with landscapes, 269*l.* 17*s.* (Agnew). Among the furniture, there should be named a pair of French tulip wood and marqueterie cabinets, 52*l.* 10*s.*; an oblong-shaped Louis Quinze inkstand, 68*l.* 2*s.*; an oblong casket of old black buhl, 295*l.*; an old French tulip wood casket, 87*l.* 13*s.*; a Louis Quatorze marqueterie writing-table, mounted with ormoulu, 69*l.*; a buhl clock, mounted with ormoulu, 367*l.* 10*s.* (King); a Louis Quinze settee, carved with flowers, and gilded, and covered with old Genoa silk-velvet, 89*l.* 5*s.*; a pair of black buhl terminal pedestals, 183*l.* 15*s.* (Wertheimer); another pair, 651*l.* (Wertheimer); a Louis Quinze cartonnière of tulip and king wood mounted with ormoulu of scroll design, 168*l.*; a pair of small cabinets of old Japan black and gold lacquer, 162*l.* 15*s.* (King); a Louis Quatorze buhl commode, 89*l.* (Durlacher); an old English Bonheur du jour cabinet, 52*l.* 10*s.*; a casket of tortoise-shell, 273*l.*; a set of eight carved and gilt square-backed chairs, covered in fine old Genoa velvet, 94*l.* 10*s.*; a looking glass in fine old frame of tortoise-shell, 85*l.* The furniture reached a total of 10,336*l.*

There were but few pictures the property of Lord Lonsdale, though some of these few were for certain reasons remarkable. Two architectural subjects by Pannini were fairly typical of his style, and they sold at prices not amiss for such cold and unemotional art. For a thousand guineas there was sold a most important picture by a painter of certainly not more than the second rank—the Dutchman Moucheron. The elaborately ordered and sunny landscape belonging to Lord Lonsdale can hardly ever have been surpassed by this master. The travelling figures were introduced, as was sometimes his wont, by Adrian Van de Velde. Lord Lonsdale's *Claude* found a purchaser at the sum of 183*l.* Among the English pictures, we notice that the uncomely portrait of *George the Fourth* upon a sofa, painted by Sir Thomas Lawrence, was disposed of for the sum of seventy-five guineas—a sum which would have startled the last generation, which doted upon the canvases of the painter. The two examples of Sir Joshua Reynolds, whatever they may have been in their prime, were not, when they made their appearance at Christie's, very brilliant representations of the master's work. The *Laughing Girl* sold for 1,365*l.*, and the *Robinetta* for 1,050*l.* There was a fine landscape and animal subject from the hand of Gainsborough. It was styled *Horses Watering at a Trough*, and represented somewhat simply, as its name implies, horses in act to drink. But not only was the action of the horses fine and spirited, but the landscape was suggested with something of Gainsborough's poetical power. The work was evidently of his later time, when he was emancipated from the traditions of laborious imitation of Nature. This interesting and significant, if not altogether satisfactory example of a great English master, sold for 1,365*l.* There remain to be mentioned briefly the four drawings by Peter de Wint, which drew the attention of many lovers of that artist to the sale. The scale of these drawings was very considerable, and their style unusually elaborate. They were, in fact, highly-finished work, executed probably on commission, and were drawn with all De Wint's science, though with something less than his usual vividness of impression. *Lancaster*, on the whole, was the most successful of the four. It was remarkable for fine and studied composition and for accurate pourtrayal of every feature of the scene. The sum of 1,417*l.* was paid by Mr. Vokins for this drawing. The drawing of *Whitehaven* was hardly less desirable if an example were wanted of De Wint's occasional mastery over intricacy of grouping, and over a patient realisation of the lines of English landscape, such as seldom came within the aim of his art. The *Whitehaven* fell to Mr. Agnew's bid of 735*l.* A colder drawing—that of *Tewkesbury*—with singular beauty of arrangement in the foreground of arched bridge, damp herbage, and passing herd of cattle, did not pass beyond the sum of 630*l.*; while the last of the four drawings—the design of Lowther—reached 677*l.* It was undoubtedly a strong drawing, though its colour was, perhaps, unpleasantly hot. These were not, perhaps, upon the whole quite as fine examples of the more elaborate art of Peter De Wint as two or three which have on other occasions been visible. Their great qualities, both of form and atmosphere, are undeniable; but it is probable that the more impulsive sketches of De Wint—the more spontaneous records of his vision of Nature in simple places—will continue to have the chief fascination for many students of his work.

On Saturday, after the sale of the pictures from the collection of Lord Lonsdale, Messrs. Christie sold the collection of pictures belonging to Baron Heath, Italian Consul-General. They were numerous, but very mixed in quality, and do not call for further record at this time.

NOTES ON ART AND ARCHAEOLOGY.

The South Kensington Museum has lately acquired a fine example of Italian decorative sculpture which the learned mostly agree in attributing to no less a master than Donatello. It is a sarcophagus of grey stone carved at each end with the figure of an angel, while at the top a female figure, draped and of life-size, is recumbent. This sarcophagus has been put to rough service. It appears to have been turned upside down and used as a drinking-trough for horses, a roughly cut hole through which water has run probably for centuries having been made in it for this purpose. It was discovered at Padua, in a place where no one had suspected its value, and was found, after all its base usage, to be very little injured, for the sculpture being in very low relief, as is often the case in works of this sort, was less liable to damage than a more projecting surface.

The Rev. Dr. Hooppell, of Byers Green, Durham, lately read a paper at a meeting of the British Archaeological Association, expressing his belief in the genuineness of the so-called Christian relics recently found at South Shields. One of these is a jet tablet representing a falling human figure with a small head, and below the words "Insidiis Diaboli." The doctor ingeniously interprets this to represent an apostate Christian falling from heaven to hell, while the smallness of the head intimates the stupidity of those who exchange light for darkness. Ingenious, truly; but the ingenuity would have been better employed on other objects than these, which competent judges pronounce to be merely clumsy forgeries.

Mr. Madox Brown has just completed his first cartoon for the series of frescoes—to which we have previously referred—in the great room of the Manchester Town Hall. The subject, illustrative of the introduction of Christianity, is the baptism of King Edwin of Northumbria and Deira—the State to which Manchester belonged—at the instigation of his wife, Queen Ethelberga, daughter of Clovis of France. The artist has followed the minute description given by Bede with due archaeological correctness. The church—a rudely-constructed wooden building, hastily erected for the occasion on the remains of a Roman tesselated pavement—is well adapted to the elongated and somewhat unpromising shape of the spaces allotted for the frescoes. The portion of the church arranged for the baptismal ceremony, being railed off, allows the group of the king and officiating priests to fill one end of the composition, while the queen with her young daughter and a kneeling sister occupy the other; repose being given to the treatment of the spectators in the intermediate background by the tapestry-covered railing in front of them. The early Saxon architecture with rude wooden columns and arrow-shaped windows, and the Roman-Saxon town seen through them, half hidden by a spreading yew, give space with interest and beauty to the distance; the subject itself being one specially adapted for beauty with dramatic interest, with its young Saxon king, French queen and child, Italian priests and chorister boys. This highly-finished cartoon, with its deep tone and full relief, gives ample promise of colour. The composition comprises about twelve principal figures and many others.

Mr. Francis Marcet, F.R.S., has presented to University College, London, a cast of the torso of Venus found some twenty years ago in the gardens of Sallust. The torso itself passed through various hands, and about five years since was concealed in a cellar, whence it was bought last year by M. Duval for the Geneva Museum. Through his influence Mr. Marcet has been allowed to have a cast of the torso taken for University College, where it has been placed in the Slade School.

The Director of the National Gallery, in his annual report just issued, includes the following pictures among his purchases out of the Government grant last year:—*Mary Magdalene approaching the Sepulchre*, by Giovanni Girolamo Savoldo (350*l.*); *St. Helena*; *Vision of the Invention of the Cross*, by Paul Veronese (3,465*l.*);

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The Agony in the Garden, Umbrian School (2,000*l.*); *The Adoration of the Magi*, attributed to Lippi or Botticelli (800*l.*); *The Nativity*, by Sandro Botticelli (1,500*l.*); a portrait by F. Bigio (500*l.*); *A Snow Scene*, by Mulready (200*l.*); a landscape, by James Ward, R.A. (1,500*l.*); a landscape, by W. J. Müller (300*l.*); and a portrait by Catharina van Hemessen (60*l.*). Among the purchases out of bequests were landscapes by Old Crome (500*l.*), and T. Barker (100*l.*); *A Canon and his Patron Saints*, by Gheeraert David; and Gainsborough's portrait of the Rev. Sir Henry Bate Dudley. The donations included — two water-colour drawings, by William Blake, viz., *David delivered out of many Waters*, and an allegorical composition, representing God the Father, the Transfiguration, &c.; and a marble bust of the donor of the Wynn Ellis collection. The total number of visitors to the galleries in 1878 was 902,162 persons, being an average daily attendance on public days (188 in number) of 4,798. The favourite subjects among the Old Masters for the copyists were:—Greuze's *Girl with an Apple*, and *Portrait of a Girl*, copied 17 times and 15 times respectively; and Sassoferrato's *Madonna in Prayer*, copied 12 times. Among Modern Masters, Sir J. Reynolds' *Heads of Angels* was copied 22 times, Turner's *Old Téméraire* 21 times, Reynolds' *Age of Innocence* 20 times, and Romney's *Lady Hamilton* 16 times.

It appears by the news from Afghanistan in the *Times* of March 3 that "the monotony of standing camp life at Jellalabad has been relieved by excavating some of the underground tumuli in the neighbourhood; and the result is the discovery of some most valuable coins and other curiosities." It is to be hoped that some account will be given of these explorations, so that the result may not simply be the devastation of the tumuli.

The committee appointed to receive subscriptions for a bust of Mr. William Spottiswoode, to be presented to the Royal Institution as a testimonial of his valuable services as its treasurer and secretary successively, have engaged Mr. Richard Belt as the sculptor.

An article *à propos* of the two new catalogues —namely, the catalogue of the Berlin Gallery noticed last week in these columns and the new National Gallery catalogue criticised recently by Mr. Crowe—is contributed to the last number of the *Chronique des Arts* by M. Duranty. The comparison drawn is not in favour of the London work, for, while M. Duranty characterises the Berlin catalogue as "un bel exemple d'amour de la vérité," he has apparently been so overpowered by Mr. Crowe's corrections that, although he quotes in full Mr. Burton's reply, he has not a word of praise for the mass of sound learning which Mr. Wornum's old catalogue really contains. Though a more careful revision has no doubt become necessary, the labour of correction will in this case be very different from that which it has lately been found necessary to bestow on so many catalogues of European galleries. A few misstatements, misplaced dates, and wrong attributions are as nothing compared with the amount of false information to be found in the Louvre, Dresden, Hague, and other catalogues of a few years ago. It is difficult, in truth, unless a revision be made every few years, for a catalogue to keep pace with the new discoveries and new ideas that are constantly being brought forward. Nor is it well for an educational work like a catalogue to adopt these too hastily, for very often it is found that the rejected fact becomes true again when differently viewed in relation to others; and so, as Browning says, it has to be re-stated "to the confusion of somebody else in good time." We hope when a revised edition of the good old catalogue does appear that care will be taken to admit only such facts as can be verified, and such changes of attribution as sound general criticism demands, without seeking to overturn old theories merely on the strength of the judgment of a few modern critics and experts, as seems to have been too much the fashion of late years on the Continent.

A public subscription is to be opened in Paris for the purpose of erecting a statue to Béranger. Victor Hugo is the president of the committee formed for the purpose.

M. R. Bischoffsheim, the rich Dutch banker, has just presented a portrait of Le Verrier, painted by Giacomotti, to the Observatoire at Paris. M. Bischoffsheim has already distinguished himself by his interest in astronomical discovery and the services which he has rendered to science.

A large collection of early Flemish and later Flemish and Dutch pictures belonging to Herr Mathieu Neven will be sold next week at Cologne. Among the works enumerated are three paintings by Jan Steen, said to be of undoubted authenticity and of the highest quality. Frans Hals, Fabritius, Aart Vander Neer, Mieris, Netscher, Brekelenkamp, and several other Dutch masters, are also cited as being represented by very good examples.

A beautiful little poem is given in the *Portfolio* this month in the shape of an etching by Mr. Hubert Herkomer, called *Words of Comfort*. Only an old peasant woman, like some of those we have seen in his *Eventide*, and a young girl sitting together on a rude bench outside their cottage, but the face of the old woman lit up with sudden joy at the words the girl has just read to her, forms a charming contrast to the dreamy beauty of her young companion, who is pondering over the same words, unable to attain to the vivid realisation of her whose pilgrimage is nearly over. Where the sentiment is so truly poetical it seems perhaps unsympathetic to criticise details, but it is impossible not to notice that the girl's foot is drawn ridiculously small. Two other small etchings which deserve mention are also given in the same number. These are by a young Edinburgh artist, Mr. George Straton Ferrier, and have *Fishing Boats* for their subjects. They are chiefly remarkable for the motion and transparency of their rendering of water. So much has been said of the art that we have not much space to give to the literature of the number, but it must be stated that Mr. H. C. Boyes begins a series of what promise to be interesting articles on "Modern Domestic Architecture" with a description of the Red House at Bayswater; Mr. Lang continues his account of Oxford, and Mrs. Charles Heaton finishes her study of Crome.

Prof. Sidney Colvin resumes in *L'Art* of March 2 his series of studies of some of the Maitres-Graveurs of the fifteenth and sixteenth centuries. He deals in this number with Hans Burgkmair, and four examples of this master's wood-engraving are given, one being a large and curious specimen of chiaroscuro engraving—a portrait of the Nürnberg patrician Jan Baumgärtner, or Paumgärtner, reproduced from a rare print in the Fitzwilliam Museum at Cambridge. Neither this nor the other examples, however, are sufficient to give any adequate idea of Burgkmair's powers as a wood-engraver to those who are unacquainted with his more elaborate productions—the *Triumph of Maximilian*, the *Weiss König*, the *Theuerdank*, &c.

The charm of the new number of the *Gazette Archéologique* is its phototype plate of the draped torso in the museum of Vienne in France, which the writer of the article, M. Houssaye, very justly compares with the draped figures from the pediments of the Parthenon. Like them it is of Pentelic marble, and was found at Vienne in 1823, but how it had got there is not easy to understand. At all events it is a phenomenon which as yet has no parallel; and no better tribute could be paid to this piece of sculpture than the almost mute admiration with which the French authorities regard it. Another plate in the *Gazette* gives a very forcible etching from a Tanagra terracotta of an aged satyr sitting on rocks, with a wine-skin for a cushion, and with a statuette of Silenus at his side. M. Trivier, the writer of the article which accompanies it, is not one of those who, like M. Heuzey, search among Tanagra terracottas for figures of Greek deities or legendary persons, but prefers to see in them for the most part merely idealised figures from daily life; and in this case he thinks that the figure is not in reality a satyr, but an actor in the part of a satyr, such as is frequently found among bronze statuettes. Not only is the attitude that of an actor, but the face is that of a mask; while, as M. Trivier points out, the garment worn round the loins would alone show that we have here to do with an actor. A third plate in the *Gazette* gives a delicate engraving from an Athenian Aryballos with a figure of Victory (inscribed NIKH) seated on rocks pensively, as if for the moment out of occupation. Yet the wings are raised to be ready. The other plates are devoted to General Cesnola's Cyprus statues.

MUSIC.

CRYSTAL PALACE.

The first production of a symphony by Mr. C. Villiers Stanford was the special feature of last Saturday's concert at the Crystal Palace. Mr. Stanford, who is organist of Trinity College, Cambridge, has done excellent work for music in that town as conductor of the Cambridge University Musical Society. This institution, under his able direction, has brought forward such works as Schumann's music to *Faust* (third part), the same composer's *Paradise and the Peri*, Brahms's *Deutsches Requiem*, *Schicksalslied*, Rhapsodie, Op. 53, and other high-class compositions seldom to be heard elsewhere. In the general selection of his programmes, Mr. Stanford shows himself an adherent of the modern German school, and the influence of this school is also to some extent visible in his own compositions. The most important of these are his setting of the 46th Psalm for solo voices, chorus, and orchestra, his incidental music to Tennyson's *Queen Mary*, his Concert Overture written for the Gloucester Festival, and played last season at the Crystal Palace, and the present symphony which gained the second prize offered for competition at the Alexandra Palace in 1876, when the first prize was awarded to Mr. F. W. Davenport, whose symphony was noticed in these columns on the occasion of its performance at the Alexandra Palace (Academy, June 30, 1877).

Mr. Stanford's symphony is in the orthodox four movements, the only variation from the usual form being that the scherzo is replaced by one of the German dances called a "Ländler," a kind of slow waltz. The key of the symphony is B flat; the first allegro, which is preceded by a short introduction, is founded on a theme which bears an unfortunate resemblance to the old Scotch song, "The Campbells are coming." The second subject is musically of much greater value than the first; and the thematic developments of the movement are skilfully constructed. The second movement—the "Ländler" above mentioned—is pleasing in its melody and gracefully treated; the first of the two Trios which it contains is, we think, better than the second, which suffers from too great monotony of rhythm. The slow movement, an *andante tranquillo*, appears to us the weakest portion of the symphony; the themes in themselves are pleasing, but the music is somewhat too diffuse, and it is in parts difficult (at least on a first hearing) to trace the connexion of some of the episodical matter, or to see its relevance to the general feeling of the movement. Probably further acquaintance with the music would render clearer what at present seems somewhat obscure. The vigorous finale is, perhaps, the most effective of the four movements, containing much clever writing. The symphony is well scored for the orchestra, many of the instrumental effects being very happy. As a whole, we doubt whether the

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present work will rank as one of Mr. Stanford's best compositions. The more recently-written overture, played last season, appears to us decidedly superior to the symphony. This is as it should be; and it encourages the hope that Mr. Stanford's next work, whatever it may be, will show an advance on anything he has yet done.

The remainder of the concert requires only a record of the pieces given. These were Schubert's Fantasia in C, arranged for piano and orchestra by Liszt, and excellently played by Mdlle. Krebs; the overtures to *Der Freischütz* and *Guillaume Tell*; Mendelssohn's "Rondo Capriccioso" for piano solo; and vocal music by Miss Emma Thursby and Herr Henschel.

Ebenezer Prout.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

In its choice of works for performance the executive of this society evinces a laudable desire to give due heed to the claims of English composers. In the nature of things it is but seldom that a composition written as an exercise for the degree of Doctor of Music is found worthy of performance or even of publication. The musician anxious for academical honours will strive to infuse as much science as possible into his work, rather than to make a bid for popular favour. Above all must he repress any yearning to appear in an original light. It is his policy to walk humbly in the footsteps of the great masters, not to strike out a new path for himself. In our judgment of Dr. Bridge's oratorio *Mount Moriah*, performed on Monday evening for the first time with full orchestra, it is necessary to take these points into consideration. That is to say, it must be remembered that the composer wrote under certain conditions and was not allowed the free exercise of his imagination. The libretto of the work deals with "the trial of Abraham's faith," and the words are selected exclusively from biblical sources. The language of the narrative in Genesis xxii. is supplemented by various portions of Scripture, these being used either as reflective pieces or put into the mouths of the characters represented. The latter are but four in number, namely, Abraham (bass), Isaac (tenor), the Angel (contralto), and the narrator (soprano); the work of the chorus being purely didactic. It will serve no useful purpose to enter into a minute analysis of the oratorio piece by piece, particularly as it is singularly homogeneous in style. Its strength undoubtedly lies in the choruses, the airs being perhaps open to the charge of want of contrast. Abraham's solo "God is the Lord," may be named as the most vigorous if not the finest of them. Again, the recitatives are lacking in dramatic power. The exclusive use of accompanied recitative is by no means an unmixed good when it leads composers to abandon declamation in favour of rhythmical phrases, lacking in force, though elegant enough as mere music. In the choral numbers, however, we find very much worthy of praise. The promise of the vigorous yet melodious opening chorus, "Blessed is the man," is well maintained throughout; and among the more effective numbers may be named the finely developed fugue "For in the Lord Jehovah," the eight part chorale "The Lord shall preserve thee," and the spirited and richly-scored chorus "Unto the godly there ariseth up light." The orchestration generally is excellent, and while it is never obtrusive, it contains sufficient of variety to be effective. *Mount Moriah* is sound music, and thoroughly English in character. Our modern school of sacred music, founded by Handel, received a transient influence from the writings of Spohr, but a more durable impress from Mendelssohn: and Dr. Bridge's oratorio fairly represents this compound style of art work, though savouring less of the Handelian than of the Mendelssohnian period. The performance on Monday was praiseworthy in every respect. Under the composer's *bâton* the band and chorus did their work exceedingly well, and due justice was rendered to the solos by Miss Mary Davies, Miss Gertrude Bradwyn, Mr. Harper Kearton, and Mr. Thurley Beale. The work was warmly received, and at the close Dr. Bridge was recalled to the platform. The second part of the concert commenced with Schubert's unfinished symphony in B minor, and the many beauties of this exquisite fragment were worthily interpreted by the orchestra. Mendelssohn's *Walpurgis Nacht* followed, and this being a work well qualified to display Mr. Prout's choir to the best advantage, the result was a splendid performance. In one respect it was perhaps the most correct rendering of the work ever heard. That is to say, the *tempo* indicated by Mendelssohn was adopted in every instance, whereas it is customary to take certain of the movements at a slower rate of speed. Why this should be so in the opening chorus it is difficult to say. At any rate the result of Monday's experiment was entirely in favour of the composer. The same cannot be said with regard to the fiery chorus "Come with torches." Mendelssohn has marked this 88 for dotted minims, and at this speed it is impossible for the wind instruments to play all the notes set down for them, and almost impossible for the chorus either to sing with correct intonation or to speak the words with clearness. Without doubt the greatest pains were taken to ensure a faultless performance on this occasion, but the effect was nevertheless blurred and indistinct; and this, although not a point was missed from first to last. It is possible, of course, that the opinion here expressed may not be shared by all who were present in the Shoreditch Hall; and in any case no blame, but rather the reverse, can attach to Mr. Prout for conscientiously endeavouring to carry out the composer's intentions. If, as we contend, Mendelssohn, the most fastidious of musicians, for once miscalculated the effect of his written directions, the fact was worth proving, if only to bring relief to future conductors and to the forces under their control. The next, and last, concert of the present season will take place on May 5, when Sterndale Bennett's *May Queen*, Brahms's *Schicksalslied*, Beethoven's "Leonora overture" (No. 3), and Mr. Prout's minuet and trio for orchestra will be performed.

Henry F. Frost.

The high estimation in which the music of Brahms is held among English musicians was sufficiently attested at the third Philharmonic Concert, as Herr Joachim repeated the German composer's violin concerto in the presence of a goodly gathering of representatives of the art. As may readily be supposed, the new work improves with acquaintance; and though we must still hold to the opinion that Brahms has done better things, it cannot be said for an instant that this effort in a hitherto untrodden field of thought is unworthy of his genius. Although the feeling at the close of the performance may be one of chastened enthusiasm, if not of absolute disappointment, the attentive listener will not fail to note many isolated passages of rare beauty. The second subject of the opening movement, and the principal theme of the *adagio*, for example, are in Brahms's most elevated style, and for the sake of these we may be willing to condone many pages of laboured writing, destitute of inspiration or charm. At best, however, the work cannot be considered a *chef d'œuvre*, nor is it likely that it will become a favourite either with violinists or the musical public. The symphonies performed on Thursday were Haydn's in E flat, generally known as No. 8 of the Salomon set, and Mozart's "Jupiter." The rendering of the former was by no means commendable, but Mozart's masterpiece went fairly well. The airs selected by Miss Emma Thursby were well calculated to display her command over the upper register of the voice. She sang, in Italian, Mozart's "Martern aller Arten" from *Die Entführung aus dem Serail*, and a fine air from Gluck's *La Cythère Assiégée*. There was an error in the programme with regard to the birth of Gluck. He was born in 1714, not 1700.

The annual concert, given by Mr. J. B. Welch on Tuesday evening at St. James's Hall, contained as usual some interesting features. Mention may be made of Schumann's beautiful *Neujahrslied* (Op. 144), Brahms's "Ave Maria" for female voices (Op. 12), Gluck's fine scena and chorus from *Orfeo* "Chi mai dell' Erebo," Mr. Arthur Sullivan's bright overture to the fourth act of *The Tempest*, a charming part-song, "Gleich wie der Mond," by Robert Franz, and a scena from Mr. Henry Gadsby's new cantata, *The Lord of the Isles*. Mr. Walter Bache played Weber's *Concertstück*, or rather a revised version of that work, as he made sundry alterations in the composer's text. There was an efficient band and chorus numbering nearly 250 performers, and among the soloists the most acceptable were Miss Annie Marriott, Miss Anna Williams, Mr. Barton McGuckin, and Mr. Frederic King.

NEW PUBLICATIONS.

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LITERATURE.

The Manners and Customs of the Ancient Egyptians. By Sir J. Gardner Wilkinson, D.C.L., F.R.S., &c., &c. A new Edition, revised and corrected by Samuel Birch, LL.D., D.C.L., &c., &c. In Three Volumes, with Illustrations. (Murray.)

SIR GARDNER WILKINSON was one of the fortunate few of whom, despite a well-worn maxim, it could be asserted in his lifetime that he was happy. He achieved success and he was rewarded with honours. He saw his principal work become a classic. And he enjoyed in equal proportion the gifts of culture, of fortune, and of taste. Not many scholars are also artists, and few artists are also distinguished for scholarship; but Sir Gardner Wilkinson was both scholar and artist. He, moreover, added to this rare combination two tastes which are, perhaps above all others, delightful to their possessors—namely, the love of archaeology and the love of travel.

It is truly said that there is a pleasure in painting which only painters know; but there is also a pleasure in the study of archaeology—especially of that branch of archaeology to which Sir Gardner Wilkinson devoted the labour of a long life—which only archaeologists know. Who, for instance, can read the artless narrative of Belzoni without feeling that the writer was, for at all events the time being, one of the happiest of men?—or the letters of Champollion, and not share the rapturous excitement with which, after a long midnight tramp, the gouty *savant*, scampering like a schoolboy about the solemn colonnades of Denderah, deciphered by moonlight the cartouches of the Caesars? The same vein of enthusiasm runs in a greater or less degree through the writings of Ampère, De Rougé, Lepsius, Mariette Bey—of all, in short, who have made exploratory Egyptology their vocation.

It is from his work only—the care and finish, the time and money bestowed upon it—that we gather in how large a measure Sir Gardner Wilkinson partook of this enthusiasm. In *The Manners and Customs of the Ancient Egyptians* there is no attempt at narrative, no touch of egotism. Of his life and adventures in Egypt, of his dealings with the Arabs, of the tombs which he opened, and the difficulties he must sometimes have encountered, one learns absolutely nothing from his pen. He published no Letters from Egypt; no Life of him has yet been written; and this latest edition of his famous book appears without even the scantiest prefatory Memoir. Of criticism on the work itself there is now no need. It has stood its ground for forty years, and it was reviewed in its day by the ablest pens in Europe. It is of the man himself that his readers would fain know something more; and his biography is, I believe, in contemplation. In the meanwhile, aided by papers and recollections confided to me for this purpose, I am enabled to put together the following slight sketch of Sir Gardner Wilkinson's career.

He was born in 1797 at Hardendale House, Westmoreland, the residence of his father, the Rev. John Wilkinson, who was a man of solid learning, a Fellow of the Society of Antiquaries, and a member of the African Exploration Society. The mother and infant being both delicate, the family removed to London, and settled at Chelsea. Here Mrs. Wilkinson, who would seem to have been an admirable and highly-accomplished woman, lingered awhile in bad health, and died when her son was six years of age. To her he owed the only drawing lessons he ever received, as well as the idiomatic ease with which he wrote and spoke the French language. She also grounded him in Greek and Latin; and, child though he was, gave him those solid principles of truth, steadfastness, and conscientious accuracy which so especially distinguished him in after-life. There can be no doubt that his future tastes were largely influenced by the pursuits and conversation of those by whom he was at this time surrounded, as well as by the books to which he had access. He used to tell how, when he was a particularly good boy, he was allowed to look through the folios of plates issued by the Society of Antiquaries. His father's friends, too, were worthy members of learned associations; and Jackson, the African traveller, was a frequent guest at the Chelsea home.

But these happy days were short-lived. Mr. Wilkinson survived his wife for only two years, and the little lad, now doubly bereaved, was left at eight years of age to the care of a certain Dr. Yates, who is described as a worthy man, but peculiarly unfit for the office of guardian to a sensitive and precocious child. Dr. Yates exiled him to a preparatory school, and there kept him, alike through term-time and vacation-time, during several of the most sad and solitary years of his life. Some members of his mother's family insisted at length upon his removal to Harrow. Here he was perfectly happy—happy in his boyish friendships, in his studies, in the affection and esteem of his masters. His industry and his ambition, however, proved greater than his strength. His health gave way, and he was obliged after a time to exchange school-life and books for long rides and walks, and out-of-door amusements. Thus rested, he by and by went to Oxford, where he worked at Exeter College as hard as he had worked at Harrow. He now spent most of his vacations abroad, and it is from this time that his love of travel may be said to date. He had not as yet discovered his vocation. He wished to enter the army; and Dr. Yates, who wanted to drive him into the Church, was obliged to give way. Having taken his degree, the young man then hastened to make a tour in Italy before he should receive his commission, continuing at the same time his studies in fortification and military surveying.

It was during this stay in Italy that he first met Sir William Gell; and it was Sir William Gell who (struck by the delicacy and precision of his drawing, and his enthusiasm for archaeological pursuits) first pointed out to him how fair a field he would find in Egypt for the development of his tastes and talents. This advice determined his future career. He at once began drawing from Egyptian sculptures and inscriptions in the Borbonico Museum, and set to work to possess himself of all that had then been done in the way of hieroglyphic interpretation. His choice of a pursuit was made at a happy moment. Young had just deciphered the cartouches of Ptolemy and Cleopatra in the Rosetta Stone, and Champollion was already on the track of that final discovery which soon after unlocked the whole treasure of Egyptian literature. Sir Gardner Wilkinson's time, however, was henceforth too fully occupied in mapping and surveying the Libyan and Eastern deserts, in copying wall-paintings and inscriptions, in supplying plates for Young's *Hieroglyphics* and amassing material for that useful scrap-book the *Materia Hieroglyphica*, to have much leisure for a study so recondite, and then so undeveloped, as that of the ancient Egyptian language. He never became a profound hieroglyphic scholar; and I am not aware that he at any time essayed the still more difficult hieratic and demotic scripts. He, however, gained a certain insight into the monumental style, and made good use of his knowledge as far as it went.

Leaving Naples after two months of preparatory study, he sailed for Egypt; and there—dwelling chiefly in tents and tombs—he spent the next twelve years. At Thebes, where he stayed longest, he built himself a house of sun-dried bricks on the arid slope below the Western Cliffs known as Sheykh Abd-el-Goornah; and to this house, it being about the time of the battle of Navarino, he added a high square tower, or keep, by way of defence, in case of any fanatical attack on the part of the Arabs. These same Arabs, however, became so entirely his good friends, that for nearly twenty years after his departure from Thebes they not only kept his house in repair, but swept and ready for his reception should he at any moment return to his old quarters. It was here that the Prussian Commission established themselves in 1845, since which time it has again and again afforded shelter to wandering *savants* of all nations. But the Arabs have now forgotten Sir Gardner Wilkinson's very name (he was called Isma'il Effendi, changed to Isma'il Bey after he was knighted); and when I myself enquired who built the big house with the tower, not even those living on the spot could tell me anything about it.

Of the extent and variety of his work during this first long sojourn in Egypt and the four or five shorter visits by which it was succeeded, no list of his published writings affords a just measure. Of these, the best-known are his *Notes on the Eastern Desert* (1823), his contributions to Young's second *Fasciculus* (1828), his *Map of the*

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Fyoom (1824), *Survey of Thebes* (1832), *Materia Hieroglyphica* (1827–8), *Thebes and General View of Egypt* (1834), *Manners and Customs of the Ancient Egyptians* (1837), ditto, second series (1841), *Modern Egypt and Thebes* (1842), the first edition of Murray's *Handbook for Egypt*, being a condensed and corrected version of the foregoing (1847), *The Turin Papyrus, Text and Folio Plates* (1850), *Popular Account of the Ancient Egyptians* (1854), *Egypt in the Time of the Pharaohs* (1857), and various micellaneous papers written chiefly for learned societies on "The Levels of the Nile;" "The Natron Lakes;" "The Colours of the Ancient Egyptians;" "The Lions of Gebel Barkal;" "The Fortifications of the Ancient Egyptians;" "The Apis Tablets;" &c. But besides all these, and others which I have not space to enumerate, he completed a large map of Egypt, a survey of the Gebel Barkal district, a most careful and interesting series of drawings of the indigenous plants of the Egyptian deserts, and a mass of notes, maps, plans, sketches, and finished drawings, none of which have yet been published. I am, however, informed that his work on the "Indigenous Plants" will ere long be issued by subscription.

Thus much for Sir Gardner Wilkinson's Egyptian labours; but he was also a traveller in many lands, and he wrote on many topics. Constantinople, Greece, Syria, Asia Minor, the Danubian provinces, and the north-west coast of Africa were among his more distant rambles. His *Dalmatia, Montenegro, and Herzegovina*, published in 1848, is well known as a trustworthy and painstaking work; and among his miscellaneous essays—the fruit in part of these wanderings—may be cited his papers "On Saracenic Architecture;" "On a Greek Inscription at Delphi;" "An Etruscan Tomb at Cervetri;" "Notes on Baalbec and the Cedars of Lebanon;" "Rome in 1848–9;" &c. He also rode round the island of Sicily—a feat which few would care to emulate in these days of licensed brigandage; and from Sicily went to Malta and Tunis as far as the Algerian frontier, returning by way of Keyrawán (Cairoan), the most bigoted city of Tripoli. Here, by an ingenious stratagem, he not only gained admission to the great mosque—which no Christian is permitted to enter—but even succeeded in sketching it. "I walked about the city," he said to a friend, "remarking to the people how their buildings were reported to be inferior to those of Cairo, and insinuating that it was true." The innocent Tunisians fell into this simple trap. They not only volunteered to show him over all their principal buildings, but even allowed him to sketch them, for the defeat and confusion of the Arabs of Cairo. He used to tell this story with infinite relish. Here is another anecdote which I have from the same source as the foregoing. Speaking of D——— U———, he said:—"U——— is a difficult man to argue with. When you are in the middle of a discussion he stops you with—'Have you read such and such a book?' If you say 'No,' he will add:—'Then you know nothing about the subject.' One day, however, I caught him in his own net. We were talking about Hungary. I let him go on for awhile; and then I asked him if he had read a certain work, of which I knew that the library at Buda-Pesth contained the only copy extant. He said he had not. 'Ah, well,' I replied, 'then we had better not talk any more on the subject!'"

Sir Gardner Wilkinson was not a witty man; but he had a playful humour, and a keen sense of the ludicrous. Even the staid pages of *Manners and Customs* sparkle occasionally with flashes of fun. His own manners were charming, and his good-nature was proverbial. His books, his notes, his sketches, were freely at the service of all who sought information at his hands; and with ladies he was a universal favourite. One who knew him writes of him to me as being "truly a courteous gentleman in all his ways and doings." He loved society, and society repaid him with interest. When in the intervals of foreign work and travel he resided in England, he lived in the gay world of forty years ago; kept his cab; and even while writing his *Manners and Customs* and drawing his own illustrations upon the wood, he used to be out every night at all the fashionable entertainments of the season. The greater part of that work, indeed, was written in the early morning hours, on his return from a round of evening parties. Later in life, when he had a settled home, he not only lived, but worked, in the midst of a large and intimate circle. Unlike authors in general, he never had a "den," but always wrote in the drawing-room, laying aside his pen to receive any who called, and on their departure resuming it with as much ease and good-humour as if he had not been interrupted at all. Still more singular was the ease with which he could draw under the most unfavourable circumstances. Some of his best sketches, he used to say, were made on horseback.

Considering that Sir Gardner Wilkinson had little or no mathematical training, his knowledge of architecture, and the accuracy with which he sketched it, were very remarkable. On matters of Arab art he was a positive authority. As a hieroglyphic draughtsman he was for years unequalled, and was only rivalled at last by the late J. Bonomi, and by some of Lepsius's artists. He was, in fact, one of the first persons who succeeded in copying a hieroglyphic inscription with unimpeachable accuracy. His philological acquirements were very extensive. Besides Arabic, which he spoke and wrote fluently, he was familiar with the Hebrew, Turkish, Coptic, and Armenian tongues; had a more than superficial knowledge of Persian and Sanskrit; was acquainted with Nubian and with a variety of African dialects, as well as with the Illyrian and Sclavonic languages; and was as much at home in French, Italian and Spanish as in his native English. He was also a good classical scholar. It is especially to be noted that he did not allow his classics to rust, and so never looked at Egypt without remembering Greece and Rome. His powers of observation and comparison, and his literary conscientiousness, were very great. A more industrious author never lived. He never wasted a minute, and he never omitted to take notes or sketches of any interesting fact or object that came under his notice. In his house, in his person, in the arrangement of his curiosities (bequeathed for the most part to Harrow), he was wonderfully neat. His old friends and fellow-workers—Bonomi, Hay, Cattermole, the late Duke of Northumberland and others, all of whom would have had much to tell of his sayings and doings—are now dead and gone; but by the one who best loved him he is described as "full of gentleness and child-like joy in the happiness of others; most tender to all dumb creatures—a man who did nothing by halves; who let pass from him those whom he could not trust; while those whom he loved and trusted were loved and trusted with a perfectness which rarely falls to the lot of any human being."

In 1839 he received the honour of knighthood; and, besides being D.C.L. of Oxford, F.R.S., and F.R.G.S., he was a member, and in some instances Vice-President, of many other learned bodies—archaeological, ethnological, entomological, Oriental, &c. In 1856 he married Caroline Catherine, eldest daughter of Henry Lucas, Esq., of Uplands, Co. Glamorgan; and in 1857 he contributed his valuable Egyptian and other notes to Rawlinson's translation of Herodotus. This was his last important literary work. His health gave way shortly after, and he was once more compelled, as in boyhood, to seek more active pursuits. He now turned his attention, by way of out-of-door study, to British antiquities, and wrote a variety of short papers on cromlechs, hut-circles, &c., &c., for various learned societies. His last essay, written for the Royal Society of Literature, was on a subject of classical art, and entitled "The Listening Slave and the Flaying of Marsyas." This interesting paper was read on March 21, 1875; and on October 29 in the same year, the writer expired at Llandovery, South Wales.

I have no space for a complete list of Sir Gardner Wilkinson's published writings; of which, however, Allibone's Dictionary contains a fairly correct catalogue.

The present edition of *The Manners and Customs of the Ancient Egyptians* fills three handsome volumes, excellently printed on superfine paper, lavishly illustrated, and edited by Dr. Birch. It is to be wished that this eminent Egyptologist could have entered upon his task with fuller powers. The book never was a thoroughly well arranged book, except from the reference point of view; it draws too largely upon the old Greek writers and too little upon original Egyptian records; while on many cardinal points of mythology and chronology it is nearly half-a-century behind the age. But it is, of course, out of the question that an editor should recast original copyright material. Dr. Birch, therefore, has merely added a large number of very valuable notes, altered the orthography of certain proper names, and (barring some few necessary omissions and transpositions) has left the original text pretty much as he found it. The book consequently contains no general statement of the sum of modern knowledge on such important subjects as Egyptian mythology, chronology, and history; while the campaigns of Thothmes III., Rameses II., and Rameses III., remain comparatively blank.

The old woodcuts look wonderfully well,

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considering the miscellaneous uses to which many of them have been applied; and some of the former lithographed plates are advantageously replaced by duplicates on wood. But the old coloured illustrations, despite the progress that chromolithography has made since the first publication of this work, are reproduced in their original crudity. This is false economy. Plate XIV., representing the famous painted capitals at Philae, is, for instance, wholly untrue to the tints it professes to copy—tints so subtle in their tender degradation that only the most skilful modern treatment could possibly render them. It is all the more unfortunate because these capitals are given in illustration of the pigments used by Egyptian decorators. The value of the present edition to students and travellers would have been much increased if the index had been enlarged, and if more precise references had been attached to the illustrations, some hundreds of which are taken from Theban tombs which yet bear over their doorways the numbers affixed by the Prussian Commission. To identify these, and the wall-paintings from the tombs at Gheezeh, would not have been impracticable. That outlines from bas-reliefs at Karnak, Goornah, Medinet Haboo, and Luxor, should alike be vaguely ascribed to "Thebes" is also a defect which I venture to think should have been remedied.

These, however, are minor shortcomings; and they but slightly affect the solid value of Sir Gardner Wilkinson's famous work. That work, it must be remembered, was entirely his own. He had no Government commission at his back; no royal subsidy; no staff of subordinates. His excavations were undertaken at his own cost; his copies were executed by his own hand; and the *illustrations* to his book were all drawn by *himself* on the wood and on the stone. The work is, in truth, an enduring monument of conscientious labour; and, notwithstanding the enormous strides that Egyptological science and discovery have made within the last forty years, it remains to this day our best general authority on all points connected with the arts, trades, utensils, weapons, manners, customs, and amusements of the ancient inhabitants of the Nile valley.

Amelia B. Edwards.

Narrative of a Journey through the Province of Khorassan. By Colonel C. M. Macgregor, C.S.I. In Two Volumes. (W. H. Allen & Co.)

The name of Khorassan, now commonly limited to the eastern province of Persia, covered formerly a much wider area, and still, Dr. Bellew says, embraces, in native parlance, both Afghanistan and Baluchistan. The author, who has already done much hard and useful work, has for some years been compiling, with the help of others, a valuable gazetteer of the countries bordering on our frontier. Of these he has himself written *Afghanistan* and *Persia*, and finding himself in the latter country, he felt that he might do good service by supplementing our imperfect knowledge of a part of the world with which, as he believes, it specially behoves us on military grounds to be better acquainted. He accordingly, in his route from Shiraz by Yazd and Tabas to Herat, followed the line which seemed the most deserving of study from a military point of view, verifying or correcting previous information on several points of topographical interest, and especially noting the orographical features of the country, in hopes of being able to trace the relation of the ranges to those in Western Afghanistan. Being rudely denied entrance to Herat, where the English name once stood so high (of which the tradition remains, he says, among the people), he turned northwards, hoping still to obtain leave, through the Indian authorities, to enter Afghanistan. This, however, was refused, and he was forbidden from Calcutta even to cross the Persian frontier as far as Merv—a prohibition he bitterly regretted, feeling the comparative smallness of the risk, and the very great value of the knowledge to be gained. We may hope that labours like his will continue to be their own — as they are likely to prove their only — reward. He then returned homewards by Teheran, taking careful notes of the series of remarkably strong positions along the road through the mountainous district to the north of which lies the frontier of Persia, with the dreaded Dasht-i Turkman beyond.

The leading physical feature of Khorassan is the absence of water, and consequent vast expanse of desert, in which every one of its rivers, except the Atrak, is absorbed. The Kavir, or salt desert, the most desolate and hopeless of all, occurs, we are told, rather in separate patches than in a long continuous tract, as described by recent writers. It is absolutely devoid of life and vegetation. The other varieties of desert, according to the author, are in Persia classified, in diminishing intensity, as *Rig*—*i.e.* sand—which contains a little tamarisk or other vegetation, and even an occasional spring; *Lut* is another term for desert, and implies a waterless waste, but also of sand, not "Kavir," and not wholly without vegetation: it may also contain *howzes*, or underground reservoirs; lastly, *Beyabun*—lit. "waterless"—means something rather less forlorn than the preceding, though it would be thought very bad anywhere else. Much of the author's description of the country, having almost exclusive reference to its military aspects, will—despite its great value in that sense—interest only a limited number of readers, and is perhaps fitter for an appendix; but he who skips too recklessly will miss many amusing incidents and encounters, friendly and pleasant, diplomatic or hostile, all highly illustrative and characteristic alike of the author and of the people he met with. This is eminently a "personal narrative," and the author expresses himself with a directness which at all events never leaves us in doubt as to his meaning. He does not conceal his preference for physical force as the simplest way of settling a personal difficulty; and coming to a defile where Captain Napier's baggage had been plundered, he reflects:—

"It is very odd, but as I was coming to it I thought what a nice spot it would be for such a purpose. I suppose this shows that the cateran blood of my family is still in me, and makes me vain enough to think I might have succeeded in the old days in being a thorn in the side of the Campbells and 'such like varmint.'"

But where the interest or dignity of his country is concerned we find this fiery son of Gregarach exercising unlimited forbearance under very trying circumstances. Like other travellers, he finds Persia in ruins, but sees much to admire in the people besides their unvarying politeness, contrasting them very favourably with the Afghans, whom he pronounces to be as brutal as they are treacherous. It may be fanciful to connect these good Persian manners with their ancient civilisation, but the occurrence of such historical names as Feridún and Kai Kaús seems to form a link, however shadowy, between the empire of Darius and that of the Kajars. The author draws a vivid picture of the all-pervading terror inspired along the frontier by the Turkmans, on whom, in spite of all their misdeeds, we venture to think that he is unduly severe. We doubt, that is to say, whether they differ essentially from the Kurd tribes their neighbours, from whom, indeed, he admits that they "get as good as they give."

The work concludes with a valuable chapter on Merv. Colonel Macgregor is no extravagant Russophobe; besides a not unkindly feeling for that people, his acquaintance with Eastern Governments, from China to Abyssinia, leads him to consider even Russian rule as an advance, and a boon—*sua si bona nôrint*—to the natives of these countries. As regards the Russian annexations in Turkestan, he wishes them God speed, and sees, from a certain point of view, their "necessity;" but the case of Merv he considers a different question altogether. This place is separated from the Russian territories by a wide expanse of desert. They can accordingly have but one object in crossing this desert (or in creeping round it from the west, as they are gradually doing), and that is, to dominate Afghanistan, and thereby to acquire the power of annoying us in India. But, as he points out, Merv, with wide deserts in the rear, and on either flank, would be untenable by Russia if we were at Herat. An intimation, therefore, on our part that we shall occupy Herat if they continue to press on towards Merv would, if they believed us, necessarily cause them to desist. If they were once actually at Merv it would probably be too late, seeing that Herat is within *coup-de-main* distance from that place, and its strength so great that they could scarcely be dislodged again. Merv might also, he says, be made untenable by simply colonising the upper course of the Murghab, and utilising the water for irrigation before it reached Merv; but, of course, Russia, once on the spot, would prevent this by occupying the district in question. In the author's opinion our wisest and most economical course would be to fight our Indian battles as far from India as possible, and he would occupy Herat at once, keeping clear, however, of any connexion with the civil administration of the country—though he does not say how that could be avoided.

This is hardly the place to discuss the merits of this policy, or to compare it with the various new lines of frontier recently

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proposed. Mr. Clements Markham's clear and opportune papers on Afghan geography, and the able professional utterances of General Hamley and others, enable the reader to appreciate at least, if not to solve, the difficulties of the question. It is at all events clear that the Russians are working up towards Merv along the northern frontier of Persia, where their occupation of the place is, Colonel Macgregor says, accepted, however reluctantly, as a foregone conclusion. And it is equally plain that its possession by Russia, undisputed, would give her a preponderating influence in Afghanistan, which seems now to be by general consent inadmissible.

The book, as we have said, is not very well put together, but for this and various clerical errors the author, who has been for some time on active service in the field, cannot fairly be held responsible. The map, too, is not sufficiently full to enable the reader intelligently to follow the topographical dissertations. Coutts Trotter.

Memorials of the Savoy, the Palace, the Hospital, the Chapel. By the Rev. W. J. Loftie, F.S.A. (Macmillan.)

The marriage of Henry III. to Eleanor of Provence attracted the bride's poor relations to England in search of that fortune which they could not find at home. One of her uncles obtained from the king the grant of a piece of land by the Thames on which to build a town house. It is from the mansion of this fortunate foreigner, Peter of Savoy, that the present chapel of the Savoy derives its name. Two years after his death his interest in the property was purchased by Queen Eleanor, and on her taking the veil it passed to her son Edmund, Earl of Lancaster; with this event commenced the connexion "between the Honour of Lancaster and the Manor of the Savoy" which remains unto this day. By this time the buildings and gardens of the Savoy had become objects of temptation to the neighbours, and it was thought prudent to obtain the royal licence to crenellate the house. On the Earl's return to England from Provence he brought with him the roots of those red roses which afterwards became famous in English history; and one of the most pleasant pages in Mr. Loftie's volume is occupied with the speculation that the roses of Shakspere's famous scene in the Temple gardens were the offshoots of those which first bloomed in the gardens of the Savoy. The fourth Earl and first Duke of Lancaster received the royal permission to hold a court of chancery in the county of Lancaster, and to exercise other important privileges, including that of sending members to Parliament. The possessions of the Duke of Lancaster have long been annexed to the Crown as a separate inheritance, and the union has added to the chapel the proud title of "Chapel Royal." That King John of France spent some of his years of captivity in the Savoy is a matter of history. There he died, and from it his body was carried to his own land. John of Gaunt, as the husband of the surviving daughter of the last Duke of Lancaster, became the owner of the duchy property. From the descriptions of the other palaces of the nobility, and from the nature of the ground on which the palace of the Savoy stood, Mr. Loftie has constructed John of Gaunt's town mansion; from documents still in existence he discovers the details of the Duke's agreement with his gardener, and of his preparations for keeping the Christmas of 1372. No doubt Mr. Loftie is not wrong in assuming that many of Chaucer's pictures of houses and gardens were drawn from that palace by the Thames which was so familiar to him. Does the present chapel of the Savoy stand on the site occupied by the chapel in which John of Gaunt may have listened to the sermons of Wyclif? Several circumstances induce Mr. Loftie to answer this question in the affirmative, but the strongest of all lies in the fact that the present building stands north and south, the altar standing at the north end. If the builders of the edifice as it existed before 1864 were not guided in their choice of a site by the desire of connecting that building with its predecessor, there would seem to have been no reason for this departure from the recognised rule of the Church, as there was ample room within the grounds of the old palace for a chapel built from east to west. John of Gaunt's noble palace was destroyed in the insurrection of 1381. It was never rebuilt, and from that time until early in the sixteenth century the ground was chiefly occupied with its ruins.

Unless the character of Henry VII. has been greatly maligned he took greater pleasure in hoarding than in spending money. Just before his death the defects of his past life came home to him with such force that he set about building "a commune hospital in our place called the Savoie besid Charing Crosse." It was opened in 1517, under the care of a master and four chaplains. Seven years later the number of the officials was largely increased, and they were charged with the provision of a hundred beds for as many sick people. The net income of the society amounted to more than five hundred pounds, and if the list of outgoings set down in the *Valor Ecclesiasticus* of 1535 may be trusted, the funds were usefully expended. In the succeeding reign, however, a Royal Commission reported unfavourably on the institution, the new master was forced to surrender his charge to the king, and the estates were granted to the hospital of Bridewell. Queen Mary refounded the hospital of the Savoy, but the income assigned to it by her proved insufficient for its wants. Its decline was hastened by the delusion of Thurland, then master, that silver and gold might be obtained from working certain mines in Cumberland. In this way the hospital's resources soon vanished; there was no money for relieving the poor or for curing the sick. Thurland himself never came into residence, and when he was forced into resigning his post the revenues had dwindled to 254*l.* a year. In the list of his successors occur many names illustrious in Church history. Neale, who became Archbishop of York, was master in 1602, and was succeeded by George Montaigne. He, too, was appointed to the see of York, but "was scarcely warm in his church ere he was cold in his coffin." After a struggle with a Scotch partisan of Buckingham the mastership was filled by that curious visitor from Italian shores the Archbishop of Spalato. A man of enormous bodily dimensions and of still greater greed for preferment, this temporary convert from Roman Catholicism, dissatisfied with the deanery of Windsor, the mastership of the Savoy, and a rich living in Berkshire, speedily quitted England for Rome and died in a dungeon. After the Restoration, Sheldon, the future Archbishop of Canterbury, was appointed master, and on his resignation was succeeded by Henry Killegrew. What tempted these important personages to accept the preferment of the Savoy? Mr. Loftie answers the question by printing a list of the members of the nobility who were induced by its convenient situation to pay large sums for the privilege of renting rooms in the precinct. Through Dr. Killegrew's carelessness the condition of the Savoy passed from bad to worse. Not one of the chaplains resided there, and for many years, until the right of sanctuary was abolished, the place was turned into a second Alsatia. Tonson, the publisher, had a house free of rent, and Cruden, the author of the *Concordance*—who must have found in the lives of his neighbours many opportunities for displaying his zeal for the reformation of bad manners—was in the same happy position. Under James II. a Jesuit school was established in the precinct, and for many generations a congregation of French Protestants secured a footing within its walls. About 1740 it contained a Prussian chapel, and the German chapel remained there until a recent date. The hospital was dissolved in 1702, and with the exception of the chapel all its buildings have now been swept away. Most of them were demolished to make room for the approaches to Waterloo Bridge, and the remnants which were left were destroyed for the Victoria Embankment. An interesting print of Turner's picture of the charred fragments pulled down for the bridge forms the frontispiece to Mr. Loftie's volume.

Two chapters of the history of the Savoy have been told; the third relates to the Chapel Royal. The foundation of the old edifice, as we have already seen, is shrouded in obscurity. In July 1864 it was destroyed by fire, but in less than two years the present chapel—the cost of which was wholly defrayed by the Queen—took its place. Mr. Loftie has found in the Notes of Strype the particulars of many of the monuments that perished in the fire. By far the most curious inscription now remaining commemorates Gawin Douglas, the translator of the *Aeneid*, and Halsey, of whom it is said, in reference to his prodigal habits, "vixit dum vixit bene"—two bishops united in nothing save the accident of death from the plague of 1522. Sir Thomas Heneage was the owner of Bevis Marks, Aldgate, and the family name is perpetuated in Heneage Lane; but as Chancellor of the Duchy of Lancaster he lived in Duchy House in the Savoy, and died there in 1595. George Wither, the well-known poet, was buried in the Savoy in 1667; and in 1685 occurs the entry of the burial of "Madm. Anne Killegrew," the subject of Dryden's

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famous elegy. Alex. Pendarves, the first husband of Mary Granville, afterwards Mrs. Delany, died very suddenly at Beaufort Buildings on March 8, 1725–26, and was buried in the Savoy four days later. The references to him in Mrs. Delany's diary are not of a very flattering nature; they should be contrasted with the county historian's description of "his good humour, good sense, and harmless, merry disposition." No doubt his wife's notion of harmless merriment differed from that of the country gentleman who penned this eulogy. Two celebrated painters, Hilton and De Wint, are interred in the chapel yard, and a stained-glass window in the building itself preserves the memory of Lander, the African traveller. A plain tombstone in the burial-ground records the name of Charles S. Gilbert, "author of Gilbert's *Historical Survey of the County of Cornwall*." I should have liked to find in Mr. Loftie's volume a passing mention of one who ruined himself by publishing this great work.

Those who are interested in the Savoy should lose no time in making themselves acquainted with the contents of these *Memorials*. The effect of the story is heightened by the simple yet graceful way in which it is told. With a virtue rare at all times, but rarer now than in past years, Mr. Loftie has refrained from expanding his volume by the introduction of unnecessary digressions or superfluous details. In the hands of less scrupulous historians the particulars of the lives of Spalato, Fuller, or Horneck would have been multiplied tenfold. There are two or three references to the chapel registers which increase our longing for some further extracts. Mr. Loftie has possibly restrained himself in the hope that these registers may one day be printed in full by the Harleian Society. After reading these *Memorials of the Savoy* it is impossible to repress a feeling of surprise that, with the exception of a small pamphlet on the chapel, written by Mr. Lockhart at the Queen's command, and printed at her cost for private circulation, this should be the first work ever published on the history of an institution famous for its palace, its hospital, and its chapel.

W. P. Courtney.

La Mythologie des Plantes; ou, Les Légendes du Règne Végétal. Par Angelo de Gubernatis. Tome 1. (Paris: G. Reinwald.)

If there is a study which should teach a man diffidence, it is surely the study of mythology. School follows on school of interpreters of the myths, all differ from each other, and the disciples of each are very much indeed of their own opinion. Signor Angelo de Gubernatis writes in this book of his on *La Mythologie des Plantes* (a kind of dictionary of mythical botany), with a confidence which would be justified if learning and ingenuity and intellectual quickness could justify assurance. Yet, as I read it, I am compelled to dissent from almost every conclusion, and to exclaim that the author considers myths too curiously when he considers thus. He begins his explanations of myths about vegetables by admitting that his predecessors "have too much looked for plants in the clouds." They have accounted for the legends and superstitions which gather round trees and herbs by aid of etymological confusions and beliefs about the sun and the sky. Signor de Gubernatis disclaims, in his preface, the doctrine—the absurd doctrine—that in the world of mythology there are none but solar and meteorological fables. He admits that we must not overlook the impressions which mere terrestrial vegetation made on "primitive man." This seems very hopeful; here, you say, an attempt is to be made to trace the historical evolution of myths. First, you expect that the learned author will examine the probable nature of the imagination and reason of primitive men, so far as it can be guessed at from a study of the reason and imagination of savage races and of children. The hope is disappointed; Signor de Gubernatis merely goes back to the Vedas, to the cultivated work, that is, of an early civilisation. "Les premiers poëtes védiques" are, he says, "les premiers artistes du mythe." Again—the custom of taking a certain sort of omen dates back "à l'antiquité védique." Surely it is plain that the Vedas are no more really primitive, no more represent the earliest work—the primitive work—of man's reason and fancy, than the *Times* does, or the *Journal des Débats*. The people of the Vedaic age lived in an organised and ancient society, with a highly elaborate ritual. Their poets and priests had a vast store of ideas bequeathed to them by many generations. Setting aside the notion of a miracle, by which the Aryans became civilised in a moment, without experience, it is plain that the forefathers of the Vedaic poets must have passed through the stage of savagery. If they did pass through it, they must have long retained and but gradually modified ideas and myths which were essentially savage. In that case the mythology of the Vedas is not "primitive," but the elaborate result of the working of the clearer reason of semi-civilised men on the data provided by earlier and ruder fancy. I fail to see any escape from this conclusion, unless people choose to suppose that the Aryans were born civilised, or had civilisation revealed to them by a miracle. The Church has made no such demand on our faith; and in the meantime I shall continue to look on the ideas of the Vedaic hymns as late ideas—as ideas of which the origin lies far behind the Vedaic period, as ideas which have to be analysed and explained, not as the original and primitive ideas of men. Signor de Gubernatis sometimes seems to be aware of this (pp. xxxv., xxxvi.), and he well remarks that mythology embraces "tout ce que la fiction populaire a imaginé dans la nature et dans la vie humaine." Now, "la fiction populaire"—that is, the popular or uneducated reason—in its attempts rationally to construct the world, has been at work in all sorts of worlds. It began its task when man first grew curious about the phenomena of his environment, and about those strange early institutions of his own which make up the savage life. The popular reason and fancy has already seen, in its dim way, many religions, many forms of society, a thousand changes in human life, and has fancifully explained all it saw. Some of its earliest fancies still survive in myths, and we can never understand mythology till we understand the whole evolution of human society, and all the explanations of society and of the world which men made for themselves. Popular mythology is the fantastic commentary on the volume of human knowledge; while the higher mythology, as of Greece, or India, or Germany, is often a corrected and ornamented form of the popular mythology. Till we go systematically to work to trace the whole growth of early theories of things, our mythology is a hasty conjectural study.

Let us begin with Signor de Gubernatis's first page, and try to see whether his method is historical and scientific, or hasty and conjectural. Achilles (p. 1) is said to have found a herb which healed wounds. Now Achilles was a disciple of Cheiron, the Centaur. "We shall see under the words *Centaures* and *Gentiane* [which is not in the book] that this herb probably represents the cloud." This is at least startling. Why should a herb "figure probablement le nuage." Even the intelligence of dogs enables them to select medicinal herbs. Even savages know the use of quinine. Could early fancy have an easier task (inspired, as we are all in our day-dreams inspired, by the great god *Wünsch*) than the imagining of a herb which should not only be good for sickness but sovereign for wounds? To whom more readily than to Achilles, the pupil of the Centaur, would Greek fancy attribute the discovery of the fabulous plant? This seems so simple, so obvious, so true to experience, that only a very learned person would have preferred to say that (p. 89) the "Centaurs, like the Indian *gandharvâs*, knew the secret of herbs." The word *gandharvâs* . . . . means "he who goes among the perfumes." Still further, "it was with a *gandharva* that the hero Hanumant fought, to wrest the secret of the herb which resuscitates slain warriors." And still we have not proved that the herb of Achilles *figure le nuage*. Patience! In a foot-note Signor de Gubernatis says:—"Plus loin nous apprenons que la pluie qui tombe du ciel rappelle à la vie les singes morts dans la bataille contre les monstres; *l'herbe merveilleuse n'est donc autre qu'une plante aquatique, c'est à dire le nuage lui-même*." Now let us examine this chain of inferences.

Achilles, the pupil of the Centaur, found a herb which cured wounds. The *gandharvâs* in India know of herbs which resuscitate dead warriors. (Is there here a suppressed premiss—the gandharvâs and Centaurs are identical?) Rain from heaven (*when mingled with ambrosia*, p. 32) resuscitates dead monkeys. *Rain*, mingled with ambrosia, which resuscitates dead monkeys, is the same thing as a *herb* which resuscitates dead warriors, therefore the herb is a *water-herb*, therefore the water-herb is the *cloud*, therefore the *herb of Achilles* probably represents the cloud. Surely, of the two, it was not the rain, but the ambrosia that revived the apes; but is it not plain that anything might be proved by reasoning of this sort?

Under "Adam," Signor de Gubernatis writes a long essay, of which the gist is that the "tree of Adam" was the Phallus, while

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"l'arbre phallique deviendra l'arbre de la Croix." The serpent, by this interpretation, is another aspect of the tree. It is just as easy, and quite as scientific, to suggest, with Mr. Herbert Spencer, that Adam represents an inferior race which a conquering race has forbidden to eat certain fruits. Or, again, in the "seed of the Serpent," conjecture may recognise a "Naga" tribe, a tribe of "sons of the Serpent," such as we find in most semi-savage societies. "Serpents" are as common as "boars," or "turtles," or "lions" among totemistic races, and may well have left their trace in tradition. Signor de Gubernatis's explanations may be found, briefly put, on pages 4 and 5. It is characteristic of him to say that Adam was punished and driven from the Garden for having touched "the tree of ambrosia—that is, of immortality," whereas his only document—the Bible—says that Adam was expelled from the Garden for fear lest he should go on to touch the *lignum vitae, et comedat, et vivat in aeternum.* The tale of the Fall is a very complex one. Signor de Gubernatis does not simplify it by making out Paradise to be Adam's own body. How were Adam and Eve turned out of Adam's body? The story has traces of advanced moral thought; it has elements of very early non-moral ideas; and we are so ignorant of the mode of its growth, and of the way in which, and the time when, its various parts were fused together, that we cannot be too careful not to advance hasty assertions. As another example of Signor de Gubernatis's alacrity of conjecture, let the story on page 10 be noted. It is a popular Italian legend about Seth, Adam, and Eve, one of the scores of popular amplifications of the story in Genesis. Seth goes back into the Garden of Eden and approaches the tree of forbidden fruit. "Un garçon rayonnant comme le soleil y est assis (c'est à dire que sur le sommet de l'arbre il y a le soleil)," adds Signor de Gubernatis. What a singular "c'est à dire!" Was the mediaeval fancy still so "primitive" (as some count primitiveness) that it could only conceive of the ordinary everyday sun as a boy in shining garments? Why, even Seth in the few hundred years of his life might have learned to know the solar orb from a boy.

In this learned and interesting book there are too many of these explanations. Here is one. Popular Italian superstition holds that when saints go about, or priests are busy, the weather is generally wet.

"La croyance (que l'on se moque de nous si on le veut bien) *ne peut avoir qu'une origine mythologique, à la fois solaire et météorologique.* Le soleil, caché dans le nuage, dans le forêt de la nuit, dans les ténèbres de l'hiver, est une espèce de pénitent, de saint; lorsqu'il se meut, lorsqu'il sort de sa retraite, la pluie tombe," &c.

This theory involves the belief that after people had begun to cultivate saints and penitents, they were still in the supposed stage of thought in which allegorical terms were applied to the sun; while later, the allegorical meaning is forgotten, and gives rise to a belief that the fact predicated figuratively about the sun is a real objective truth about the saints. Next, this theory implies that rain *begins* when the sun comes out of the clouds, which is, on the other hand, the moment when we are deluded into expecting the rain to *cease*. Indeed it is easy to turn Signor de Gubernatis's argument round about. In England it is a popular superstition that "Queen's weather" is fine weather. This, let him mock who will, is a meteorological and solar myth. The sun, hidden in the pavilion of clouds, is the Queen. When she comes out the bright rays revivify all the world — the dew dries up, the flowers expand, the people take off their hats, and so on. Or shall we explain the Italian and the English superstitions on the system of the "Agriologists"? In ancient Ireland, in Loango, among the Zulus, among the Eskimo, the chief, or the medicine-man, has power over the weather. "The sky is the chief's." When Mr. Wallace landed in the Arvi isles he found that he was credited with power over the clouds. There is nothing figurative in these savage beliefs, they are acted on like any other conviction. Perhaps thus the Italian view of "saint's weather," and the British view of "Queen's weather," are survivals of savagery. Or perhaps they are mere fanciful accidents; the latter certainly is nothing more.

It is not easy to stop differing from Signor de Gubernatis. When he has to talk about prickly shrubs used in the flogging of evil-doers, he says: "l'arbre qui châtie est une donnée mythologique assez populaire. Nous ne pouvons oublier ici le mythe biblique, évidemment solaire, de cet Absalon," &c. It seems that a boy cannot be birched without the intervention of a myth. Even the σήματα λυγρά of Bellerophon, the fatal message in writing, or in picture-writing (*Iliad*, vi., 168), is part of a meteorological myth—"la lettre de Bellérophon, altérée par la nuit magicienne, prend, sous l'influence des phases obscures de la lune, une signification sinistre." Homer of course knew nothing about this. Signor de Gubernatis does not seem able to believe that early men were very much interested in their own concerns, and that in their records and traditions they left the marks of their customs and institutions. History and the study of human progress are made utterly impossible by a theory which allegorises everything, and finds a meteorological fable in the most ordinary statements about the common life of men. Could doctrines like those of Signor de Gubernatis about the herb, which is the cloud; the saints, who are the sun; the Paradise, which is Adam's body; the letter of Bellerophon, which is muddled up with the moon, be seriously made in any science except that which calls itself "comparative mythology"? The very open secret of mythology is to be found by an intelligent historical study of man, his habits, his curiosity about himself and the world—not in an irresponsible kind of blind man's buff played among conjectures where any one conjecture you may catch at is as good as another.

A. Lang.

NEW NOVELS.

Daisy Miller and Other Stories. By H. James, jun. (Macmillan & Co.)
That Artful Vicar. By the Author of "The Member for Paris." (Smith, Elder & Co.)
Harding the Money-Spinner. By Miles Gerald Keon. (R. Bentley & Son.)
A Fatal Passion. By Mrs. Alexander Fraser. (Hurst & Blackett.)

The contents of Mr. James's volumes will not be entirely new to a good many people, inasmuch as "Daisy Miller" and "An International Episode" are fresh in the memory of all readers of the *Cornhill*, while the slighter "Four Meetings" which makes up the tale of stories has appeared in *Scribner's Monthly*. Acquaintanceship in magazines, however, rarely prevents a second perusal, except in the case of those rigid disciples of the circulating library who are bound by an oath never to read any book twice. This is especially the case with such very pleasant specimens of story-telling as those before us. For our part we greatly prefer Mr. James's shorter to his longer stories, and in saying this we are not paying him at all a bad compliment. It may even be doubted whether the composer of really good short stories is not a greater, as he is certainly a more uncommon, benefactor to his species than the novel writer *à longue haleine*. There are so many spare half-hours in this life and so few spare days. Any one of the three stories here reprinted will fill a spare half-hour in a thoroughly satisfactory manner. The first is certainly the best, because Daisy Miller is at once a much more strongly drawn and a more living figure than the heroines of the other two tales. The character of Lord Lambeth, moreover, in "An International Episode" is obviously drawn rather after Thackeray's originals than from observation of any living Englishman. The latter story, however, has the advantage of containing the one attractive description of New York which is known to us. This, it must be acknowledged, is only fair on Mr. James's part, for, as he evidently does not try to make his countrymen and countrywomen specially attractive figures, he is bound to make it up to the country itself. The satire with which he depicts the uneasy vanity of two American ladies in London society may be amusing enough to us Englishmen, but if we were American ladies we think Mr. James would run some chance of the fate of Orpheus.

To say that *That Artful Vicar* is a very lively and amusing book is merely to put into other words the formal announcement of its authorship. Its second title is "The Story of what a Clergyman tried to do for Others and did for Himself." But though the Rev. Paul Rushbrand is certainly a general benefactor as well as a lucky man, his beneficence and generosity are nothing to that of the author. Everybody in *That Artful Vicar* comes in for good things, with the exception of an unfortunate and guiltless peer, who is butchered to make the holiday of the other persons. The rest of the characters have thousands a year, rich widows, and other good things scattered among them broadcast, and there is a will in one of the later chapters which really

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makes one's mouth water. The chief interest centres in the fortunes of the spendthrift but amiable family of Sir Peter Carew, and the way in which the misdeeds of these young persons first accumulate upon their heads, and are afterwards swept away by a cunning peripeteia, is amusing and unexpected enough. Perhaps the book has rather the character of a pleasant but somewhat disjointed yarn, than that of a regular novel, and there is certainly no attempt in it at regular character drawing. But there is room for novels of many kinds nowadays, and of its kind it would be difficult to find a pleasanter specimen than *That Artful Vicar*. It deals with *quicquid agunt homines*, at least as the *homines* do who have a good deal of money and plenty of spare time; and the English talk which has done us so many French pictures is not badly employed in depicting home subjects. A carping critic might perhaps note an occasional gallicism in the language. *Capharnaum*, for instance, has not, we think, received English letters of naturalisation in the sense of a medley of heterogeneous objects. But such things as this are not of much importance.

There is a certain historical interest about *Harding the Money-Spinner*. Its author's name, though he only died some three years ago, will not, we think, be familiar to many of his readers. He was an Irishman of some talent and of good birth and education, who, like many of his countrymen, attached himself to the London press; and he seems to have been at the same time an outsider on the "Young England" party. This particular novel appeared in the *London Journal*, Mr. Keon having been, we are told, amiably or dexterously substituted by the late Lord Lytton for himself when the proposal was adventurously made by the proprietor of the *Journal* that the author of *My Novel* should contribute to his paper. The date of its writing does not appear; but it must have been about a quarter of a century ago, to judge from internal evidence. The book is a curious medley. It is very well written, and the education and fancy of the author are apparent enough. But there are, at the same time, the oddest flashes of the crotchets of Young Englandism and a good deal of tawdry decoration in which the influence of *Pelham* and its author is traceable with tolerable clearness. Most curious of all—in these days, when it is the fashion for every scribbler to have his fling at Napoleon III.—is the introduction of that person in his English time, with reverent allusions to his "greatness of soul," and all the rest of it. The extravagant eulogy of five-and-twenty years ago has a curiously satirical effect when contrasted with the extravagant depreciation of to-day. A good many other incidents, and perhaps some characters, seem to have been drawn from the life of the earlier "fifties." In these, and in the indications of partially-developed power which abound, the principal literary interest of *Harding the Money-Spinner* consists. It has, however, incident and colour enough to render it very possibly satisfactory to those who read merely for the story, and who do not stick at improbabilities of fact or eccentricities of character.

Mrs. Fraser's books usually remind the critic of Mr. Ruskin's regretful verdict on Etty: — "He was naturally as good a painter as ever lived; but nobody told him what to paint, and he went on doing dances of nymphs in red and yellow shawls till he died." Mrs. Fraser is not quite as good a novelist as ever lived; but she is certainly capable of doing much better work than the somewhat tawdry novels which she actually produces. There is always interest in her plot, there is generally some truth in her characters, and she is mistress of a certain kind of pathos. But the total does not give us much more than the prose analogue of dances of nymphs in red and yellow shawls. *A Fatal Passion* is even more ambitious in style than her earlier books; and, therefore, oftener succumbs into bathos. What evil demon could possibly have tempted Mrs. Fraser to set before her characters a dish of "crisply-boiled chicken?" As for the personages who indulge in this surprising food, they are the old impossible possessors of fabulous beauty and sufferers from fabulous passion. They are always at the boiling-point, and even when they cut their throats they do it in italics, notwithstanding the obviously superior appropriateness of Roman type to any form of suicide. As for their general reasonableness, it is sufficient to say that the heroine refuses to marry a man whom she perfectly loves and esteems, and who perfectly loves and esteems her, for some unintelligible crotchet explained by Mrs. Fraser in language which means either a great deal too little or a great deal too much. Nevertheless there is in *A Fatal Passion*, as there usually is in its author's books, very much that is good by the side of its absurdities. If Mrs. Fraser would only write in a lower key, and eschew high passions, great actions, French words, italics, and crisply-boiled chickens, we have no doubt that she could succeed in writing a really good novel. George Saintsbury.

CURRENT LITERATURE.

Geschichte Russlands und der Europäischen Politik in den Jahren 1814 *bis* 1831. Von Theodor von Bernhardi. 3 Bde. (Leipzig: Hirzel.) Rowland Hill, setting "Rock of Ages" to the air of "Di tanti palpiti," judiciously remarked that he did not see why the Devil should have all the nice tunes. What is good for psalmody may be good for science, and here is an historian who bears a high reputation in Germany borrowing the methods of the Satanic school. Fruitful study of the *Crime d'Orcival*, *M. Lecoq*, and the other masterpieces of Gaboriau, seems discernible in the interruptions of order and continuity of Herr von Bernhardi's narrative, in his romantic surprises, *intermezzi*, and somersaults. His first volume relates to the Congress of Vienna, the Waterloo Campaign, and the Holy Alliance. The Russian political and social evolution has notoriously had a minimum of connexion with the corresponding movement in France and England. For that reason our author jumps from Alexander and Mdme. de Krüdener to Abelard and Heloise, minutely tracing the origin and progress of European polity and culture down the Dark Ages through Dante and Petrarch to Descartes and Voltaire. This goes on for half a volume till Adam Smith is reached, when a *salto mortale* is taken from the *Wealth of Nations* up to Rurik, with whom commences a dreary outline of Russian history, in which it is hard to distinguish between reflections and facts. Such an epitome, even if unreadable, might have been useful, if prepared by the newest native lights. These, however, have no existence for Bernhardi, whose lucubrations on the Varangians, or Peter, or Catharine are mere *crambe repetita*, in which we look in vain for any acquaintance with authors like Gedeonof, Ilovaiski, Solovief, or periodicals like the *Starina*, or with the great Russian historical collections. While thus neglecting enquiries which he might advantageously have mastered as introductory to his main subject, Bernhardi is both comprehensive and circumstantial on numerous topics with which his book has nothing whatever to do. One of the fruits of his scholarship and perspicacity is a demonstration that the traditional English opinion on the meaning and merits of Magna Charta is nonsense. From Sir E. Coke and Bolingbroke to Hallam and Stubbs the verdict has hitherto been identical. "The whole of the *Constitutional History*," says the last-named scholar, "is a commentary upon this charter." Thanks to Bernhardi's research, we now know that our superficial ignorance has misled us! Runymede is as great a swindle as Grütli. Stephen Langton and the Earl of Pembroke did no more for English liberty than Tell and Melcthal for Swiss! The military feudatories of the Crown extorted personal franchises for themselves; and this has been magnified into a grand constitutional reform! Such an absurd conclusion, says the profound German, might be expected from party prejudice, or from the desire to give modern institutions an historical basis; but it is amazing that a scholar like "Dr." Henry Hallam should, in his "blind idolatry of English institutions," describe Magna Charta as the corner-stone of British liberty, and as containing all "the bold features that distinguish a free from a despotic monarchy." Although Sir E. Coke, Bolingbroke, and Hallam could not see it, "the Barons made proof herein, by no means of patriotism, but merely of a sharply-marked devotion to their order:" Magna Charta was, in its essentials, "only directed against the abuses of the king's feudal authority over his noble vassals." This kind of thing is not worth refuting in detail, and Bernhardi has partly answered himself by quoting portions of the Charter which disprove his assertions. He finds a special proof of his system in the fact that Magna Charta stipulates nothing for the men of servile tenures. The point is one for discussion, not for dogmatic assertion. Sir E. Coke considered that such persons were protected by the thirty-ninth paragraph of the Charter, but his view has been disputed. That the Charter mainly applied to the free men is undoubted, but Bernhardi's allegation that it does not name the villeins ("nicht mit einem Wort die Rede ist") is untrue. The "Villanus" is specifically mentioned in the section on mulcts, which, it is provided, may not touch his tools, carts, and ploughs, and must be imposed by a kind of jury. Until we read Bernhardi we had no idea how foolish English historians are. Their stupidity is really too bad. Fortunately, Bernhardi is here to instruct us and them that they have hitherto ignored a corner-stone of our constitutional edifice. The statute now restored to its proper place by the penetration of this learned Theban is one of which, perhaps, some of us have heard before. It is a friend no less familiar than—*Quia Emptores!* The great estates were being cut up, by the so-called infeudation, into smaller holdings, whose tenants then owed their lords the rights and services originally due to the Crown as grand feudal superior. Edward's statute was intended to check this, but in reality promoted the cutting-up and alienation of land, a point which, like the motives just assigned, is altogether missed by Bernhardi, who cannot understand the agrarian significance of the measure, and talks uselessly about its judicial consequences to the Barons and other vassals. Bernhardi is a great deal too hard on the unfortu-

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nate historians who had not his researches before them. There is poor Hallam, who undertook to write Constitutional History and had "no suspicion of the significance and importance" of the reforms effected by the first Parliament of Charles II. Then there is poor Macaulay, too blind to see that he "ought to begin with the year 1660," whose agrarian legislation, it is true, is passed over in all the voluminous works Bernhardi has consulted. However, Hume was a really profound writer. He showed that an entirely new constitutional law had arisen out of the Great Rebellion and the subsequent events. But the ignorant doctrine of continuity has triumphed, Hume is forgotten, and "a pair of famous English historians—or fashionable celebrities—Hallam and Macaulay, have given proof that to them also the real meaning of the English Revolution was not clear." Not that this matters, for Bernhardi has revealed the secret which Hallam and Macaulay, and all their predecessors and followers, did not know, and he prints it, for its importance, in spaced type: "The idea of the State was brought back into the life of the peoples and given currency!" Another trivial person was Montesquieu, who turned things upside down, and asserted that Christianity corrupted the ancient world and destroyed its culture. This perverse conception was so popular at the time that "the Englishman Gibbon, who, having no ideas of his own, was seeking for glory and consideration, felt himself moved to utilise in broad execution the ground-thought of Montesquieu's elegant little book, with a very respectable expenditure of learning and still more rhetorical artifice"! After this we need not wonder if Bernhardi finds it absurd that in England "the harmless Pope" still passes for a poet, and if he believes that Byron (like Shaftesbury) is never mentioned among us except "in tones of blame and regretful complaint." The Germans have a particular respect for diplomatic transactions, and generally write about them well. In this department Bernhardi is far more at home than in philosophy and criticism, and his account of the Congress of Vienna is very readable. But as he gives few references, and his narrative is partly constructed from unauthenticated gossip and anecdotes, it has little authoritative value. His hatred of England altogether incapacitates him for understanding the grounds of our opposition to Alexander's schemes of aggrandisement in Poland. The Czar wanted to keep the Duchy of Warsaw, to add thereto, as Czartoriski suggested, the old Polish provinces, and set up a new parliamentary Poland with a native army, thus providing himself with a weapon for the realisation of Catharine's schemes in the East, and his own in the West. Upon our opposition to this transparent Cossack swindle Bernhardi says that it was the aim of Liverpool and Castlereagh to serve, not the English people, but the English aristocracy and State, and to protect the European aristocracy and the old Legitimate interests which the French Revolution had tried to subvert. They hated Continental constitutions, because these assumed a theoretical basis of revolutionary right unlike the historical foundation of English liberty. Thus our statesmen, with their narrow reactionary ideals, saw an antagonist in Alexander, who seemed to be bidding for liberal cosmopolitan support. We need hardly say that "carotid-artery-cutting" Castlereagh cared for none of these things. His views on the restoration of Poland are plainly stated in his Memorandum, handed to the Czar, on that question, in which he pointed out that the Russian demand for the whole Duchy of Warsaw was a breach of faith, but that if the Czar really felt the restoration of Poland to be a work of conscience, he had better choose a way of doing so which would not turn a great part of the old Republic into an instrument of intrigue and aggressions against his neighbours. Let him raise Poland into a really independent nation, with genuine liberal institutions, and all Europe would applaud! As Bernhardi himself shows, confuting his own arguments, "what England originally wanted and held to be the peculiar aim of the Congress was—to keep Russia's power far from the heart of Europe, and, with this view, to hinder the restoration of Poland under Russian supremacy." That is to say, we demurred to the establishment of a Bulgaria with frontiers only two or three marches distant from Vienna and Berlin. Subsequent events have abundantly justified the policy of our Cabinet, which, be it observed, was in after-years approved by that staunchest of constitutional sticklers, Lord John Russell, having besides the support of Stein, Hardenberg, Metternich, Capodistrias, and Pozzo di Borgo, as well as of Talleyrand, whose instructions for the Congress of Vienna (drawn up by himself) were in perfect concurrence with our system and objections. Conformably to Bernhardi's sense of fitness, a History of Russia from 1814 is a proper place for a detailed account of the Waterloo campaign. With this idea we do not quarrel, for, although his military narrative is mere literary protoplasm devoid of form or style, it is a very meritorious collection of materials. But the author's hostility to England prevents him from taking a fair view of our part in the events of 1815, especially of the Duke of Wellington's relations with the Prussian army. It is a matter of course with Bernhardi to follow and exaggerate the strictures of Clausewitz on the Duke's strategetical conduct before Waterloo. The Duke of Wellington's business, argued Clausewitz, was to destroy Napoleon's army; that was his *objectif*, with which geographical points and communications had nothing to do. But, says Bernhardi, the Duke could never so much as understand the criticisms of Clausewitz. For his chief anxiety had been, not to beat the French, but to cover Ghent and the Bourbons, so as, if possible, to save his particular friends, the Princes, the bother of a move to Antwerp. "To a clear understanding of what is meant by a victory in itself, and through itself, without secondary considerations, Wellington could not raise himself. Napoleon's campaigns had not taught him, and for this reason the criticisms of Clausewitz were incomprehensible for him." It is, in fact, likely enough that at Quatre Bras and Waterloo the Duke's attention was drawn from *noumena* to *phenomena*—that he neglected to postulate the τὸ ὅτιως ὄν of battle, the victorious *Ding an Sich*. However, he was not always in such empirical moods, for in a memorandum to Lord Clancarty we find a distinct recognition of "things in themselves," and an assertion of the very principle which Clausewitz and Bernhardi have described as beyond his grasp: "the object of the Allies," wrote the Duke, "is to defeat the [French] army and destroy the power of one individual."

G. Strachey.

Copyright, National and International, from the Point of View of a Publisher. (Sampson Low and Co.) As the preface to this ably-written pamphlet bears the initials "E. M.," we are, we hope, guilty of no indiscretion in attributing it to the pen of Mr. Edward Marston, a member of the firm who are responsible for its publication. Mr. Marston writes mainly in support of the recent valuable Report of the Royal Commission—by which we refer to the collective Report and not to the separate Reports of malcontent commissioners published in the appendix to that volume. Of the crudeness—for politeness forbids us to employ a harsher term—of most of the suggestions in these latter documents we have ourselves spoken in language sufficiently emphatic. Mr. Marston now adds the weight of his testimony, as a practical publisher, to their general inexpediency. Sir Louis Malet's notion that all would be well if a book once given to the world were allowed to be reprinted as often, and at as many different prices as rival publishers chose to affix to it, on the simple condition of paying a percentage to authors by way of royalty, is effectively disposed of by the fact that under such a system a publisher would have no interest in projecting an important series of books, or certainly no interest in spending the large sums which are often spent nowadays in advertising new books. As a "notable instance," Mr. Marston cites the case of an extensive and admirable cheap scientific series over which no less than 100,000*l.* was from first to last expended. Would the projector and publisher of this series, he asks, have laid out a penny under the royalty system, "knowing that I and a dozen other publishers might have pounced upon the best volumes at once?" The most important part of the pamphlet, and that in which the writer is evidently most at home, relates to colonial and international copyright. Mr. Marston shows very clearly that, with the exception of Canada—where a sort of compromise that is acceptable at least to writers of established reputation has been effected—the practical operation of authors' rights in Colonies is unsatisfactory, and in danger of getting worse. It is suggested that in the new Copyright Bill care should be taken to improve the present lax and ineffectual machinery by means of Her Majesty's customs for stopping the importation of unauthorised reprints. Clearly if anything is to be done in this direction it should be done before the present loose system has accustomed the colonists to such unlawful importations. Theoretically we are aware that the British Copyright Act extends—as regards works first published in Great Britain—to all our Colonies and possessions: but it would certainly not be expedient to provoke a conflict between the Colonies and the Mother-country on this point. We believe with Mr. Marston that colonists have, on a wide view of the question, really no interest in denying to British authors the rights which even foreign countries now accord to each other, on reciprocal terms, but with a generous disregard of narrow-minded considerations of probable relative degrees of advantage. The United States is now the only important exception; and from some facts which Mr. Marston cites, it would appear that the prospects of our authors in that country are decidedly improving. The "code of honour," as it is called, or the system of mutual forbearance, under which American publishing houses have been able to obtain a monopoly both of books and their authors at the price of a mere gratuity for "early sheets" has, he tells us, been so "rudely torn" that "almost every English book recently brought out by publishers on the East coast of America, whether by arrangement with the author or not, has been immediately reprinted by publishers in the West." We agree with Mr. Marston in thinking that this state of things is likely to form the strongest argument yet brought to bear upon the practical-minded American publishers in favour of international copyright.

Mrs. Everett Green's last instalment of her *Calendar of Domestic State Papers* reaches from the beginning of December 1652 to the end of June 1653. It thus includes the important day on which the Long Parliament was dissolved by Cromwell. Unfortunately, it throws no new light upon the matter. The historical student is apt to think that in such a case private vices may really be public benefits, and to be thankful for the high-handed robbery by which the kings seized the private correspondence of their defunct secretaries, whereas their honest successors never ventured on thefts so profitable to posterity. Now and then, indeed, we get a few letters more interesting than usual, but the general character of the volume is of the strictly official kind. Official documents, however, if they do not give the form and colour, are the backbone of history, and the real student will be thankful to Mrs. Everett Green for her labour-sparing toils. Among other matters the naval war with the Dutch, and the condition of the navy, receive considerable illustration. In spite of its victories, the Commonwealth found considerable

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difficulty in procuring seamen to man its fleet. It went the right way to work in offering higher wages, provision for the sick and wounded, and a fair distribution of prize-money. But even this did not long avail against its general unpopularity. At one time the Thames watermen were compelled to serve by the threat that if they refused they would no longer be allowed to row on the river. The captains of ships appear to have been more soft-hearted than they were in the days of George III. Captain Yate, at least, pressed fifty keelmen, "but was forced to discharge them on account of the mighty clamour of their wives." These keelmen, however, may have been discharged for other reasons. Another account says that they had no clothes, and that "such nasty creatures on board would do more harm than good." We have also an interesting account of a conference with Scotch deputies sent to discuss the heads of a Bill of Union; and we learn that in June 1651 the Post-Office was let to a certain John Manley for 8,259*l.* 19*s.* 11¾*d.*

Friedrich Wigger: Feldmarschall Fürst Blücher von Wahlstatt. (Schwerin.) This is the latest biography of Marshal "Vorwärts," one part of a *Geschichte der Familie Blücher.* The author has made good use of the literature already extant on the subject, and has extracted not a few hitherto unknown documents out of the archives and the family papers. Without any particular claim to originality, this work gives a good picture of the old soldier, and deserves the notice of English readers.

Geneviève of Brabant, by Mrs. Charles Willing (Lippincott), is a rendering of the well-known legend into Spenserian verse of very fair quality if not of the most distinct savour. The passages describing forest and other scenery are done somewhat after the manner of Bryant, and do not fall far short of the general level of the author of *Thanatopsis.* The language, too, is simple and appropriate, and if tales in verse of the merely harmless order are worth doing, *Geneviève of Brabant* has a very fair *raison d'être.* It is illustrated with engravings which, though of a kind for which we cannot profess any great affection, are in that kind good. Altogether it forms a not unsuitable gift-book, and it is published for a charitable purpose. It happens too frequently that books so published are in themselves wholly or almost wholly worthless. This is not the case with *Geneviève de Brabant*, which is in its way a really creditable piece of work.

Dr. Mathews' *Oratory and Orators* (Chicago: Grigg; London: Trübner) is a rather desultory but not unamusing book on a subject which is perhaps of greater interest at Chicago than at London. It is not a methodical treatise on oratory, but partakes rather of the nature of a very much extended magazine article on the subject, and is plentifully garnished with anecdotes and specimens of the principal English and American speakers. Dr. Mathews combats the notion of oratorical decay in a Preface which is itself somewhat oratorical in style. For instance, "the night of tyranny" seems rather a highly-coloured expression to apply to the condition of our American colonies before they took it into their heads to set up for themselves. It is also something of an oratorical licence to make Luther succeed Peter the Hermit at an interval of two hundred years. But these are only the pardonable lapses of an author who is fuller of his subject than of the dryer matter called history. There is not much known in this country of the much talked-of if queerly-named orators of America, and this ignorance may be pleasantly removed by means of Dr. Mathews' pages. His remarks on English and Irish orators are less novel to an English reader, and we may notice in passing that he seems to have a rather disproportionate admiration for Daniel O'Connell.

The race of minor bards would appear to be well represented in America. *Iris: the Romance of an Opal Ring*, by M. Toland (Lippincott), is the work of a bard so very minor that, perhaps, *minimus* would be the adjective most appropriate to him. He thus introduces his hero:—

"A tall young man of rustic garb was there,
As if in waiting near a mystic cove;
Of noble form, black eyes, and dark brown hair."

It requires all the force of the semicolon to enable an Englishman whose mind is polluted by slang to avoid the assumption that the noble form and its trimmings belonged to the mystic cove, and not to the tall young man. The rest of the poem is answerable to this. It is a very feeble story in the merest outline, which might have been as well told in prose, and better not told at all. We should mention that it is illustrated and got up generally in the style of books intended to lie on drawing-room tables, and not to be read. This latter and negative portion of its duty it is excellently qualified to fulfil.

NOTES AND NEWS.

Mr. R. Louis Stevenson, whose first book, *An Inland Voyage*, recounted his experience as a traveller by canoe on French rivers, has changed his mode of locomotion, and is now about to relate his *Travels with a Donkey in the Cevennes.* Messrs. C. Kegan Paul and Co. are the publishers.

Our readers will be glad to hear that Messrs. Macmillan and Co. have in preparation, and will publish before the end of the year, a volume of *Essays on Art and Archaeology*, by Mr. C. T. Newton, C.B. The collection will represent the work of nearly thirty years, opening with a lecture on Greek archaeology delivered at the Royal Institution in 1848, and including various other addresses and memoirs down to papers on Greek Inscriptions and Monuments contributed in 1877 to the *Nineteenth Century*, *Portfolio*, and other periodicals, and three elaborate memoirs on discoveries at Ephesus, Mycenae, and Olympia, which have appeared in the *Edinburgh Review* for January 1877, January 1878, and January 1879.

The fourth volume of Mr. Theodore Martin's *Life of the Prince Consort* will be published by Messrs. Smith, Elder and Co. on May 1.

We hear that the most racy of the six pieces in Mr. Browning's new volume is to be "Ned Brass," a man given to oaths and ill-conditioned generally, who has been converted by John Bunyan, and yet finds the old flesh striving hard against the new spirit, especially in the matter of swearing. "Pheidippides," with his splendid couple of runs from Athens to Sparta, in the second of which he gasps out the news of victory with his dying breath, will recall the well-remembered "How they brought the good news from Ghent to Aix."

We understand that a new volume of *Public Addresses*, by Mr. John Bright, M.P., edited by Prof. Thorold Rogers, will be published by Messrs. Macmillan and Co. soon after Easter. It will consist entirely of speeches delivered outside the walls of Parliament.

Messrs. Marcus Ward and Co. announce for publication early in the spring a novel by Charles H. Eden entitled *Ula, in Veldt and Laager.* The plot is laid in Zululand, where the author has lived. The manners and customs of the natives are minutely described.

Mr. Townshend Mayer is engaged on a continuation of Macfarlane's *History of British India*, bringing the narrative from the outbreak of the mutiny down to the present year. Messrs. George Routledge and Sons are the publishers.

The forthcoming number of *Mind* will contain an original psychological study, by Mr. G. S. Hall, on the case of the famous Boston blind deaf-mute, Laura Bridgman. The writer spent some weeks with Laura last year, and has been the first to subject her to a system of definite psychological tests. For the same number, Prof. Bain will begin a comprehensive review of the life and character of J. S. Mill.

We are glad to find that the University of Aberdeen has acknowledged the services of Mr. Peter Bayne to history and literature by conferring on him the degree of LL.D.

Mrs. Sturge's translation of Von Gebler's *Galileo Galilei and the Roman Curia*, of which a review appeared in the Academy for February 3 and 10, 1877, is made from a revision by the author of the German edition of his work, based upon evidence obtained from a thorough study of the Vatican MS. of the Acts of Galileo's trial. In one important case this study led the author to change the opinion which he had previously entertained; and it is therefore to this translation that the reader who wishes to have the last views of Herr Von Gebler must have recourse. Messrs. C. Kegan Paul and Co. are the publishers.

A sale in America of more than two hundred thousand copies of Mr. Albert Bolles's recently-published *Industrial History of the United States* is anticipated. It is a well-printed and copiously-illustrated volume of 936 pages, published at Norwich, Connecticut, by the Henry Bill Publishing Company. The subjects of which it treats may be indicated by the titles of the seven books into which it is divided. Book I. treats of Agriculture and Horticulture; Book II. of Manufactures; Book III. of Shipping and Railroads; Book IV. of Mines, Mining, and Oil; Book V. of Banking, Insurance, and Commerce; Book VI. of Trade-Unions and the Eight-Hour Movement; Book VII. of the Industries of Canada. Mr. Bolles is Lecturer in Political Economy in Boston University, editor of two American journals, and author of some previous economic works of merit. In the present book he has aimed at conveying solid information, not at literary effect, and his style is sometimes perhaps too familiar for English taste; but there cannot be a question about the importance and value of the work as a contribution to both history and political economy, now that the abstract and deductive treatment of the latter is admitted on all sides to be inadequate, even if permissible in relation to some particular subjects.

A dinner was given at the Freemasons' Tavern, on Friday evening (the 16th inst.), by a society entitled "The Odd Volumes," of which Mr. Quaritch, of Piccadilly, is the President. Among the invited guests were Mr. Bullen, of the British Museum, Mr. George Augustus Sala, Mr. Edmund Yates, the Hon. Lewis Wingfield, Col. Colomb, and Mr. Schütz-Wilson. The author of *Twice Round the Clock* made a genial and characteristic speech.

A very welcome addition to Messrs. Macmillan and Co.'s "Golden Treasury Series" is announced in the form of a selection from *Wordsworth's Poems*, by Mr. Matthew Arnold. The volume will appear about Whitsuntide.

Mr. E. Stanford will shortly publish *The Famines of the World, Past and Present*, by Cornelius Walford; and *Floral Dissections, Illustrative of Typical Genera of the British Natural Orders*, lithographed by the Rev. George Henslow.

We have received from Messrs. Bagster and Sons a book which will be useful to many engaged in the study of Hebrew, *A Hebrew Primer, adapted to the Merchant Tuylors' Hebrew Grammar*, by the Rev. C. J. Ball, M.A. (202 pp. and Glossaries). The volume is divided into three parts; the first consisting of easy sentences for translation into Hebrew, and *vice versa*; the second comprising a selection of extracts from the Old Testament, with grammatical references; and the third being a collection of pieces for composition of decided difficulty, and designed for the use of more advanced students. The latter is the most characteristic and valuable part of the work: it supplies a real want, and the hints for the adaptation of ordinary English prose or verse to the

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Hebrew idiom will be found exceedingly suggestive. We recognise the source of which Mr. Ball has availed himself in the paraphrases from *Othello*. It would be a boon, we believe, to many Hebrew students if in his promised "Key" he were to supply them with some information on existing classical versions of works written originally in a modern European language.

Mr. George Meredith has just completed a new novel, entitled *The Egoist: a Comedy in Narrative*. It will be published in the usual library form by Messrs. C. Kegan Paul and Co.

We have received from "Kuklos" *A Few Words on the Zulu War* (Wertheimer, Lea and Co.), written from a point of view so sensible as almost to persuade us to attempt the mathematical paradoxes of the same author.

The publication of a new monthly periodical, entitled *A Arte*, has recently been commenced in Portugal. In addition to numerous engravings, copies of celebrated pictures and reproductions of artistic, historical, and archaeological monuments of all countries, it is to contain artistic and literary articles by the best Portuguese writers, poetry, notes of travel, &c.

Messrs. C. Kegan Paul and Co. are preparing for publication a new contribution to the history of Holland, at a time when her relations with England were of a critical nature. The book is by Mr. James Geddes, and is entitled *The History of the Administration of John de Witt, Grand Pensionary of Holland*. The first volume will cover a period of about thirty years—from 1623 to 1654, and is practically written from unpublished documents, manuscript letters, and official papers found in the archives of the Hague, in Paris, and in the Public Record Office here. It deals with the period of the Stuart exiles in Holland, the *coup d'état* of the Prince of Orange (William III.'s father), his conspiracy to induce the Dutch to adopt the Stuart cause, the first Anglo-Dutch War, a clandestine negotiation opened by De Witt with the English Parliament, and the later negotiation between him and Cromwell for peace.

Since the new year a monthly paper has appeared at Palermo, under the title of *Rassegna Palermitana*. It is modelled upon the *Rassegna Settimanale* of Rome, and endeavours to furnish for Sicily what the latter furnishes for Italy.

The Bey of Tunis has opened an Arabic printing office. The director is likewise editor of the *Raid el Tunsi*, the only paper that appears in Tunis.

A new work by Victor Hugo, *Toute la Lyre*, is announced for publication in May.

Those who wish to see an able *résumé* of the Scholastic theory of the Beautiful may find it in a work by Luis Taparelli, a translation of which into Spanish by Prof. E. Danero, under the title *Las causas de lo Bello segun los principios de Santo Tomás*, has been appearing in the last eight numbers of the *Revista Contemporanea*, and is summed up and concluded in that of February 28. In his fifth letter from China E. del Perojo comments on the anomalous position of Europeans there—neither conquerors, nor friends, nor even allies. Revilla highly eulogises Perez Galdos' last novel, *La familia de Leon Rich*, but his attention and sympathy seem to be more deeply engaged with the moral and social purport of the novel than with its appreciation as a work of art. His review is powerfully, almost passionately, written. E. Yung notices very favourably Jourdanet's work on "The Pressure of the Air and the Life of Man."

W. J. van Eys' *Grammaire comparée des dialectes Basques* has just appeared (Paris: Maisonneuve). It is a large and important work; but, if we mistake not, the trenchant style of the author and some of his assertions and theories will give rise to sharp discussion before being generally accepted by Basque scholars.

Count Henry Russell, the well-known explorer, and writer on the Pyrenees, has printed at Pau a few copies of *Souvenirs d'un Montagnard* for private circulation only. A revised edition of the work for the public will appear in about three months.

A correspondent writes:—

"In reading the ninth volume of Cassell's *Illustrated History of England*, 1861–71, I was so struck by some of the criticisms in it on Grote, Ruskin, Holman Hunt, Burne Jones &c., the apostrophe to the Southerners on the brilliancy and yet futility of their struggle against the North, and by the final wish for more sweetness and light, 'the ardent hope that, before the century closes, England may be as well furnished with wise and far-sighted guidance in what regards morals and the conduct of life, as she is this day in all that concerns her material interests,' that I felt bound to enquire who the tasteful and thoughtful writer of the book was, and he proved to be Mr. Thomas Arnold, whose *History of English Literature* is so well known. As this *History of England* (and the Continent and America, &c.), 1861–71, can be bought separately for 9*s*., no doubt many of your readers will be glad to get such a sketch of all the leading events of the world—the United States, the Prussian wars, &c., &c., by such a writer."

In the obituary notice of Prof. Clifford in last week's number, his name should have been given as W. K. Clifford. At page 242, col. 3, line 48, for $\frac{dn}{dt}$ read $\frac{du}{dt}$; and at page 243, col. 1, lines 12, 14, for *universal* read *unicursal*.

The Hungarian newspapers announce that the first volume of M. J. Arany's translation of Aristophanes will be published by the Academy in the course of next autumn. We are also informed that the well-known philologist, M. Paul Hunfalvy, is engaged on a work on the historical relations of the Roumans and the Hungarian kingdom, which he hopes to bring out early next year.

The annual meeting of the Chetham Society was held on Tuesday last, in Manchester, Mr. James Crossley, F.S.A., President, occupying the chair. The publications for the year 1877–8 will be a *History of the Parish of Garstang*, by Lieut.-Col. H. Fishwick; the ninth part of the *Collectanea Anglo-Poetica*, by the late Rev. Thomas Corser, which had been prepared for publication by the President; and the *Inventories of Church Goods in the Parishes of Lancashire*, taken by a royal commission in 1552, and edited by Mr. J. E. Bailey, F.S.A. The Report contains a warm expression of regret at the loss by death of the late Canon Raines. In the list of works which may be expected to appear at no distant date is the title of the concluding part of *Worthington's Diary*, which English and Continental scholars alike have long been desiring from Mr. Crossley. After a genial speech from the President (in which he mentioned, but did not name, a clergyman who frequently quoted from the nonconformist Isaac Ambrose, and in doing so characterised him as "the holy Saint Ambrose, father of the Church in its early period"), the Report was adopted. Mr. W. Beaumont was elected a vice-president in the place of the late Canon Raines.

NOTES OF TRAVEL.

The Portuguese Expedition for the exploration of Africa has proved a success, Major Serpa Pinto, its leader, having arrived at Pretoria, Transvaal, with eight followers, the remnant of four hundred. No news had been received from the Expedition since it left Bihe, in or after March of last year. Major Pinto's companions, Capello and Ivens, are supposed to have separated from their leader, and travelled in a more easterly direction. They will have to be looked for on the Lower Zambesi.

We have received a pamphlet containing Dr. Schweinfurth's valuable paper on "La Terra incognita dell' Egitto," which was originally published in *L'Esploratore*, an Italian geographical magazine.

The weather forecasts published since 1877 by the German Nautical Observatory at Hamburg have thus far proved very satisfactory, having been found correct in eighty cases out of a hundred.

Petermann's *Mittheilungen* show no falling off since Drs. Behm and Lindeman have assumed the office of editors. The forthcoming number, in addition to the usual geographical notes, contains articles on the Lower Yenisei and the Lena, which have prominently come before the public since Nordenskiöld's accomplishment of the north-east passage; on S. de Brazza's exploration of the Upper Ogowai; and on the surveys made since 1868 by the Peruvian Hydrographical Commission, presided over by Admiral Tucker. There are three maps, among which that of the Upper Amazon and its tributaries is the most elaborate.

Prof. Ch. Martins and E. Desor severely criticise Capt. Roudaire's scheme of converting a portion of the Southern Sahara into an inland sea. They say that the scheme, if successful, would destroy the date-culture without exercising any favourable influence whatever upon the climate of Algeria. The area of the proposed "sea" would not exceed 5,100 square miles, and the vapours rising from it would be driven southward into the Sahara, as northerly winds prevail at Biskra and Tugurt.

The death is announced of the Belgian explorer M. Wauthier.

It is stated that the Portuguese Surveyors are making good progress with their survey for the projected line of railway between Delagoa Bay and the Transvaal, and there is a probability that the work will be commenced very shortly.

We understand that a Committee of the Royal Geographical Society are engaged in considering the question of the adoption of a uniform method of spelling geographical names in their publications, and that they have the advantage of being assisted in their labours by Dr. W. W. Hunter.

We hear that Mr. H. M. Stanley is on his way to Zanzibar, with a commission from the King of the Belgians to reorganise the Belgian Expedition, which, as we have from time to time recorded, has met with a constant succession of misfortunes since its first arrival on the East coast, and which has as yet done practically nothing. Indeed, we should fear that, from the want of tact and management exhibited, even if the present leaders did succeed in establishing a "station," it would almost inevitably turn out a failure. A second Expedition is being organised under the auspices of the International African Association, and one of its members has already started for Zanzibar.

At a recent meeting of the Russian Geographical Society, the Constantine medal was awarded to Prof. Nordenskiöld, and the Lütke medal to M. Siévertsow for his exploration of the Tien Shan. Small gold medals were awarded to M. Tchersky for his geological studies in the Government of Irkutsk, to M. A. Voïéïkow for his meteorological observations in Russia and in several other countries, and to Prince N. Kostrow. Several silver and bronze medals were also awarded to various persons for services rendered in the different sections of the society.

MAGAZINES AND REVIEWS.

In the *Cornhill* Mr. J. A. Symonds continues and concludes his study of "Antinous." The account of the cult of which Antinous after his death became the object is completed; and the place of the favourite in art is fully illustrated from extant coins and marbles. On the whole subject, "the most rational conclusion seems to be that Antinous became in truth a popular saint, and satisfied some new need in Paganism for which none of the elder and more respectable deities sufficed." Where the article becomes in

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the highest degree interesting and curious is where it is sought to be shown that the popular feeling canonised Antinous as one who had given his life for another, and even put him forward as a rival to Christ:—

"That we are not altogether unjustified in drawing this conclusion may be gathered from the attitude assumed by the Christian apologists towards Antinous. There is more than the mere hatred of a pagan hero, more than the bare indignation at a public scandal, in their acrimony. Accepting the calumnious insinuations of Dion Cassius, these gladiators of the new faith found a terrible rhetorical weapon ready to their hands in the canonisation of a courtier. . . . But in Origen, arguing with Celsus, we find a somewhat different key-note struck. Celsus, it appears, had told the story of Antinous, and had compared his cult with that of Christ. Origen replies, justly, that there was nothing in common between the lives of Antinous and of Christ, and that his supposed divinity is a fiction. We can discern in this response an echo of the faith which endeared Antinous to his pagan votaries. Antinous was hated by the Christian as a rival; insignificant, it is true, and unworthy, but still of sufficient force to be regarded and persecuted. If Antinous had been utterly contemptible, if he had not gained some firm hold upon the piety of Graeco-Roman paganism, Celsus could hardly have ventured to rest an argument on his worship, nor would Origen have chosen to traverse that argument with solid reasoning, instead of passing it by in rhetorical silence."

Mr. Symonds refers to two German authorities who have written on Antinous, Von Levezow and Bötticher, and a Swede, Victor Rydberg. It is not, however, possible to gather from his article how far his work is based on theirs, and how far independent. Mr. Leslie Stephen continues his "Hours in a Library" with "Godwin and Shelley." It is an attempt to deal with Shelley's philosophy, so far as he had one; and it is well shown, with the writer's usual frigid clearness, how Shelley's transcendental world was "the refracted vision of Godwin's prosaic system seen through an imaginative atmosphere." There are plenty of suggestive remarks scattered through the article. For instance, this:—

"In Shelley's particular case we should probably be disposed to ascribe his moral deficiencies to the effect of crude but specious theory upon a singularly philanthropic but abnormally impulsive mind. No one would accuse him of any want of purity or generosity; but we might regard him as wanting in depth and intensity of sentiment. Allied to this moral weakness is his incapacity for either feeling in himself or appreciating in others the force of ordinary human passions directed to a concrete object. The only apology that can be made for his selection of the singularly loathsome motive for his drama, is in the fact that in his hands the chief character becomes simply an incarnation of purely intellectual wickedness; he is a new avatar of the mysterious principle of evil which generally appears as a priest or king; he represents the hatred to good in the abstract rather than subservience to the lower passions."

We must, however, protest that no "apology" is needed, even though Mendelssohn did say that *The Cenci* was "too horrible," and Mr. Leslie Stephen seems disposed to echo him. The matter is simply and solely one of treatment, and Shelley's treatment has made the play a victorious success. Shelleyists might, we think, complain of the article as a whole that it makes too much of juvenile works like *Queen Mab*—which Shelley himself called "villanous trash"—and *The Revolt of Islam*; that it takes no account of the really fruitful and inspiring way in which Shelley applied the idea of fraternity, and that it does not put at its true value the stimulus afforded by Shelley's fiery enthusiasm. Much must be forgiven to one who loved much; and it would be impossible to understand, if this article were final, why so many readers, otherwise apparently in possession of their wits, feel that same sort of personal affection for Shelley which has also been often aroused for Mazzini. And there are too many of the old platitudes about the misty and transcendental side of Shelley's genius. It is fortunate that we are spared the venerable "leg of mutton" anecdote. It may be noticed, too, that Mr. Leslie Stephen repeats a statement often made, but which is not true without qualification, that "to illustrate Shelley would be as impossible as to paint a strain of music." Mr. Hutton said something of this sort in his essay on Shelley, but he made an exception in favour of the famous lines in the *Prometheus* on the "wild-eyed charioteer." Not to go beyond the *Prometheus*, a painter surely could make something of this:—

"Sink with me then!
We two will sink on the wide waves of ruin,
Even as a vulture and a snake outspent
Drop, twisted in inextricable fight,
Into a shoreless sea,"

or of the lines a little further on describing the eagle. And what suggestions for pictures are there to a painter with the imagination and the power to paint them in the lines on the "pale priestess" in the *Prometheus*, or in the last lines of *Ozymandias*, or in the verses describing the ride along the shore at the beginning of *Julian and Maddalo*, or those on the storm in the *Letter to Maria Gisborne*, or that wonderful line in the *Adonais*:—

"The moving pomp might seem
Like pageantry of mist on an autumnal stream."

We will just add that Mr. Leslie Stephen could hardly have written the sentence, "If life is a dream, the dream is the basis of all we know, and it is small comfort to proclaim its unreality," as a criticism of Shelley, if he had remembered Shelley's wonderful little poem *On Death*. The stanza beginning—

"This world is the nurse of all we know,
This world is the mother of all we feel"—

is a curiously exact anticipation of Mr. Leslie Stephen's criticism.

REPORT OF THE COMMISSION APPOINTED TO ENQUIRE INTO THE CLAIMS OF THE MALTESE NOBILITY (MAY 1878).

AMONG the achievements of Lord Carnarvon's colonial administration which are wholly without precedent is the compilation of a Libro d'Oro for the Island of Malta. The Maltese nobility had borne their titles without any distinct recognition or interference on the part of the English Government until 1876, when they claimed as a body to take precedence of the Chamber of Commerce on the occasion of the Prince of Wales's visit to the island. These modest pretensions were submitted to the Secretary of State, and were allowed by Lord Carnarvon to the heads of all the families who had obtained titles of nobility before the annexation of Malta. But in order to ascertain who were the persons entitled to this precedence, a Commission was appointed, consisting of two of the judges, to compile a complete list of the *titolati* and to frame a table of precedence according to the dates of their creation. Their Report contains a complete history of every existing title within their knowledge, and deals with many intricate and interesting questions of feudal law. It was presented to Parliament in May 1878, and will henceforth be appealed to as the Libro d'Oro of Malta. The list presented to the Commission by the standing committee of nobles included thirty-one names, but several claims were rejected, and among them that of the honorary secretary to the committee, who was the chief agent in getting the Commission appointed. His claim was derived under a patent of July 13, 1717, by Victor Amadeus, King of Sicily and Duke of Savoy, granting the title of Marquis to his lineal ancestor Mario Testaferrata and *all his legitimate and natural descendants*; and it is admitted that by the feudal law of Savoy (*ad usum Longobardorum*) every one of the grantee's descendants would inherit the title. But this construction would virtually have recognised ninety-three marquises of this family, and the Commission decided that the succession was governed by the feudal law of Sicily, where fiefs were indivisible (*ad usum Francorum*). On the same grounds they disallowed the claims of eight cadet males and fifty-eight descendants of the house of Preziosi to the title of Count granted by King Victor Amadeus in 1718; but these decisions were evidently governed by Lord Carnarvon's instructions to restrict the precedence to the head of each family, and are inconsistent with the patents of creation and Continental usage. The only titles allowed by the Commission were twenty in number, and are borne by eighteen persons—viz., eight barons, six counts, and six marquises; but their precedence is regulated by the dates of creation, without regard to their titles. The first in rank among them is the Baroness di Diar el Bniet e di Bucana, whose ancestor, Francesco Gatto, had his barony granted to him by Louis of Aragon, King of Sicily, on January 4, 1350. The next in the list is the Baron di Ghariexem e Tabia, who dates from April 12, 1638; but all the other eighteen titles are creations of the eighteenth century, and were either created or recognised by the Grand Masters of the Knights of St. John, who never exercised this right of sovereignty before 1710. Beside these twenty titles, four others are recognised as existing; but, as they were in dispute, the Commission declined to adjudicate between the claimants. The Secretary of State has, since the Report, admitted two others, which were reserved for his decision; so that the whole number of recognised titles now stands at twenty-six. Among the interesting questions which were reserved for the consideration of the Secretary of State was whether titles of nobility were created by two Imperial Bulls which conferred the dignity of *Hereditary Noble, Militarius, and Tornearius of the Holy Roman Empire*. This distinction was granted to Maximilian Balzano and all his legitimate descendants, male and female, for ever, by the Emperor Leopold I. in 1698; and on James Testaferrata by the Emperor Ferdinand III. in 1637. It is not surprising that Sir Michael Hicks Beach should be unable to define the precise effect of these patents; but it would scarcely have been an undue stretch of authority if he had ruled that the persons entitled to this ancient dignity, whatever it may be, were worthy of the barren privilege of taking precedence of the Chamber of Commerce in a procession. It is also to be presumed that he will give effect to the precedence which he has recognised by a Royal Warrant; for his despatch distinctly states that "no public officer, not even a Secretary of State, has the power of conferring titles of honour, for which the personal sanction of Her Majesty is necessary."

EDMOND CHESTER WATERS.

COUNT L. N. TOLSTOI AND HIS WORKS.

THE ninth volume has just been issued of the *Russkaya Biblioteka*, published by M. Stasyulevich. This volume consists of selections from the writings of Count L. N. Tolstoi. Prefixed is a short biographical sketch of this distinguished Russian novelist. From it we learn that Count Tolstoi was born on August 28, 1828, at Yasnaya-Polyana, Government of Toula, where his mother owned an estate. His mother, a daughter of Prince Nicolai Sergievich, died when he was two years old; his father seven years later. His early education was consequently conducted in a somewhat irregular manner—in various places and with many changes of teachers. In 1843, Count Tolstoi entered the faculty of Oriental languages at the University of Kazan; but at the end of one year he passed over to the faculty of jurisprudence. At the end of the second course he left the university, and up to 1851 resided on his mother's estate, which had been assigned to him by settlement. In the latter year he joined his brother, who was serving in the Army of the Caucasus.

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Caucasian life had so much attraction for him that he entered the army, enrolling himself in the 20th Artillery brigade, to which his brother also belonged. It was in the Caucasus that Count Tolstoi first meditated writing a great romance. Here, in 1852, he completed his *Childhood*, which made its first appearance in the *Sovremennik*. Here also were written *The Invasion* and *Boyhood*; and a beginning was made of the *Romance of a Russian Proprietor* and *A Tale of the Caucasus*. Count Tolstoi remained in the Caucasus from 1851 to 1853, taking part in the winter expeditions. In 1853 he was transferred, at his own request, to the Army of the Danube, where he was appointed to the staff of Prince M. D. Gortchakof, and took part in the campaign of 1854. On the retirement of the Russian army from Jassy, Count Tolstoi was sent to Sebastopol, and served in the defence of that city. He was present at the battle of Tchernaya on August 7, and at the storming of Sebastopol on August 27. To this period (1854–55) belong his *Sebastopol in December*, *Sebastopol in May*, and *Felling of the Forest*. In 1855 Count Tolstoi retired from the army, and with the exception of two foreign tours, he has since constantly resided at Yasnaya-Polyana. To the period 1855–61 belong *Youth*, *Sebastopol in August*, *Two Hussars*, *Albert*, *Lucerne*, *Three Deaths*, *Family Happiness*, and *Polikushka*. In 1851 Count Tolstoi began to take an interest in scholastic matters, and published an educational journal under the title of *Yasnaya-Polyana*. He married in 1862, and has a family of six children. During the last sixteen years, the following works have been published—viz., *War and Peace*, *Hornbook*, *Reading Books*, and the romance of *Anna Karenina*. A complete issue of Count Tolstoi's works was begun in 1873, of which eleven volumes have been published up to the present date.

RECENT ITALIAN POPULAR TALES.

The Italian custom of publishing in a limited number rare or inedited works as wedding-gifts renders it often difficult for the scholar to obtain material very important for his researches. This is especially the case with popular literature (consisting of folk-tales, ballads, customs, and usages, &c.), the study of which has in recent years assumed such large proportions. The readers of the Academy who are interested in this field may be glad to have their attention directed to some recent works, most of which are not in the market, and a brief analysis of their contents may be useful to the student.

We shall first mention two collections of popular tales formed at Rovigno, in Istria, by Antonio Ive, editor of the *Canti popolari istriani* (Turin, 1877). The first bears only the title: *Nozze Ive-Lorenzetto*, 28 *Novembre*, 1877 (In Vienna: Coi tipi di Adolfo Holzhausen, 1877. Edizione fuori di commercio di soli 100 esemplari). It contains four stories, the first of which, "Andrianiela," is identical with "La Stella Diana" in Imbriani's *Novellaja fiorentina* (Leghorn, 1877, p. 42); Pitrè, *Fiabe, etc.* (Palermo, 1875), No. 5, "La Grasta di lu basilicò;" Gonzenbach, *Sicilianische Märchen* (Leipzig, 1870) No. 35, "Von der Tochler des Fürsten Cirimimminu;" and *Pentamerone*, iii., 4. The second story, "Bierde," which turns on guessing riddles in order to obtain the princess' hand, may be compared with the twenty-second story in Campbell's *West Highland Tales*; Gonzenbach, No. 31; Grimm, No. 22; and Comparetti, *Novelline pop. ital.* (Turin, 1875, Nos. xxvi., lix.). The third story, "Biela Tronte," is a version of the world-wide story of "The Thankful Dead," the literature of which may be found in K. Simrock's *Der gute Gerhard und die dankbaren Todten* (Bonn, 1856), and *Germania*, iii., 199–209. Some versions of this story recently published are: Webster's *Basque Legends* (London, 1877, p. 146); *Quentos pop. catalans*, por J. Maspono y Labrós (Barcelona, 1872, ii., p. 34); Cosquin, *Contes pop. lorrains* in the *Romania*, iv., p. 534; and Caballero, *Cuentos, &c.*, (Leipzig, 1877, p. 23). The fourth story, "La Curona del gran Giegno," is the story of the Two Wanderers in Grimm's collection; other variants may be found in Köhler's notes to *Volksmärchen aus Venetien* in *Jahrbuch für romanische und englische Literatur*, vii., p. 6.

The second collection of Ive is entitled *Fiabe popolari rovignesi*, raccolte ed annotate da Ant. Ive (Vienna: Holzhausen, 1878. Per le Nozze Ive-Rocco. Edizione di soli 100 esemplari). The first tale, "L'Amur dei tri naranci," is the famous story of the Three Citrons, which is found from Norway to Sicily. Recent Italian versions are: *Nov. fior.*, p. 305; *Nov. pop. ital.*, p. 292; Gonz., No. 13; Pitrè, No. 13; and Corazzini, *I componimenti minori della let. pop. ital. nei principali dialetti* (Benevento, 1878, p. 467). The second story, "Biel Giurno," is a version with many episodes of the stepmother jealous of her step-daughter, whom she tries to kill and who escapes and after many adventures marries a prince or king. With this version may be compared *Nov. fior.*, p. 239; *Pentamerone*, iii., 2; and D'Ancona, *Sacre rappresentazioni* (Florence, 1872, iii., 235). The third tale, "El Pumo de Uoro," is in the main *Pentamerone*, iv., 7: cp. *Nov. fior.*, p. 315; Gonzenbach, i., 329; and Grimm, No. 28, "The Singing Bone." The fourth, "I Tri Fardai," may be compared with "Juan-le-fainéant," in Cénac Moncant, *Contes pop. de la Gascogne* (Paris, 1861, p. 90). These stories are so excellently edited that we trust Signor Ive will make a complete collection of the popular tales of his native place which will be more accessible to the reader.

F. Sabatini, one of the editors of the *Rivista di Letteratura popolare*, has recently published a Sicilian tale under the title, *La Lanterna: novella popolare Siciliana*, pubblicata ed illustrata da Francesco Sabatini (Imola, 1878. Per le Nozze Salamone-Marino Abate. Edizione di soli 180 esemplari). This story is a variant of Pitrè (No. 81), where an analysis of a part of it is given.

For the same wedding Dr. Giuseppe Pitrè, the indefatigable collector of the popular literature of his country, published five stories—*Cinque novelline popolari Siciliane* ora per la prima volta pubblicate da G. Pitrè (Palermo, 1878). These five stories are all legendary. The first, "A stu munnu cu' chianci e cu' ridi," relates that during the creation of the world the Lord called one of the Apostles to him, and asked him to look and see what the people were doing. He did so, and said, "How curious! they are weeping." The Lord said, "It's not the world yet." The next day the Apostle was told to look again, and saw the people laughing. "It's not the world yet." The next day he saw some laughing and some weeping. "Now it's the world," said the Lord; "for in this world one weeps and another laughs." The second story, "Lu Sceccu," tells us that when the ass was created and named it was constantly forgetting its name and running back to the Lord to be told again. At last the Lord, wearied by its stupidity, gave its ears a sharp pull and cried out, "Ass! Ass! Ass!" "That is why the ass has long ears, and why we pull a person's ears to keep him from forgetting a thing." In the third story, "San Pietru e sò cumpari," St. Peter gets something to eat from a stingy man by a play on the word *musu*, "snout," and *cu lu musu*, "to be angry." For a story of the same kind, see Pitrè, iii., 312. The fourth story, "Lu Vènnari," relates that when Christ was on earth He asked, one Friday, a woman who was combing her hair to give him a drink; she refused, and Christ cursed the hair that was braided on Friday. A little while after He met a woman making bread who gave him some water. Our Lord said, "Blessed be the dough that is kneaded on Friday." "Hence it is that some women will not comb their hair on Friday." The fifth story, "Lu testamentu di lu Signuri," is a satire on the various classes of the community. When Christ came to leave the world He was in doubt as to whom to leave all on the earth. If He left it to the gentlemen, what would the nobility do? if to the nobility, what would become of the gentry, and the workmen and the peasants? While He was reflecting, the noblemen came and asked the Lord to give them everything, which He did. Then the priests came, and when they were told that everything had been given to the nobility, "Oh! the Devil!" they exclaimed; "Then I leave you the Devil," said the Lord. To the monks, who, when they heard what had been done, exclaimed, "Patience!" patience was left. The workmen cried, "What a fraud!" and received that for their share. Finally the peasants came and said with resignation, "Let us do the will of God," and that was their share. "And this is the reason why in this world the noblemen command, the priests are helped by the devil, the monks are patient, workmen fraudulent, and the peasants have to do many things they don't want to, and are obliged to submit to the will of God."

The last collection we shall mention is accessible to the public. It is *Biblioteca delle tradizioni popolari marchigiane*: novelline e fiabe popolari raccolte ed annotate da Antonio Gianandrea, Puntata I. (Jesi, 1878). This number contains seven stories. The first, "El Marcante," is Boccaccio, *Dec.*, ii., 5. The second, "La Salciccia e l'Sorcetto," is Grimm's "The Spider and the Flea," a very wide-spread nursery-tale; see Pitrè, No. 134; Bernoni, Punt. III., p. 81; *Nov. fior.*, p. 551; Papanti, *Nov. pop. livornesi*, No. 4; and Imbriani, *XII conti pomiglianesi*, p. 271. A Norwegian version is in Asbjörnsen, No. 103; a Greek one in Halm, No. 56; French in *Mélusine*, p. 424; and Spanish in Caballero, *Cuentos, etc.*, p. 3; see also Benfey's *Pantschatantra*, i., 191. The third story, "Er fijo de' re, puorco," is Grimm's "Hans the Hedgehog;" other Italian versions are Comparetti, p. 38; Corazzini, p. 429; Pitrè, No. 56; Gonz., No. 42; Straparola, ii., 1; Bernoni, Punt. II., p. 59; *Nov. fior.*, p. 175; and Schneller, *Märchen und Sagen aus Walschtirol* (Innsbruck, 1867, No 21). The fourth, "El fijo del re, che sposa 'na ranocchia," is Comparetti, No. 4; see Corrazini, p. 460. This story, as far as the transformation of a princess is concerned, is closely connected with the last one. The fifth, "Le Nozze de Treddici," is Bernoni, Punt. III., p. 69; cp. Gonz., No. 66, and Asbjörnsen and Moe, Nos. 42 and 102. The sixth, "Quattordici," is the story of one named "Fourteen," who does the work of fourteen, and of course eats for the same number. He enters the service of a Roman merchant, who gives him a letter to Lucifer and seven mules and fourteen casks (*bigonce*) to fill with Lucifer's gold. Quattordici has an immense pair of pincers made, and when he reaches Lucifer's abode fills his casks and finally seizes Lucifer by the nose with his pincers and carries him off on his back. The merchant, it is needless to say, was duly grateful and kept Quattordici in ease for the rest of his life. This story is a garbled version of "Le Sac de la Ramée" in Cénac Moncant; references to parallel tales in all parts of Europe may be found in *Jahrb. für rom. und eng. Lit.*, v., p. 4. Quite curiously the first part of the story is identical with one of Webster's *Basque Legends*, p. 195, "Fourteen." The seventh and last story, "Giuanni Ben forte, che a cinquecento diede la morte" is Grimm's "The Valiant Little Tailor." See also Pitrè, 83; Gonz., 41; Miss Frere's *Old Deccan Days*, "The Valiant Chattee-Maker," &c. The collector announces as in preparation children's games and rhymes, customs, usages, and legends, and popular songs in continuation of those already published (*Canti popolari marchigiane*, raccolte ed annotate dal Prof. Ant. Gianandrea, Turin, 1875).

It may not be amiss to mention here two other privately printed works that come under the head

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of popular literature. We refer to Prof. A. d'Ancona's *Usi nuziali dei contadini della Romagna* (Pisa, 1878), and *Usi natalizi dei contadini della Romagna* (Pisa, 1878); the former for the "Nozze Salomone-Marino Abate," the latter for the "Nozze Imbriani-Rosnati." These usages are reprinted from a rare work entitled *Usi e pregiudizj de' contadini della Romagna*: operetta seriofaceta di Placucci Michele di Forlì, Aggiunto al Segretario e Capo Speditore presso la suddetta comune. Dedicata ai Signori Associati, 1878 (In Forlì: Dal Barbiani; con. app.). T. F. CRANE.

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DOZY, R. Supplément aux dictionnaires arabes. 1re livr. Paris: Maisonneuve. 16 fr.

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CORRESPONDENCE.

ON THE RENDERING OF ἁρμονία IN ARISTOTLE'S "POLITICS" V. [VIII.] V., 22-25.

March 15, 1879.

Prof. Jebb's letter fortunately supplies me with all the materials necessary for a reply to it. My objection to the word *harmony* in the passage which he quotes is briefly this. The words *melody* and *harmony* are familiar musical terms, having a distinct signification in English—*melody* meaning a certain continuous succession, *harmony* a certain simultaneous combination, of notes; and therefore if used, as Prof. Jebb uses them, in the same sentence and without any warning, as respective equivalents for μέλος and ἁρμονία, they are dangerously apt to suggest to an ordinary student that, as μέλος meant the same thing as *melody*, so ἁρμονία meant the same thing as *harmony*. Had an explanatory note been appended to the translation, my observation would, I need hardly say, not have been made. But the volume in question is intended not for trained scholars but for ordinary students; and in such a work it is surely important that there should be, if possible, no ambiguity in the English words employed in translation. In a case where no one English word or phrase is an adequate equivalent for the word or phrase requiring translation, a note should be added to preclude misunderstanding. With regard to the words *musical style* as an equivalent for ἁρμονία, I adhere to my statement that they are too vague. In ordinary English they would mean *the manner of a particular composer*, and might therefore be misleading in this context.

Let me explain further that in suggesting the word *key* as an equivalent for ἁρμονία, I did not mean that it was necessarily the best word which could be used in every case as a translation of the Greek term; I intended to say only that its meaning approaches more nearly than that of any ordinary English word to what is technically expressed by *mode*. That *harmony* is the best rendering of ἁρμονία as applied to ψυχή, I neither affirm nor deny; I will not say that, in my opinion, the passages quoted by Prof. Jebb prove it to be so.

I must add a word on *Iovem lapidem iurare*, lest my poor little remark should be swept away and drowned in the headlong torrent of Prof. Jebb's contempt. My objection is that the words in question can hardly be considered a natural Latin equivalent for the English expression, in whatever sense it be understood, *to make peace*. *Iovem lapidem iurare* is a phrase which may have been familiar enough in colloquial Latin, but which is very rare in literature, so that there is little if any evidence to show to what usages it really applied; not enough evidence, I think, if the commonly cited passages be fairly examined, to prove that it had anything to do with the *ius fetiale*, though this is generally assumed. It has sometimes occurred to me that the stone in question may have been such a one as those spoken of by Munro on Lucretius 5. 1199, *vertier ad lapidem atque omnes accedere ad aras*; to the passages cited there add Ausonius, Ephemeris 44: *si lapides non iuro deos, unumque verendi Suscipiens altare sacri libamina vitae Intemerata fero*. *To make peace* is a not uncommon English expression: *Iovem lapidem iurare* is in existing literary Latin most uncommon, and its real associations are not easily ascertainable.

THE WRITER OF THE NOTE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 24.—5 P.M. London Institution: "The Life of the Plant," by Prof. R. Bentley.
8 P.M. Society of Arts: "Household Sanitary Arrangements," VI., by Dr. W. H. Corfield.
8 P.M. British Architects.
8.30 P.M. Geographical: "Geographical Evolution," by Prof. Geikie.

TUESDAY, March 25.—1 P.M. Horticultural.
8 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
8 P.M. Anthropological Institute: "Some Particulars respecting the Native Races of Arctic Siberia," by H. Seebohn; "Some Rock Carvings found near Sydney, New South Wales," by Sir Chas. Nicholson, Bart.
8 P.M. Civil Engineers: "The Electric Light applied to Lighthouse Illumination," by J. N. Douglass.

WEDNESDAY, March 26.—8 P.M. Society of Arts: "Treatment of Iron to prevent Corrosion," by Prof. Barff.
8 P.M. Literature: "Dramatic Literature of Italy," by Dr. Davey.
8 P.M. Geological.
8 P.M. Telegraph Engineers: "South-African Telegraphs," by J. Sivewright.

THURSDAY, March 27.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
7 P.M. London Institution: "The Harmonium," by E. Prout.
8 P.M. Society of Arts: "The Inoxidation of Iron and the Coating of Metals and other Surfaces with Platinum, by the Processes of M. Dode," by L. M. Stoffel.
8.30 P.M. Royal: "On the Organisation of the Fossil Plants of the Coal Measures," X., by Prof. W. C. Williamson; "Observations on the Physiology and Histology of *Convoluta Schultzii*," by P. Geddes.
8.30 P.M. Antiquaries.

FRIDAY, March 28.—8 P.M. Quekett: "On the 'Dual Lichen' Hypothesis," by Dr. M. C. Cooke; "On a Successful Method of examining the Anatomy of *Actinia Mesembryanthemum*," by F. A. Bedwell.
8 P.M. Society of Arts: "The Practicability and Advantage of a Ship Canal through the Island of Ramiseran," by Simon McBean.
9 P.M. Royal Institution: "The Geography of the Oxus, and the Changes of its Course at different Periods of History," by Sir H. C. Rawlinson.

SATURDAY, March 29.—3 P.M. Royal Institution: "Etching," by Seymour Haden.

SCIENCE.

Canal and Culvert Tables. By Lowis D'A. Jackson. (W. H. Allen & Co.)

THE subject of hydraulics enters so largely into the history, science, and practice of engineering that every important addition to our knowledge of it must interest a large class of useful workers in our industrial system.

In the first place, as a matter of history, hydraulic constructive works were among the earliest that we find on record. One of the oldest fables of antiquity—the destruction of the Hydra by Hercules—is supposed by some to have referred to what we should now call the engineering work of draining the lowlands of Argos, and damming up the sources of the inundations; and when we come to the more trustworthy records of history we find that ancient nations occupied themselves largely with works of a hydraulic character. Indeed, from the important part which water plays as one of the greatest forces in nature, it must necessarily have been so. Canal and drainage works were common in ancient Italy; the Romans, as is well known, excelled in hydraulic constructions; their works for supplying water to cities were often of great magnitude, and laid out with much skill. After the fall of the Roman Empire, we still find occasional examples of fine hydraulic works—as, for example, the great aqueduct of Spoleto, built by Theodoric, King of the Goths, A.D. 741; and we know that in the ninth and tenth centuries canal and river improvements, for facilitating inland navigation, were in course of construction. Charlemagne, for example, commenced a canal uniting the Rhine with the Danube.

The Italian Republics in the twelfth century, when they revived the arts and sciences, took measures to regulate and open the navigation by rivers long neglected, and many important works of this kind were executed in Northern Italy. About the fifteenth century much was done by irrigation canals in the neighbourhood of Milan, in which Leonardo da Vinci, eminent for his constructive as well as his artistic talent, took a considerable share.

Two hundred years later the great rivers of the north of Italy appear to have relapsed into a bad state, and the consequences were felt in extensive and disastrous inundations. The inhabitants of the districts became alarmed, the attention of the Government was roused, and a great series of works became necessary to remedy the evil. To this impulse we owe the rise of the profession of civil engineering. The architects, who had formerly undertaken buildings of all kinds, found the study of hydraulics foreign to their own business, and a new class of practitioners became necessary, who should devote their attention to hydraulic constructions and other matters connected with them. Such a class required a new name, and this was easily found. It was noticed that the kind of work they did was analogous in many respects to that undertaken by the "engineers" already established in the army; and hence the new profession adopted the same title, prefixing, however, the word "civil" to indicate that they were civilians and so to distinguish them from their military brethren.

The first great engineering work done by an Englishman was the construction of the New River, for supplying London with water; and James Brindley, who may be said to have been the first English civil engineer in large practice, was occupied almost exclusively with canals.

The successors of those men in modern

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days have still more largely to do with hydraulic works. Water is in many ways an efficient source of power, and has to be utilised accordingly by proper machines; then it furnishes an advantageous means of transport on canals and rivers, for which skilful arrangements are requisite; then arise the necessities of water-supply to towns, and the drainage from them, as well as the larger operations of drainage of lands, and the regulation of large rivers; also, in some districts, the supply of water to land by irrigation involves extensive and costly works, and in all coast constructions the action of water has to be carefully studied.

It is natural then that, as a matter of science, much attention should have been directed at various times to the principles which govern the flow of water in channels of different kinds, seeing that without some tolerable knowledge on this point the construction of hydraulic works would be a mere matter of guessing. We must not here enter into technical detail, but as a matter of general interest we may perhaps say enough to explain popularly the *raison d'être* of the book now before us.

Suppose water flowing by its gravity down a slightly inclined open canal, of given dimensions, it would be easy enough to calculate, by mechanical principles, the quantity which would pass in a given time, provided the water met with no resistance in its flow. But it *does* meet with such a resistance in its friction against the walls of the channel. Everybody who has watched a brook must have observed that it runs much faster in the middle than close to the banks, and this is the natural effect of the friction checking the velocity at the sides of the stream. Now, it is the determination of the value of this friction, and its effect on the velocity, which has given rise to all the trouble of hydraulic calculations. The laws of friction being altogether unknown *a priori*, it has been necessary to find data by experiment; and in the first instance these data were obtained by trials on small channels, the results of which were incorporated into the formulae, and in this form they were used by engineers down to a late period. In reasoning on this friction it was assumed that, with fluids, the nature of the material of which the sides of the channel were constructed was not of much importance, and no provision was made for this element in the calculation. It was pretty well known that the rules often differed largely from the actual results obtained in practice; but these differences were attributed to accidental causes, and engineers got on as well as they could by approximation.

About fifteen years ago two French engineers, Messrs. D'Arcy and Bazin, conceiving that the anomalies ought to be explained, undertook an extensive experimental investigation, and found that the frictional resistance varied materially according to the condition of the walls of the channel; for although probably there might be truth in the assumption that difference in material was of no consequence *provided the surfaces were equally smooth*, yet it was naturally to be expected that the variations of roughness of the surface would, by causing eddies of differing magnitude, cause appreciable variations in the flow. It would be unreasonable to assume that as much water would flow down a channel bristling with projections as if it were lined with clean polished marble. Messrs. D'Arcy and Bazin found this to be a fact, and gave improved formulae for different states of the walls, distinguishing four kinds—namely, very smooth surfaces of cement or timber; ordinarily smooth surfaces of stone or brickwork, rougher surfaces of rubble stone, and earthen banks.

In 1870 Herr Kutter, a member of a body of engineers who have always excelled in hydraulic works, the Swiss, took up the subject, designing a new and more comprehensive formula, and carrying out farther the distinction between different conditions of walls; and the object of the work we are now noticing is to present Kutter's investigations to English engineers in the most favourable form. Mr. Jackson appears to have himself given much study to the subject, and to have had experience (he might have stated this more fully with advantage) in hydraulic works in India; and on the strength of this he has still further extended the all-important consideration of the nature of the walls. He makes thirteen varieties of structure in artificial channels, the co-efficients of which vary from 0·01 to 0·03: which means that in a given channel, if the sides and bottom are in the best order, we may get a flow of, say, thirty gallons a second, while if in the worst order, we may get only ten. He believes that while the errors due to the old formula may amount to 30 or 50 per cent., with the new formula properly applied they need not exceed 1 per cent.

The book is a large and handsome one; the tables are very comprehensive, and are prepared to suit all sorts of culverts and canals, thereby saving a great deal of labour in calculation; but it is not to be concealed that as the formula on which they are based is a complex one, the tables themselves are also of a somewhat elaborate character, and will require some skill and discrimination in their use.

In the verbal descriptions accompanying the formulae and tables, the author is evidently quite at home; but in one place he gives us a sample of what he can do in a more high-flown literary style, and in justice to him we may quote the passage. He says in his Preface:—

"There are now many evidences of a change of spirit in the profession at home; the kaleidoscopic variations performed on the Rivers' Pollution Reports, the distaste for bestowing the purple on the wealthiest, and the strong movement for removing the keys of eminence from praetorian hands, indicate fresh tendencies which may eventually result in substituting thought and ability for the knowledge of conventionalities that now passes for skill, in rendering financing and trading-attorney qualities of less esteem, and in developing more scientific engineers capable of grappling with the difficulties of hydraulic science, hitherto so much neglected in this country."

To all which, supposing that we understand it (of which we are by no means sure), we say Amen! W. Pole.

The Fifth Book of the Nicomachean Ethics of Aristotle. Edited for the Syndics of the University Press by Henry Jackson, M.A., Fellow of Trinity College, Cambridge. (Cambridge: University Press.)

Cambridge appears just now more inclined than Oxford to do something for Aristotelian scholarship. It is not long since we had Cope's erudite and exhaustive commentary on the Rhetoric, and now follows Mr. Jackson's learned edition of the Fifth Book of the Ethics. He has chosen for his task as hard a book as he could find, so that it is not surprising if some of its difficulties survive all the knowledge and ability which he has brought to bear upon them. But it is not too much to say that some of the points he discusses have never had so much light thrown upon them before.

Mr. Jackson gives "an unhesitating assent" to the theory that Books V., VI., and VII. of the Nicomachean Ethics belong in reality, not to the Nicomachean, but to the Eudemian treatise, in which it is well known that they appear over again. But in editing Book V. he has not thought it incumbent on him to argue the whole question. He has confined himself to controverting the theory of Fischer that, although Books VI. and VII. are Eudemian, almost the whole of Book V. is Nicomachean; and he has not much trouble in upsetting it. One strong argument he might perhaps have added to his case, and that is the imperfection of the ending of Book IV., which is enough in itself to show that something has happened at that point to the Nicomachean treatise.

Sir Alexander Grant has maintained, not only that the three books in question are Eudemian, but further that the corresponding Nicomachean books were never written. The only real reason for thinking this seems to be the fact, if fact it is, that they have not come down to us; and Mr. Jackson shows very completely the inconclusiveness of Grant's arguments, as well as the antecedent improbability of the supposition.

Opinions are likely to be divided as to the course he has followed in rearranging to some extent the text of Book V., and taking bits from one chapter to insert them in another. No one can deny that the changes are made with great acuteness and great plausibility. The passages transferred by Mr. Jackson do, as a rule, read better where he has inserted them than in their traditional places, and sometimes the chapters into which they are introduced run all the better for the insertion. But until his alterations are supported by demonstrative evidence, or have been sanctioned by the general approval of scholars, most readers will dislike their introduction into the text. If, too, those critics are right who carry their belief in "dislocation" so much further than Mr. Jackson as to condemn the order of the book throughout, his smaller alterations will lose some of their probability; and still more will this be the case if we hold the book to be not only dislocated but mutilated also and incomplete. There can be no security about the rearrangement of fragments.

But, if some readers find fault with the redistribution of the Greek, nearly all will

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concur in condemning the English translation which faces it. Not that Mr. Jackson's English is in itself to be condemned: its fault is that it contains so much Greek. If there was any occasion for a new English rendering in addition to those already in existence, it should surely have been really and absolutely English, whereas half the technical terms are never translated by Mr. Jackson at all. For example, the second sentence of the book is made to run thus:—

"*Now (firstly), we see that all men understand by* δικαιοσύνη *the* ἕξις *which makes men* πρακτικοὶ τῶν δικαίων—*that is to say, which makes them* δικαιοπραγεῖν καὶ βούλεσθαι τὰ δίκαια, *and in the same way by* ἀδικία, *the* ἕξις *which makes men* ἀδικεῖν καὶ βούλεσθαι τὰ ἄδικα."

This is neither one thing nor the other, neither Greek nor English, neither the original nor a translation. The task is no doubt made easier if difficult and doubtful words may be left untranslated; but it is just in these that the dexterous translator loves to exercise and manifest his skill; and does not that translation rather fall short of being useful which puts into English all the expressions which are not noteworthy and leaves in the original many of those which are? Mr. Jackson reminds one of the lecturer who took such delight in the words εἰσὶν ἄρα ἀρχαὶ ἐξ ὧν ὁ συλλογισμός that he repeated them to his class over and over again, and finally left them unexplained. In the reader, at any rate, this easy method may beget a carelessness as to the meaning of words, and prevent a thorough understanding of the passage or a complete perception of its difficulties; and the doubt does suggest itself more than once whether the editor would have taken a particular view of a particular passage if he had revolved the words in his mind in an English form.

In the Notes Mr. Jackson gives us the results of much reading, and has in some cases fresh and valuable suggestions to make. Where the difficulties are so great, he will not expect his views to be always or at once accepted. Thus, in iv., § 14, αὐτὰ ἐι' αὐτῶν (or αὐτῶν) should perhaps be taken, not as he takes it, but as an example of an idiom which occurs elsewhere, and as meaning "a thing by itself"—that is, neither more nor less. In commenting on v., § 12, he seems to have overlooked the statement explicitly made in iv., § 13, that in commerce a man may be said ἔχειν τὰ ἑαυτοῦ after the exchange, not before it, and not to have observed that in this chapter κοινωνός and κοινωνία always imply a previous transaction, and not a merely prospective one. In viii., § 10, I think it will be found that the explanation and the translation are not even consistent, for he gives to ὁ ἐπιβουλεύσας a much wider meaning in the one than in the other. In xi., § 1, the words which follow seem to make it impossible that οὐ κελεύει can mean "forbids."

There are not a few things calling for comment or explanation which Mr. Jackson has passed over altogether. In the first chapter, for instance, he does not explain what surely wants explanation—the relation between justice and complete virtue; and when it is said that their εἶναι is not the same, he abstains from either explaining or translating the word. Yet these are things of more real importance than critical minutiae, and there can be but few readers who would not be glad to see them treated as Mr. Jackson could treat them. Although, however, his commentary is by no means a complete one, it contains much that is valuable and interesting. Scholars will hope that this is not the only portion of the Aristotelian writings which he is likely to edit.

HERBERT RICHARDS.

SCIENCE NOTES.

ANTHROPOLOGY.

An Anthropological Exhibition at Moscow.—In the course of next summer an Exhibition of objects illustrating the various branches of anthropology will be opened in Moscow. The organisation of the Exhibition is in the hands of a Committee of the Imperial Society of the Friends of Natural History, connected with the University of Moscow, and placed under the presidency of Prof. Bogdanow. The Exhibition will include collections of specimens illustrating (1) the ethnology of Russia, (2) the prehistoric remains found in the Empire, and (3) general anthropology, extending to all parts of the world, and dealing with the systematic classification of the races of man. Contributions of objects falling under any of these classes are solicited from foreigners. It is announced that medals and certificates will be awarded for the best collections sent for exhibition.

Prehistoric Remains in Colorado.—Nearly one half of Dr. Hayden's last Report on the Colorado Survey is occupied with matter of the deepest interest to the anthropologist. Mr. W. H. Holmes describes in detail his examination of the numerous ruins in South-Western Colorado. The area under examination, including about 6,000 square miles, is so barren as to be almost a semi-desert: yet there is scarcely a square mile of this district which does not furnish some kind of evidence of former occupation by a race totally distinct from the nomadic savages who now roam over it. The ruins are chiefly stone structures, representing either lowland agricultural settlements, or cave dwellings in the sides of cliffs, or towers perched high up on the steep faces of almost inaccessible rocks. It is the last-named structures—the cliff houses or fortresses—which are the most interesting. But, as they have already been noticed in these columns, it is sufficient to remark that some excellent views of these curious structures will be found in this Report. Stone implements, arrow-heads and pottery have been collected in abundance near to the rock dwellings. Mr. Holmes's studies lead him to the conclusion that these places of refuge and defence—the cliff and cave dwellings—were not finally abandoned until a comparatively recent date, certainly subsequent to the Spanish conquest. Mr. W. H. Jackson also contributes a Report on the Ruins of South-Western Colorado and the adjacent Territory. The skull of a cliff-dweller, found by Mr. Jackson in Chaco Cañon, New Mexico, at a depth of fourteen feet beneath the surface, and lying upon a bed of broken pottery, is described by Dr. Hoffman. Its most striking peculiarity is the great flattening of its posterior portion, which is apparently the result of artificial deformation similar to that still practised on the Columbia River and in some other parts of North America. Dr. Hoffman expresses his opinion that "there appears to have been some relationship between the ancient cliff-dwellers and the modern Pueblos, and finally the Aztecs or Mexicans, at or before the time of the Spanish conquest" (p. 457). The same authority also contributes some interesting remarks on the ethnology of the western portions of the United States.

Metopism in Italian Crania.—Some valuable statistics relating to metopism—or the persistence of a suture in the frontal bone, running down the middle of the forehead—have been published in the last number of Prof. Mantegazza's *Archivio per l'Antropologia.* The unrivalled collection of Italian crania in the National Museum at Florence has been studied by Dr. Regalia with special reference to the occurrence of this abnormal suture. No fewer than 1,555 crania were examined, these representing the ancient and modern races of Italy. Out of this 1,555 it was found that 141 exhibited more or less plainly the suture in question. The proportion is therefore 9·07 per cent.—a smaller proportion than has been found among other European nations. On descending to an analysis of Dr. Regalia's tables, some interesting details are brought out; but as it is not desirable to burden our columns with figures, it will be sufficient to point to a single instance. A collection of fifty-six crania from Barga, in Lucca, referred to the first half of the present century, has yielded no fewer than eleven examples of metopism—in other words, the remarkably high proportion of 19·64 per cent. of the Barga skulls retain the medio-frontal suture. Of the 141 metopic crania in the Italian collection, eighty-nine belong to male and fifty-two to female subjects. Dr. Regalia's communication is the only original paper in the last number of the *Archivio*; the remaining space being occupied by reviews and notices, and by the *Proceedings* of the Italian Society of Anthropology, Ethnology, and Comparative Psychology.

Prehistoric Art.—An interesting paper on the prehistoric carvings so frequently found in caves of the reindeer period, has been contributed by Dr. Oscar Fraas to a recent number of the *Zeitschrift für Ethnologie.* The paper has special reference to the works of art discovered in the Kesslerloch, near Thayngen in Switzerland; a cave which has already been described in these columns, in a notice of Dr. Lee's translation of Herr Merck's work upon the subject. It is notorious that two carvings—a fox and a bear engraved on the bone of some ruminant—are forgeries; and this has given rise to an impression in certain quarters that all the reputed discoveries in this cave are nothing but fabrications. Dr. Fraas insists strongly on the injustice of such an inference, and spares no pains to point out the difference between the genuine old works and the modern counterfeits. The old carvings by the artists of the reindeer period, who found their home in the Kesslerloch, are all executed either on the antlers of reindeer or on jet or lignite; and in their style they offer a striking resemblance to the well-known specimens from the caves of Dordogne. Indeed, the author points out the common features which are always presented by these prehistoric works of art; wherever found, they show the same choice of raw material, the same method of working, and the same style of design. Hence it seems likely that a close ethnical relation subsisted between the early cave-dwellers of South Germany, of France, of Belgium, and of Britain.

Anthropology in France.—Those who care to see how anthropology is viewed by men of science in France will do well to consult the several Reports which were presented last autumn to the International Congress of Anthropological Sciences at the Paris Exhibition, and which have since been published in M. Broca's *Revue d'Anthropologie*, and less fully in M. Cartailhac's *Matériaux pour l'Histoire primitive de l'Homme.* The series includes Dr. Broca's opening discourse, as president of the Congress; and Reports by Dr. Thulié on Anthropological Societies, and on the means of teaching anthropology in different States; by Dr. Topinard, who was so active in organising the Exhibition, on anthropology from the anatomical, biological, and pathological sides; by M. Girard de Rialle on the ethno-

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logy of Europe, Western Asia, and America; by Dr. Bordier on the ethnology of Eastern Asia, Africa, and Oceania; by M. G. de Mortillet on prehistoric archaeology so far as relates to the palaeolithic and earlier periods; by M. Cartailhac on the neolithic age; by M. Ernest Chantre on the bronze age and the first stage of the iron age; and by Dr. Chervin on Demography in its relation to anthropology. From some of these reports the reader will learn that the great success of last year's anthropological exhibition in the Annexe on the Quai de Billy was effected in spite of very powerful opposition. "Pas de macadam!" was the cry raised against the introduction of the worked flints and other stone implements on which so much of the evidence for the antiquity of man is necessarily based. Notwithstanding the opposition "macadam" triumphed, and was to be found not only in the specially anthropological exhibition, but also in the gallery for the history of art in the Trocadéro. The great extent of the collections clearly showed the enthusiasm with which anthropology is studied by men of science in France.

PHILOLOGY.

Dr. Roscher's *Hermes der Windgott* is a very valuable little work, which may be earnestly recommended to all those who are interested in the study of Greek, and of comparative, mythology. After having discussed the numerous theories which have been propounded by others in order to explain the functions of the winged messenger of the gods, the author goes on to show that the only way to account for all seeming discrepancies is by assuming that Hermes was originally a god of the wind. The winds were believed by the ancients to descend from the clouds; therefore, Hermes, the personified wind, is considered as the mediator between gods and terrestrial beings, and as the son of Zeus, the god of the air, and of Maia, the goddess of the clouds. Hermes is the god of trade and commerce; and yet he is also the divine inventor of the flute and of the lyre. He is the protector of thieves, and himself a thief, a cheat, and a robber; but it is the same god who sends sleep and dreams, and who conducts the departed spirits into the Stygian regions. In order to account for these divergent and seemingly contradictory functions of Hermes we have but to remember that nothing is more important for a travelling merchant than wind and weather; that the roaring and whistling of the wind is often compared to the sounds of the lyre and of the flute; that the winds were represented as the thieves of the clouds; and that a breath of air was considered as the element both of the human soul and of dreams. Dr. Roscher strengthens his point by referring to similar conceptions in other mythologies, such as the Teutonic *Odin* and the Indian *Maruts* (but not the Indian *Sârameyas*, whose supposed identity with Hermes is not recognised by Dr. Roscher), and he examines carefully all the rites by which Hermes was worshipped, in order to trace in them relics of his ancient naturalistic functions. The same method of research was also followed in the author's two former works, on Juno and Hera, and on Apollo and Mars, and we are looking forward with much interest to his promised Handbook of Greek Mythology, considered from a Comparative Point of View.

Prof. Miklosich has just published a sequel to his important researches into the nature and history of the Gipsy language. The present paper, which like its predecessors has appeared in the *Transactions* of the Imperial Academy of Vienna, contains interesting specimens of the gipsy dialects of Hungaria, Roumania, Siberia, Armenia, and other countries, and corrections, and additions to the author's former papers. But its most important feature is the comparative vocabulary, which the author has compiled in order to show that the Gipsy language, whose Indian origin has been established long since, is more closely related to the languages of Kâfiristân and Dardestân than to any other living language of the Indian family. This discovery of Prof. Miklosich makes it possible to ascertain the exact region from which the ancestors of the present gipsies must have started—viz., from one of the countries bordering the north-west of India proper. The exact period of their emigration from this their original home cannot be defined with any degree of probability, as it is not recorded in history. But the facts of language and the date of their first appearance in Europe make it infinitely more likely that the gipsies have left their home in comparatively recent times than that the beginning of their world-wide migration belongs to a prehistoric period, as has been supposed by some.

M. W. Tiesenhausen, the well-known Russian archaeologist, has published an interesting survey of all works on Oriental numismatics composed in Russia. This long list begins with the names of Kehr (1774) and Tychsen (1781); and includes the voluminous treatises of Fraehn (1816–1840) and the valuable contributions of Erdmann, Dorn, Gregorieff, Sawelieff, Bartholomaei, Lerch, Blau, and, not least, the learned author himself. It would be well if a similarly exhaustive catalogue were made of specialists' literature in other subjects and in other countries; for many of the most important discoveries of the archaeologist are published only in some remote *Anzeigen* or *Zeitschriften*, and are easily overlooked by the student.

Dr. Adolf Erman has contributed an important article on the Seljûk coins of Kermân to the Viennese *Numismatische Zeitschrift*, in which he shows that the Karâ-Arslân Beg of the British Museum (*Catalogue*, III., 38, No. 75) is identical with Kâward, the brother of Alp-Arslân, as Mr. S. Lane Poole had conjectured; and substantiates his proof by the publication of a unique coin of Karâ-Arslân's son, Turân Shâh, of the year 467 of the Hijra.

Dr. Julius Euting's *Katalog d. k. Universitäts- und Landes-Bibliothek in Strassburg: Arabischer Literatur* (Trübner), carefully as it is executed, seems to us somewhat premature. The library has developed wonderfully quickly; but it is too incomplete as yet to require more than a manuscript reference-catalogue; for there are few books in the catalogue that one would have to go to Strassburg for. The greater part of the library consists of those ordinary books of reference and texts which every Arabic scholar has in his own study, and it does not contain many even of these. The collection of dictionaries and grammars, for instance, is seriously defective. It is well to have four editions of Caspari, two of De Sacy, and two of Wright; but there should also be a place for Lumsden, Lockhart, and Palmer. The division, too, of the dictionaries into two headings—so that you find Golius and Freytag and Lane under *Lexica*, and the Sihâh and Kâmûs under *Texte*—is inconvenient. The Arabic texts are fairly numerous, though even here there are serious *lacunae*. There are several Koráns, but not the best Flügel text, nor Lane's "Selections;" while under the heading *Abhandlungen* we miss many of the standard authorities of the student's library. In the *Register*, moreover, there are omissions. Still the catalogue will be useful in advertising booksellers what books the Strassburg library still wants; and we do not doubt that before very long Dr. Euting will be able to produce a second edition which will prove to be the catalogue of a really fine Oriental library.

Dr. Th. Houtsma has edited and translated (for Messrs. Brill, of Leiden) Akhtal's *Praise of the Umayyads*, a long and not very interesting poem, which is, however, valuable for the witness it bears to the important political position of the time, when 'Abd-Allah ibn Zubeyr was a claimant to the Khalif's seat, which 'Abd-el-Melik, on the part of the Umayyads, was struggling to hold. El-Akhtal was 'Abd-el-Melik's poet-laureate, and Major Osborn has recently, in his *Islam under the Arabs*, retailed some capital stories about him. The text is carefully edited from the MSS. of Leyden and St. Petersburg; but the translation and notes are written rather from a scholarly than a literary point of view. One would have liked to learn something from Dr. Houtsma's researches about the poetry of the early Umayyad period, and about the life of El-Akhtal himself. It is a pity that the translation is in Latin: one may turn Arab poetry into German or English; but into Latin or French, never.

M. H. Sauvaire, whose essays on the metrology, numismatics, and jurisprudence of the Muslims are well known, has published (Alexandria; Impr. de Commerce) a translation of the Arabic work *El-Fatawa-l-Khayryeh*, or the Decisions of Khayr-ed-dîn, a highly-esteemed law-book. It contains some two hundred legal decisions on difficult points in the Mohammedan laws of sale and exchange, and forms a valuable appendix to the works of Hamilton and Bailie.

MEETINGS OF SOCIETIES.

Entomological Society.—(*Wednesday, March 5.*)

J. W. Dunning, Esq., V.-P., in the Chair. The Chairman referred to the great loss sustained by the society in the death of Mr. F. Smith, of the British Museum. Sir Sydney Saunders exhibited a series of bees belonging to the genus *Halticus*, from Greece, containing several remarkable new forms. The following papers were communicated:—"On some New Species of British Hymenoptera," by Mr. Peter Cameron, and "Descriptions of some New Species of Coleoptera from New Zealand," by Dr. Sharp.

Linnean Society.—(*Thursday, March 6.*)

Wm. Carruthers, Esq., F.R.S., V.-P., in the Chair. Mr. Thomas Christy exhibited and made remarks on a series of specimens illustrating the little-known Australian Pituri plant: also the *os sepia* of a rare Australian cuttle fish obtained by Dr. Bancroft.—Mr. R. Irwin Lynch showed a growing example from Kew and dried leaves of *Xanthosoma appendiculatum*, bearing pouchlike excrescences from the midrib of the leaves.—The Vice-President announced from the chair an alteration in the bye-laws, chap. xiii., proposed by the council.—A letter was read from a correspondent referring to the increased production of beet-root sugar by careful artificial selection of the beet. The saccharine produce of sugar-cane, on the contrary, remains stationary, if not retrograde, and its continual multiplication from stolons some regard as giving rise to various diseases. Crossing and selection are now suggested as worthy of a trial in the interest of commercial results.—A short paper, "On Entozoic Florideae growing within living Bryzoa and Sponges," by Dr. P. F. Reinsch, was read; and Mr. A. Waters exhibited in connexion therewith, under the microscope, specimens of Polyzoa containing parasitic algae.—In a note on the fruiting of *Wisteria sinensis* in Europe, by Mr. W. T. Thiselton Dyer, the author avers from his own and others' observations, that plants trained on a garden wall at Glyon, at the east end of the Lake of Geneva, yield abundance of brown tomentose pods annually. Near the town of Geneva, however, fruiting is of rarer occurrence, but again more frequent at Lyons and in the Rhone valley. Fruiting, he suggests, may be a question of temperature, and not of nutrition, dependent on presence or absence of support to the stem and branches. From the above and other data, Mr. Dyer fails to see the evidence of the antagonism of the vegetative and reproductive forces, as asserted, to the governing law, according to Mr. Meehan's experiments, and recently quoted by the Rev. G. Henslow. If such barrenness were the case with its scandent habit, then *Wistaria sinensis* would probably be already extinct.—The Secretary read a paper by Mr. Edward J. Miers, "On the Classification of the Maioid Crustacea or Oxyrhyncha." The Maioid Crabs have been placed by nearly all carcinologists at the head of the Brachyura, from the high degree of concentration evidenced in their sensory organs and nervous system, and the group, moreover, is interesting on account of

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the number and variety of types. Though closely related to the Oxystomata, the Oxyrhyncha differ from them in their quadrate buccal cavity and position of afferent branchial channel; but Mesorhoea approximates on the part of the Parthenopidae to the Oxystomatous type. From the Cancroid Crabs (Cyclometopa) the typical Maiidae are distinguished by the longitudinal antennules and position of basal antennal joint, the Parthenopidae occupying an intermediate place between the rest of the Oxyrhyncha and certain Cancroidea. The author reviews the various classifications, and then gives a new synoptical arrangement founded on certain anatomical configurations, &c., of their buccal cavity, situation of afferent and efferent canals, antennules, genital appendages, &c. He divides the group into 4 families, 12 sub-families, 106 genera, and 14 sub-genera, giving short diagnoses of each.

Anthropological Institute.—(*Tuesday, March* 11.)

E. B. Tylor, Esq., D.C.L., F.R.S., President, in the Chair. The President read a paper entitled "The Geographical Distribution of Games," in which attention was called to the games of Polynesia and America, as proving that a drift of civilisation from Asia reached these regions before they were known to Europeans. The draughts played in the Sandwich Islands and New Zealand were not our modern game, but apparently some variety related to the ancient classical game (which is alive in Egypt to this day); it may have reached the South Sea Islands from Eastern Asia, together with kite-flying, at which they were expert, and which they perhaps had before the comparatively modern time when it reached England.

Royal Society.—(*Thursday, March* 13.)

W. Spottiswoode, Esq., D.C.L., President, in the Chair. The following papers were read:—"The Influence of Electricity on Colliding Water-Drops," by Lord Rayleigh; "On the Influence of Coal-Dust in Colliery Explosions, No. II.," by W. Galloway; "The Contact Theory of Voltaic Action, No. III.," by Profs. W. E. Ayrton and John Perry.

Society of Antiquaries.—(*Thursday, March* 13.)

Dr. Wm. Smith, V.-P., in the Chair. Mr. Dutton Walker sent for exhibition some drawings of the Roman "Columbarium" in the sandstone rock on the banks of the Leen in Nottingham Park. Caves of various sizes are found along the range of rock from Lenton to Sneinton. The columbarium in question contains about 150 cells, and one has evidently been used as a *bustum*, the chimney of which still remains. —Mr. R. S. Fergusson contributed an account of various antiquities lately found in Cumberland. One of these was a Roman sculptured slab, representing a group of flute-players under an alcove, which, though described by previous authors, had been lost for some time. Another slab recently discovered has the figure of a lady sitting under a canopy, holding in her hand a circular fan of a shape which is very common now. On her knee is a bird, which a boy standing at her side caresses. Over her head are two lions, which probably denote that she or her husband had been initiated in the mysteries of Mithras. Mr. Fergusson also exhibited rubbings from two sepulchral slabs at Carlatton, which once covered the remains of former vicars of that parish. On both slabs a cross was carved the entire length. In one instance the foot of the cross is surrounded by a sword and belt, and a book and chalice, while the other bears merely the two latter emblems. Another at Melmerby has also a pair of shears, which perhaps denote an archdeacon, having reference to his duty of clipping the locks of clerks at the administration of the tonsure.

London Mathematical Society.—(*Thursday, March* 13.)

C. W. Merrifield, Esq., F.R.S., President, in the Chair. Prof. Cayley spoke shortly but in high praise of the late Prof. Clifford's work as a mathematician, instancing more particularly his papers "On the Canonical Form and Dissection of a Riemann's Surface," "On Mr. Spottiswoode's Contact Problems," and "The Classification of Loci." The Chairman, the Rev. A. Freeman, and Dr. Hirst added a few remarks on the loss the society, and the mathematical world generally, had sustained, and expressed the hope that steps would be taken to secure the publication, if desirable, of any mathematical papers Prof. Clifford might have left.—Dr. Hirst made a statement of the present position of the movement for presenting a "De Morgan Memorial" medal to the society. It appeared that the bust and die for the medal had been executed by Mr. Woolner, and that after all claims had been met there would still be a small sum required to make up the requisite total for the purpose contemplated. It was agreed that a subscription list should be opened for any members of the society who might wish to contribute to the fund, and that Mr. Tucker (Hon. Sec., University College School, W.C.) be authorised to receive such subscriptions. Copies of the medal were exhibited.—The following communications were made:—"On Differential Equations, Total and Partial; and on a new Soluble Class of the First and an exceptional Case of the Second," by Sir J. Cockle; "Discussion of Two Double Series arising from the Number of Terms in Determinants of certain Forms," by J. D. H. Dickson; "Two Geometrical Notes relating to Surfaces of the Second Order," by Prof. H. J. S. Smith.

Royal Asiatic Society.—(*Monday, March* 17.)

Sir Edward Colebrooke, Bart., M.P., V.-P., in the Chair. A paper was read, contributed by Mr. A. H. Schindler, "On Historical and Archaeological Notes of a Voyage in South-Western Persia in 1877-8." In this paper Mr. Schindler described his march from Tehran south-west, calling attention to the fact that, in their names, many places still retain a remembrance of the old rule of the Sassanians, such as Bahranabad, Firuzabad, Khorabad, Khursabad, and Shemsabad, and pointing out the existence of many ruins of Guebre Dakhmehs, and of other places recalling the names of Mazdak and Mane. He also gave a special account of a curious inscription written partly in Cufic and partly in Neshki, on an old tower to the north of Khorremadad, which has not yet been quite deciphered, but bears the date of A.H. 517 or 519. He then gave some interesting details of the water-system of Susiana, especially in the neighbourhood of Shuster, which was first described, more than thirty years ago, by Sir H. C. Rawlinson, in an early volume of the *Journal* of the Geographical Society.

FINE ART.

Illustrations of Old Warwickshire Houses. By W. Niven, Architect, Author of "Old Worcestershire Houses." (Printed for the Author at the Chiswick Press.)

At the present day, when architecture is fain to stoop from her old lofty and aspiring task of piling cathedrals into the sky, and to be content with the more prosaic duty of rendering earthly habitations picturesque or presentable, there is no branch of architectural illustration which is of more direct interest to us than that which sets forth the treatment of domestic architecture in former generations. The merely sentimental interest of the subject is not to be passed over; for in the old mansions or farm-houses of our country, or even in their "counterfeit presentment" on paper, we can read touching records of a phase of English life which has irrevocably passed away: a time when a certain quietude of existence was possible,

> "Before this strange disease of modern life,
> With its sick hurry, its divided aims,"

had seized upon us; before plate glass was known or desired, or telephones were thought of. This, however, is a reverie—an immoral indulgence in these days of action and practical work—and, in fact, we are bound to take Mr. Niven's book on the ground on which it is obviously put forth, as a book of record and suggestion for the architect rather than the antiquary. And on that ground also an illustrated work of this kind has real value in setting us thinking as to the possibilities of picturesque effect in domestic architecture, and the extent to which the examples here put on record can be turned to account as hints for the modern domestic architect.

It is professedly with this object that Mr. Niven's collection of illustrations of old Warwickshire houses has been put together. Though each of the etchings which form the illustrative portion of the work have been accompanied by descriptive as well as in some degree by historical notes, mere pedigree-learning and such other information as can be gathered from existing county histories has been avoided, and the author has even left his descriptions in some cases brief and meagre rather than insert anything which was not the result of personal observation. In this latter piece of reticence we hold that he is entirely right. It is very unsafe to adopt at second hand descriptions of architecture even from those who may be supposed to be competent observers. In what may be termed the reading of old buildings there is room for much difference of impression and consequent variation of description on the part of various observers, each of whom brings to it his own individuality of perception.

Regarded as specimens of picturesque architecture, the illustrations to Mr. Niven's book belong mostly to the class of unpretentious domestic work on no very large scale—in some instances of an exceedingly simple and almost rustic character—and hardly any of them, in fact, answer to the indication conveyed in the couplet inserted beneath the vignette on the title-page: at all events there is more of "curiously" than "royally" in their style. But, as specimens of the picturesque of domestic architecture, we have seldom looked over a collection of illustrations of the kind containing a larger proportion of what is really pleasing and suggestive to the fancy. Among those which are peculiarly characteristic are Castle Bromwich Hall, with its orderly square mullioned windows, its delightfully unsuitable Jacobean porch, its sun-dial and lions embellishing the entrance courts: Pooley Hall, with its odd mixture of castellated and domestic feeling; Combe Abbey, an Elizabethan house grafted into a late Gothic cloister-court; Kenilworth gate-house—again a mingling of late castellated work with more modern and domestic-looking gables—and Blythe Hall, sleeping quietly within the moat which reflects its walls. Apart from the mere picturesque of such sketches, however, what is the main suggestion to be gathered from them, or from some of them, for the modern architect? Considering them in this light, one might say that we are conscious—especially in the best preserved and, therefore, most architecturally valuable of these old Warwickshire houses—of a certain emphasis in one or another feature which gives the individuality of expression to the building, and removes it, however simple, from the category of the plain or commonplace. Such an instance is the charming fenestration of the centre feature of Coughton Court, the oriel window continued round the turrets in two stories, with a beautifully rich and almost unique

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effect; or in Compton Winyate, the close succession of windows in the lower story, contrasted with their irregular and probably merely utilitarian arrangement above. It is this kind of specialty, this presence of a leading "motive" in the mind of the builder, which we miss so often in modern houses built on a regulation pattern, handsome, dignified, or anything else of that kind that you will, but wanting in the leading motive, which would give them individuality of character. There is a hint, too, for the architect of country houses large or small, in the little sketch of Mancetter Manor House, given because the house "is in harmony with the landscape in which it is placed." How often does a modern architect think of that as an object?

A word as to the illustrations in themselves. They are etchings; but the author in his Preface modestly disclaims the wish to challenge criticism of them on their merits as etchings only. Considering what has been achieved by etching as an exponent of the abstract poetry of landscape, it is easy to understand the feeling which would prompt such a disclaimer. But in fact the etchings give what the architect wants in a drawing (even of the picturesque order), a firm clean line and clear definition of detail; and it is worth while to see that this kind of drawing can be successfully combined with the delicacy and tenderness of tone in which etching surpasses every other method of multiplying original drawings. And in recent architectural draughtsmanship there has been far too much tendency to overloaded shading with a view to effect, at the expense of accurate delineation of detail. In this respect the reticence of line and touch in these illustrations is, from the architect's point of view, a decided merit.

H. Heathcote Statham.

ART BOOKS.

A Descriptive Catalogue of the Etched Work of Rembrandt. By C. H. Middleton, B.A. (Murray.) The etchings of Rembrandt have, any time during the last century, been recognised as a fit field for the industrious study of the maker of catalogues. The more special catalogues have generally been made by Rembrandt collectors. Bartsch, of course, in his colossal undertaking—that of cataloguing almost all the fine prints known in his day—was obliged to include some list of the work of Rembrandt. But Rembrandt, and very fittingly, had soon a whole group of special devotees. There were Gersaint, Yver, De Claussin, and Daulby—afterwards there was Wilson: later still, Charles Blanc. In England, from about 1836, the date of its publication, up to the last few years, the catalogue mainly in vogue among collectors has been the admirable catalogue of Wilson. Wilson did not multiply words: his catalogue was simple in arrangement and style: its information very easily accessible. But within the last few years a practised and competent writer on art—M. Charles Blanc—has come to share with Wilson the honour of cataloguing Rembrandt for the student; and his work, moreover, being that of the professed writer and the admitted critic, appeals to a wider public than the convenient little reference-book of the English amateur could hope to gain. But knowledge of Rembrandt has grown. Rembrandt's compatriot, Vosmaer, has penetrated further than anyone had penetrated before into the secrets and circumstances of his life; and facilities of travel, denied to the earlier catalogue-makers, have afforded an opportunity for wide and numerous comparisons which, in the old days, could hardly have been instituted. It was thus seen that there was not only room but actual need for a new catalogue of Rembrandt; and if elaborate study of an infinite number of examples gives capacity for the task he has set himself, Mr. Middleton was undoubtedly capable. He has seen, he assures us, nearly all the great collections, whether public or private. And he has produced a bulky and elaborate volume very goodly to behold, printed by a good printer, in good type and on the pleasantest paper, and published by a great house. Such a book, whether it be finally accepted or not, is of a certain importance; and it may be said that Mr. Middleton has at least succeeded in embodying in a single volume more of Rembrandt lore than has hitherto been at the disposal of any maker of catalogues. But catalogues are difficult to review, and nothing less than the knowledge of an expert possessed during a score of years could enable us, with any satisfaction to ourselves, to pronounce upon the thousand vexed points of which some are the subjects of ancient disputes and others of more recent discussion. It may well be outside the province of a newspaper to pronounce upon them. Previous cataloguers have catalogued Rembrandt according to subject; but it was the object of an exhibition two years ago at the Burlington Club to display the work of Rembrandt in chronological order, and Mr. Seymour Haden wrote an essay partly to justify this arrangement. Vosmaer had also propounded a scheme of chronological arrangement, and Mr. Middleton's catalogue is founded very much upon this principle. To the gradual experience of the professed connoisseur it must be left to discover whether this arrangement—at present somewhat tentative—may be as satisfactory as it is undoubtedly interesting. What is wanted to perfect it is neither accurate knowledge alone nor artistic instinct alone, but the two in combination. At the end of his book, Mr. Middleton has introduced many plates with sketches of parts of different prints showing variations of state. His descriptions of the various states themselves, in the body of his catalogue, can scarcely be found unsatisfactory for want of elaboration, though it may be questioned whether his theory or description has always been as happy as it has been laborious. Nothing short of several years spent in the Museum Print Room, and in other print rooms besides, would enable us to speak quite positively on this matter; though it is, of course, a fair presumption that so much labour of investigation and compilation cannot in this respect have been chiefly fruitless. We have not, however, felt satisfied with the descriptions of the *Clément de Jonghe* or the *Lutma*, which prints we have done our best to carefully examine. *Clément de Jonghe* has habitually been described with incorrectness. Charles Blanc says so—partly with reference to Wilson's description—but it is highly probable that Charles Blanc noticed only the description in the body of Wilson's catalogue, and omitted to observe Wilson's own corrections in his *errata* at the end. Wilson was by that time going in the right direction. To us, however, Charles Blanc's own description has always seemed correct. He was the first to mention the undulation in the front line of the hat: the presence or absence of which forms a test that Mr. Middleton omits to name. And, whatever may or may not be the opinion of professed connoisseurs, we—who venture to base our judgment on the art effect produced—cannot agree with Mr. Middleton that the additions to the second state of the *Lutma* are not by Rembrandt's hand, and were not undertaken in obedience to Rembrandt's governing taste. It is, of course, one thing to see the additional effect in a fine impression, as it was meant to be seen, and quite another to see it in poor or ordinary impressions, of which there are too many. The "window and the bottle" are not liked by the connoisseur of first states because they are associated only with the second; but, when seen at their best, their brilliant lighting and free draughtsmanship do anything, we opine, but "mar the harmony of the piece and weaken its effect." We believe them to be the work of Rembrandt.

In Valsesia. Album d'un Alpinista. 2° *Quaderno.* (Biella: Tipografia e Litografia Amosso.) Encouraged by the success of an account of Alpine excursions round about Gressoney and in the Val d'Andorno, the members of the Italian Alpine Club have published another record descriptive of the scenery and life in that one of the valleys of Monte Rosa which is called Valsesia. The former publication did not fail to attract some interest in the world of Alpine clubs and Alpine climbers, and it is not too much to hope that the little pamphlet before us will fulfil a larger aim and make these fairest of Monte Rosa valleys better known than they have been among all lovers of Alpine scenery. The pleasant blending of Southern luxuriance and Northern crispness, and most of all the preferable companionship of the Italian to the Swiss peasant, would be sure, we think, to secure for this neighbourhood some of the enthusiasm lavished on Swiss scenery. Be that as it may, this little account of an Alpine trip in Valsesia, with its anecdotes and reminiscences, its reflections on the scenery, the customs and the inhabitants, cannot fail to attract all lovers of mountain life. It is both fresh and accurate, and the little pen-and-ink sketches interpolated in the text, while eminently humorous, are often both pretty and artistic. The authors speak with a Southern enthusiasm for their subject which may sometimes seem over-wrought to an Englishman's calmer notion of enjoyment, but they are not blind to the ridiculous side of many questions, although on the topic of the beauty and charm of the female inhabitants of Valsesia they are rightly not inclined to stint their praise; the mountain damsel is graphically described in the performance of each of her picturesque rustic duties. We may add that the writing recommends itself to those readers who are not Alpine climbers for its absence of technical mountaineering description, and that altogether the little volume will be likely to win its success chiefly by the great number of its well-executed woodcuts and lithographs. The greater portion of its bulk is, in fact, composed of the latter, and the points of view have not been ill chosen, even in the midst of the varied beauties of subject which the valley offers. Beginning with a sketch of Varallo, the capital of Valsesia, with its picturesque bridge, houses whose foundations stand in the water, and crowning convent of Sacro Monte on the hill above, we are shown many a wild and lovely scene in the various divisions of Valsesia respectively called Val Grande, Val Piccola, Val Mastellone, and Val d'Otro. Now we see a rocky glen fringed with trees and spanned by arched stone bridges; now we watch the ample figure of a Valsesian damsel bearing her load of dried leaf down a natural staircase of rough granite; a foaming cascade leaping between dark rocks, a quiet hamlet lodged on grassy slopes beside towering mountains, the frescoed façade of a village church with tall *campanile*, the homely cottage scene, the picturesque village street, perhaps more than the bleak glacier or the cold mountain refuge, make us wish for a peep at the valley here so agreeably brought to our notice.

THE EARLY CHRISTIAN ANTIQUITIES OF UPPER EGYPT.

Kasr es Syid, Upper Egypt.

Considering their number and their interest, the Early Christian antiquities of Upper Egypt have hitherto obtained less notice than they deserve.

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While the smallest relic of Christian antiquity at Rome is searched for with the utmost avidity by collectors and connoisseurs and sold at an exorbitant rate, the equally interesting but far more numerous objects of Early Christian art in Egypt have been almost, if not entirely, neglected. And if this be true of smaller objects, it is equally so of the architectural remains of the Ṣa'id, which, albeit both curious and interesting, are scarcely named by writers of "Nile Books," and passed over in silence by the guidebooks.

Kobt, the ancient Coptos, as is well known, was the chief centre of ancient Christianity in Upper Egypt, and it was from the terrible massacre of the Christians under Diocletian at that city that the Coptic Era is dated. Amid the mounds of rubbish which mark and cover the site of the ancient city of Kobt, a few overthrown columns of the ancient church may still be seen, and I have never visited the place without obtaining one or more ancient crosses of stone or metal. These crosses are of three forms: that now called the Maltese, and the plain Greek and Latin. One brought by me from Kobt, and now in the British Museum, is formed of plasma or mother-of-emerald, but the materials generally chosen are steatite and bronze. They also exist in glass, and I obtained one of these from Erment. Some of the metal crosses are ornamented with small impressed annulets. An acquisition from Kobt which I have just made is far more important. It is a drinking-cup of pale green glass sprinkled with small fishes in gold. This beautiful relic I should assign to the Early Christian epoch, and it may possibly have been used for Eucharistic purposes.

The flourishing condition of the Early Christians of Upper Egypt is well exemplified, not only by such important convents as the Dayr el Ábiad and the Dayr el Ahmar, near Souhag, but by the comparative splendour of the churches. These are usually constructed within the ancient Egyptian temples; but sometimes the temples—or rather the chambers of the temples—are themselves utilised, the gods and hieroglyphic inscriptions being, when in relief, defaced, and, when incised, filled with clay, the whole surface being in the latter case covered with plaster. This plaster is either coloured white or covered with paintings, some of which are executed with considerable spirit. The portico of the temple erected by Seti I. behind the great Temple of Karnak has been thus utilised, four of the columns still bearing figures of saints wearing nimbi. More interesting is the church in a chamber near the shrine at the south end of the Temple of Luxor. Here is a short apse, pointing south, admirably constructed, with an arch of large hewn stones, in front of which are two monolithic pillars of red Syenitic granite with roughly-carved sandstone capitals of Corinthianising shape—apparently the baldacchino of the ancient altar. This apse is frescoed with the figures of four saints, with a fifth figure, probably that of Our Lord, in the centre. On the wall to the right of the apse are painted roundels and various conventional patterns, and to the left are remains of a youthful male figure with a noble and finely-painted bearded face. The side wall to the right is destroyed; that to the left has the traces of several figures, now much mutilated, among which are a soldier with a large circular shield and several horses. Below this subject, which covers a considerable extent of wall, are a border, several circular ornaments, and a garland, apparently of palm leaves. The scene represented is probably connected with the history of St. Theodore, Meri Girghis, Aboo Sephin, or some other warrior saint of the Coptic Calendar. In the great Court of the Temple of Medinet Haboo are the remains of a church of considerable splendour. The numerous columns are, with four exceptions, overthrown. Traces of colouring appear on the capitals. A portion of the apse, which faces north, remains.

I can find no mention of the fact that in the second chamber of the small temple, built during the Roman period to the south of Medinet Haboo, the cartouches of an emperor and the numerous hieroglyphic inscriptions are all painted red on a white ground. The effect is very good, but the faces are quite un-Egyptian.

Greville J. Chester.

ART SALES.

Messrs. Christie, Manson and Woods sold on Tuesday in this week several small collections of water-colour drawings, including some works by such masters of the English art of water-colour as Copley Fielding, Peter de Wint, and Prout. The examples, however, were in most cases unimportant, and not such as to call for detailed record, nor were the prices obtained considerable. There was, however, at least one work of Copley Fielding's which deserved to attract attention. It was described as *Rain Falling during a Calm Summer's Day at Loch Long*, and this description conveys a fair idea of the subject. The subject was realised by the artist with extreme refinement and an unusual subtlety. A more interesting drawing of Copley Fielding's has not frequently been seen in an auction room.

To-day Messrs. Christie, Manson and Woods are to be occupied in selling the large collection of water-colour drawings and modern pictures, late the property of Mr. John Fleming. The sale takes place by order of the trustee. It, and "another property" also to be disposed of, include elaborate examples of such painters as E. M. Ward, Birket Foster, Clarkson Stanfield, Sir John Gilbert, McWhirter, Frith, Goodall, and P. F. Poole.

We have received from Mr. Frederick Müller, of Amsterdam, the catalogues of two important sales which are to take place on the 16th and 17th of next month. One consists of the ancient and modern drawings belonging to Mr. Ellinckhuysen, of Rotterdam (whose books and engravings were sold last year); the other, of the drawn and engraved portraits of artists collected by that most indefatigable of *savants*, Dr. van der Willigen, author of *Les Artistes de Haarlem*. The Ellinckhuysen catalogue contains nearly all the famous names of Dutch art—Van Goyen, A. Cuyp, Hackaert, De Koning, Rembrandt, Ruysdael, &c., and many modern names besides. Dr. van der Willigen's list is more limited in scope, but not less interesting, the name of the owner being of itself a guarantee of the genuineness of almost all the examples. But about one pair of drawings (Nos. 352, 353) we imagine that a question might arise. They are portraits of A. van Ostade and his brother Isaac, of which the former, says Dr. van der Willigen in his book, "unquestionably by A. van Ostade himself, served as the original of the mezzotint engraving by Gole." But in the exhibition of Dutch drawings lately held at the Burlington Club, Mr. R. Fisher exhibited a drawing by Gole, in colours, and it was catalogued as "the drawing from which the mezzotint engraving by the master was made." Now if it could be shown that Gole was there only copying from a drawing of Adrian's own, a point of considerable interest would be cleared up.

At a recent sale at Norwich of pictures belonging to the late Mr. Wm. Stark, a brother of the well-known artist, the following prices were obtained:—Old Crome, *Ostend Canal, Bruges*, 60*l.*; James Stark, *The Forest Gate*, 250*l.*; *Lake Scene in North Wales*, 105*l.*; *Trump's Mill*, 84*l.*; *Beckham Abbey*, 71*l.*; *Windsor Castle*, 52*l.*; George Vincent, *Landscape with Cattle*, 250*l.*; David Hodgson, *Erpingham Gate*, 52*l.*; Miles Cotman, *Dutch Galliot*, 50*l.* It will be seen that the Norwich school maintains the high repute which it gained at the Exhibition of the Works of the Old Masters in 1878.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Alfred Hunt has finished, or well-nigh finished, two landscape pictures which bear evidence of the variety of his aim and power. One of them is English: the other Norwegian—one a study of English stream and woodland: the other a record of the purple or violet nights of the arctic circle. The artist has found his first subject in certain shallow passages of the river Greta, which runs into the Tees. The time is June: the hour about mid-day, and the things recorded—over and above those effects of light and atmosphere with which Mr. Hunt is wont to struggle—are the green trees which rise from the limestone rock and the almost still water, here very shallow, there very deep. The water itself, apart from accidents of light, is almost golden of hue—rich in the colours of the peat bogs through which it has flowed, and now passing or resting over a bed of sandstone. The bright blue sky of a fine day rises above the trees and water and rocks of this secluded nook. Both as to form and hue the picture is one not frequently surpassed for subtlety and elaboration. It is, indeed, an extraordinarily intricate record of woodland and rocky scene, the unity of impression being singularly preserved amid a wealth of material. The various greens in themselves supply the light and shadow of the picture, the dark greens of two yew trees flanking the fresher and keener green of most of the foliage. The elaborate play of light on the various surfaces of rock, and at every angle, appears to us to have been observed and rendered with a fidelity not less remarkable than that which has seized upon so much detail of form. Light and shade, roundness, relief and definition, as well as colour, have been considered with a skill now fortunately backed by long-established practice. It is more difficult for English eyes to gauge the success of Mr. Hunt's Norwegian landscape. It is, at all events, fascinating and impressive. Upon the violet ripples of a quiet sea, at night, glides, with full sail, a dark fishing boat. Another is further on the track. The sea would appear to be a lake, so hemmed in is it by a concourse of mountains, which rise rugged and precipitous. A little flattish or gently rising shore breaks the distance between sea and mountain. In this design, form, though it is hardly sacrificed, assumes a place far less important than colour. It is by the colour and the weird effect of the dark sailing boats—"stepping westward," like the traveller of Wordsworth, into a clear sky, orange and saffron—that this picture will be remembered. It may be matter of opinion whether in the one or in the other the artist rises to his best height—in much of his water-colour work he is more immediately winning—but both these pictures are memorable examples of a sentiment for nature in combination with patience and laborious learning.

We are glad to learn that Mrs. Charles Heaton proposes to add to her edition of Cunningham's *Lives*—which we reviewed a week or two ago—brief biographical and critical notices of Stothard, Turner, Constable, Wilkie, Mulready, Haydon, Etty, Leslie, David Scott, Sir Edwin Landseer, Maclise, John Philip, and other painters.

M. Gustave has just finished a large painting intended for the next Salon. The subject is *Orpheus and the Maenades*.

The Cercle Artistique of the Rue St.-Armand have just voted a sum of 12,000 fr. for the purpose of engraving Paul Baudry's splendid painting of *Diana*.

The water-colour and other drawings by W. Müller, Girtin, Turner, David Cox, &c., forming part of the Henderson Bequest to the British Museum (see Academy, January 25), are now being exhibited to the public in the King's Library. They are well worth a visit. In the same place may also be seen a very fine collection

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of engraved historical portraits. This latter collection has been on exhibition for some time, but has attracted little attention.

It is with regret that we record the death of Cav. Carlo Pini, keeper of the prints and drawings in the Royal Gallery at Florence. The name of Cav. Pini is associated with that of Cav. Milanesi in the editing of the Lemonnier edition of Vasari, but he has not, we believe, taken any part in the editing of the still more complete edition now in progress. His learning on all subjects connected with art was great, and especially fitted him for the post he occupied, the duties of which he fulfilled with invariable courtesy. The kind and ready way in which he received those seeking for information will long be remembered. He died on the 6th inst. at Florence, after a few days' illness.

A life-sized portrait of the late Mr. C. E. Cawley, M.P., painted by Capt. Charles Mercier, has been presented by subscription to the Royal Museum and Library, Salford, which borough Mr. Cawley represented in Parliament for many years.

Mr. J. W. Bradley read a paper on Thursday last, before the Society for the Fine Arts, on "The Place of Miniature in Art."

A catalogue of the engraved work of the French artist J. B. Leprince has just been prepared by M. J. Hédou, who is now occupied in adding to it a biography of the artist. M. Hédou makes a request in the *Chronique des Arts* to amateurs and others who may be in possession of any drawings, family documents, or other papers relating to Leprince, to communicate with him at Rouen, 19 rue de la Chaîne. He is especially desirous of discovering what has become of the manuscript of the *Traité de la gravure au lavis* formerly in the possession of M. Villot.

By order of the French Minister of Public Works, a large museum has been organised out of the objects composing the "Mobilier National," and the public are at last admitted to visit these curious stores, which have hitherto formed a sort of national lumber-room. Studios are also to be opened for the use of workmen and artists who may wish to study or copy the curious examples of old furniture, tapestry, bronzes, faïence and statuary preserved in this place.

It is announced that the splendid collection of Japanese and Chinese works of art belonging to M. Barbet de Jouy, the conservator of the Mediaeval and Renaissance Departments of the Louvre, will shortly be dispersed by sale. M. Barbet de Jouy has been for many years one of the most instructed collectors of this class of objects, and the sale of his valuable collection will be likely to create a sensation among enthusiasts. M. Ephrussi, who has written a preface to the elaborate catalogue prepared by M. Gasnault, states indeed that M. Barbet de Jouy is "without a rival" in the fine taste and delicate judgment so necessary for the collector. He never admitted defective pieces, but sought only for the most perfect specimens, and therefore his collection has a remarkable purity and harmony that is not to be found in the more heterogeneous gatherings of most collectors. It seems, indeed, to have been made from a sincere love of art, and not merely under the influence of the collecting passion. Among the treasures enumerated in the catalogue is the celebrated Persian carpet taken out of the Summer Palace, of which there was an illustration in Jacquemart's *History of Furniture*.

An archaeological journal in the Croatian language is about to appear at Agram, under the title *Viestnik hrvatsk. arkeol. drustva.*

Prof. Ruggiero is compiling a catalogue of the Kircherian Museum at Rome.

At Colditz, in Saxony, an altarpiece has been discovered which is said to date from 1584, and to be the work of Lucas Cranach the younger.

A catalogue of the lithographed and engraved work of H. Daumier has been prepared by M. Champfleury, and has just been published by H. Heymann and J. Pervis, of Paris. The great caricaturist is principally known to us in England by his satirical and amusing sketches in *Le Charivari*. These, in truth, form the greater part of his work, but he must have executed a large number beside those contributed to the comic journal, for the enumeration of his engraved works in the catalogue amounts to 4,550 pieces, without counting water-colours, drawings, and paintings. M. Champfleury possesses an immense collection of Daumier's works, and is otherwise well qualified for the task he has undertaken of cataloguing them, but he does not profess to do more than enumerate the various series; to mention each plate would need several volumes. The present work is in one volume only, but is published in handsome form, and is enriched with an etching not hitherto known.

MUSIC.

The concert given at the Albert Hall, on Thursday week, in honour of the Duke of Connaught's marriage, was noteworthy on account of the performance of Handel's *Dettingen Te Deum*. This pompous and stirring work is suitable enough for any festive occasion, but it was not rendered satisfactorily on the 13th inst. There was evidence of insufficient rehearsal in the unsteadiness of the chorus, particularly in the later numbers. The second part of the concert included excerpts from *Tannhäuser* and *Lohengrin*, as well as a portion of Mr. Joseph Barnby's cantata *Rebekah*, a work in which the combined influence of Gounod and Spohr may be traced.

A young pianist of remarkable promise, Miss Helen Hopekirk, made her first appearance at the Crystal Palace Saturday Concerts last week. Mr. Frits Hartvigson had been originally announced to play, but was prevented by illness from appearing; and the young lady took his place at, we believe, only two days' notice. Under such circumstances indulgence might naturally be claimed for her; but fortunately she needs none. The work which she chose for her *début* was Saint-Saëns' second concerto for the piano, which had not been heard before at these concerts. It is undoubtedly cleverly constructed, and very showy for the pianist; but its actual musical value is very small. Of Miss Hopekirk's playing we can speak in the highest terms. Her touch is very pure and sufficiently powerful, her execution perfectly neat and clear, even in the most rapid passages. But to these merely technical excellences she adds a far higher one. Her playing exhibited genuine musical feeling, and rendered it evident that we were listening to an artist, and not to a mere musical mechanic. Her success was most decided, and thoroughly deserved; all who were present on Saturday will doubtless be glad to hear her again. A new overture by Mr. C. Hubert H. Parry, entitled *Guillem de Cabestanh, Troubadour*, was given for the first time at the same concert. With the unwisdom too frequently shown in the arrangement of the programmes at the Crystal Palace, it was placed near the end of a very long programme, and was therefore heard to a disadvantage by an audience already satiated by nearly two hours of music. This was the more to be regretted since the work is so thoughtfully and earnestly written as to make some demands upon the attention. Mr. Parry has already attracted some notice by previous works of his, especially a Duet for two pianos—a quartett and a trio. His overture is full of interesting material, treated with the skill of an experienced musician, and full of excellent points of orchestration. Further criticism must be deferred till it is heard under more favourable conditions. The concert opened with a fine performance of the "Eroica" symphony, and ended with Liszt's "Hungarian Storm-March." The vocalists were Mdme. Sophie Löwe and Herr Henschel. This afternoon Brahms's second symphony is to be repeated, and Herr Joachim will play Beethoven's violin concerto.

If we may judge by last Saturday's concert, the Albert Hall Amateur Orchestral Society has suffered retrogression since last season. Some allowance may perhaps be made on account of the change of *locale*, the lack of tone in the strings being of course more apparent in the Albert Hall than in St. James's Hall. Further, it was unwise to select works requiring the utmost delicacy and finish in execution, such as Spohr's symphony, *Die Weihe der Töne*, and the ballet music from Gounod's *Polyeucte*. The best performance of the evening was that of the overture to *The Lily of Killarney*, with Sir Julius Benedict as conductor. The band comprised about 90 executants, including some professionals among the wind contingent.

The programme of the Popular Concert on Saturday included three masterpieces. These were Mendelssohn's quintett in B flat (Op. 87), one of his ripest utterances, in the slow movement of which he approaches very near to Beethoven; Schumann's trio in F (Op. 80), an imaginative work of deep poetical significance; and Beethoven's Waldstein sonata (Op. 53). The latter may be considered a practical test of a pianist's powers, and, in affirming that Mdlle. Janotha achieved a triumph in it, we accord her no light praise. The execution of the rondo with its exciting climax was magnificent, and fully merited the ovation which it received.—On Monday the scheme comprised Haydn's quartett in G (Op. 17, No. 5), Beethoven's string trio in E flat (Op. 3), three of Domenico Scarlatti's harpsichord pieces, and a selection of Brahms's *Ungarische Tänze*, as arranged by Herr Joachim for pianoforte and violin. Mdlle. Redeker won enthusiastic plaudits in three of Schubert's *Lieder*.

The Carl Rosa opera season will terminate this evening with Wagner's *Rienzi*, the work with which it opened on January 27. The revival of Ignaz Brüll's *The Golden Cross*, last Saturday, created but little interest. There were two changes in the cast since last season, Mr. Leslie Crotty appearing in place of Mr. Aynsley Cook as Sergeant Bombardon, and Miss Georgina Burns as Theresa, the *rôle* hitherto sustained by Miss Josephine Yorke. The performance was courteously rather than enthusiastically received, and Mr. Carl Rosa must by this time have arrived at the conclusion that works of small calibre will not suffice to attract the public. The successes of the past season have been *Rienzi* and *Carmen*, two operas planned on an extensive scale; and in recommending the director to pursue an ambitious policy in the future, we pay him an implied compliment, since, if his treatment of the works of Wagner and Bizet had been unsatisfactory, it would be injudicious to suggest further movements in a similar direction. For the rest, the results of the season have been such as to worthily uphold the reputation of the company. In the general efficiency of the casts, in the excellence of the band and chorus, and in the smoothness of the performances—one or two exceptions being allowed for—there has been much worthy of eulogium, and Mr. Carl Rosa's next season in London will be awaited with interest.

The preliminary announcement concerning the forthcoming season of the Royal Italian Opera is a straightforward, business-like document setting forth the arrangements in terms of studied brevity. Four novelties are named, of which two will actually be performed. The accounts which reach us from Paris concerning the Marquis d'Ivry's opera, *Les Amants de Vérone*, do not tend to promote any feeling in its favour; while of M. Paladilhe's *Suzanne* little or nothing seems to be known. Herold's *Le Pré aux Clercs* will be welcome as an addition to the *répertoire*, but the most important of the promised novelties is, undoubtedly, M. Massenet's *Le Roi de Lahore*.

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SATURDAY, MARCH 29, 1879.
No. 360, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

Life in Asiatic Turkey; a Journal of Travel in Cilicia (Pedias and Trachoea), Isauria, and parts of Lycaonia and Cappadocia. By the Rev. E. J. Davis, M.A., English Episc. Chaplain, Alexandria. (Stanford.)

THE title of this work is not altogether well chosen. It puts into the background the real character of the book as the diary of a traveller in countries little explored, in order to draw attention to what may be supposed to be of interest at the present time, its contributions to our knowledge of the life of Asiatic Turkey. To form an opinion of the population of even so limited a portion of that area as Asia Minor, we should rather turn to the pages of Dr. Van Lennep, the longest resident, or to those of Hamilton, the most extensive traveller of all the Englishmen who have written on that country. Mr. Davis is a good observer, and has carefully registered his impressions, together with a considerable amount of statistics; but his travels, during the three months and a half which he spent in that country, were confined to the south-eastern angle of Asia Minor. Of the physical features of this region, its aspect, its inhabitants, and its antiquities and other objects of interest, he has given us an agreeable account, though his book, like too many books of travel, is overloaded with personal details, and would have been much improved both by compression and by more skilful arrangement. In particular, it is a pity that the historical notices of the chief cities, which have been thrown into the form of an Appendix, were not inserted in the narrative where the places are described, for the interest of a city and its buildings is too closely connected with its history for the two to be treated separately. The coloured illustrations are excellent, and represent a number of very remarkable scenes, while the inscriptions which the author copied with laudable diligence are introduced in the text. Our faith in the archaeological part, however, is a little shaken by the occurrence of mistakes of scholarship which we can hardly attribute to the printer. Thus the Cilician Gates are over and over again spoken of as "Pyloe Ciliciae," and Cilicia Tracheia is called "Trachaea" on page 326, and in the title of the book "Trachoea."

In order to understand Mr. Davis's route, we must remember what is the configuration of Asia Minor. The interior of that country is occupied by a great plateau, or series of plateaux, the level of which in some parts is as much as 4,000 feet above the sea. This area is separated from the northern and southern seas by two parallel chains of lofty mountains; from the Black Sea by the successive ranges which bear the name of Olympus; from the Mediterranean by the Taurus chain. The space between Taurus and the sea opposite Cyprus is occupied by Cilicia, the eastern or lowland portion of which (Cilicia Pedias) is composed of extensive plains about the courses of the chief rivers, the Cydnus, the Sarus, and the Pyramus, reaching to the sea, and enclosed by lofty mountain-walls; while the more rugged western district (Cilicia Tracheia) is formed by broken spurs and irregular valleys, covered by a magnificent growth of forests. On the other side of Taurus lies the upland region of Lycaonia, to the west of which are the wild highlands of Isauria. Our author first visited the eastern part of Cilicia, and then passed through the great mountain barrier by the Cilician Gates, which have been at all times an important position, as affording the only means of passage for an army from the interior of Asia Minor on its way to Syria. The defile is described in the following terms:—

"The Pyloe itself is formed by two immense rock precipices, 700 to 800 feet in height, which here, for the distance of about 120 yards, approach so closely that certainly not more than three carriages could be driven abreast between them. But this is only the bottom of the pass. On either side the mountains rise far above. By the eye, I judged the passage to be in places about 25 feet wide, in others, 30 to 45 feet, nowhere more, and the passage through it is not straight but winding. The vast rock on which is the old Genoese fort towers high above all, and the side towards the pass presents an almost precipitous scarp of 1,500 to 1,800 feet, like a wall. A little river ripples along through this deep cleft, over a bed of rounded pebbles of dolomite and black marble veined with white. Huge blocks and masses of rock obstruct the road on the south of the Pyloe; on the north of it the valley opens wider out; but the same rock walls, only far higher than in the ravine above Sarichek, still border it on the east side."

Further on a second and still narrower pass succeeds to this:—

"At several places galleries had been quarried in the rock—apparently ancient work—as the river did not admit a passage. In general the road was very good; but occasionally there were difficult and even dangerous places, where the roadway is merely the native rock. By dint of traffic these places had become slippery as ice, and it was truly a nervous business to ride over them, especially where they were on an incline."

Issuing from this, the traveller sees before him the great Lycaonian plain—

"A vast and perfectly level expanse, extending towards the west till the horizon line faints away in the blue, misty distance. At various points of the compass great volcanic mountains rise, grand and abrupt, from the level surface. . . . The plain is treeless; far as the eye can reach there is not even a thicket or a bush; but the number, the variety, and the beauty of the flowers, are truly wonderful."

This scene is thoroughly characteristic of the interior of Asia Minor. The winter in this country is spoken of as being very severe, so that cases of travellers perishing in the snow are of constant occurrence.

After traversing Lycaonia in a westerly direction, Mr. Davis once more crosses the mountains and descends into Western Cilicia, a land which in many parts can boast of extraordinary woods of juniper, some of the trees being described as from nine to twelve feet in diameter, others as from seventy to eighty feet high, straight and taper as a dart, and growing in hundreds together. But the climate which produces this luxuriant vegetation, together with other more tropical growths, is of the most deadly description; indeed, the whole of Cilicia is a most pestilential country. The author's companion died in consequence of it at Adana in the eastern region, and throughout this whole volume there is constant reference to its suffocating heat, while its injurious effects on the natives are frequently mentioned. From hence Mr. Davis once more ascends into Isauria, which country was the limit of his travels. This is a rugged region, and difficult to traverse, owing to the constant broken ascents and descents, and the deep ravines and rock precipices with which the whole face of the land is seamed. The rude inhabitants seem to be worthy descendants of those Isaurians, whom even the Roman Government failed to put down and keep in order. The return journey was made by another route across Lycaonia, and thence by a pass in the mountains to Mersina on the sea-coast, which is the chief emporium of the country. It will thus be seen that the Taurus was crossed four times at different points, and perhaps the most interesting feature of the volume is the clear impression it leaves on our minds of the suddenness of the descent of this vast mountain wall on the southern side. Of one track we are told that though in the upper part it was extremely steep, yet the limestone being soft, and lying in great horizontal layers, the sharply-winding path was not so difficult as it appeared; but the lower slopes of the mountain are formed of great sheets of smooth white limestone, hard and slippery as glass, and lying at a steep angle, across which the track passed for hundreds of yards together. The ascents at other points were equally rapid.

The most important places that the author visited in Cilicia are Tarsus on the Cydnus, which is described as the filthiest among the dirty towns of the East, and which contains only one traditional memorial of the Apostle of the Gentiles, in a well called "St. Paul's Well"; Adana on the Sarus, now the most thriving city in the country; Messis (Mopsuestia) on the Pyramus; and especially the rock fortresses of Anazarba and Sis in the interior. These two places carry us back to the most interesting period in the history of Cilicia, when it was the seat of an independent Armenian kingdom, the origin of which dates from the overthrow of the dynasty of the Bagratidae in Greater Armenia by the Emperor Constantine Monomachus in 1045, and which during the later part of its existence was maintained by the influence of Western Europe in connexion with the kingdom of Cyprus. The history of these principalities is given in two lectures lately published by Prof. Stubbs, entitled *The Mediaeval Kingdoms of Cyprus and Armenia.* Anazarba was the earlier capital of this state, while Sis, which was the later capital, was for a century and a half the headquarters of the Armenian patriarchate, and is a titular patriarchate still. In the church of the monastery at Sis Mr. Davis saw the marble

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chair in which the kings of Armenia sat at their coronation. In Lycaonia the chief places visited were the probable sites of Derbe and Lystra, though these do not contain much that is interesting; and Karaman, a city of considerable importance under the Seljouks. In Isauria, the ruins of the ancient capital, Isaura, are described, there being very fine fortifications and a triumphal arch.

As regards the inhabitants of these countries, the author is strongly prepossessed in favour of the Mohammedan population, whom he frequently compares advantageously with the Christians. He speaks, however, of the latter as rapidly advancing, especially in respect of education. Towards the Turkish Government, on the other hand, and its oppressive system, crushing Mussulman and Rayah alike, he manifests the strongest repugnance, only equalled by his hatred of Russia, on which country he bestows a good deal of hearty vituperation. In his view of the Mohammedan agriculturists he differs from some other travellers, as Hamilton, who estimates them much lower. Indeed it is not easy to reconcile the facts mentioned by Mr. Davis in the course of his narrative with his general conclusion. He describes them as sober, peaceful, hospitable, religious, and loyal even to a fault, but not industrious, and therefore miserably poor. This last statement is an unfortunate comment on that which immediately precedes it—viz., that "the backbone of the state is the Muslim peasant, holding his land directly from the Government, or cultivating in partnership the land of another, somewhat on the 'metayer' system." The following passage seems, on the whole, to represent the truth:—

"The Government taxes him, but does almost nothing for him. There are not a dozen roads in the empire; and, though a heavy debt has been contracted, there is very little internal improvement to show for it. Still it would be unjust to lay all the blame upon the Government. The character and spirit of the people, their prevailing form of religion, their unhappy political position, and the accumulated evils of centuries of misrule, all, in various degrees, tend to make the Ottoman empire what it is—a scandal to civilisation, and a constant source of trouble to Europe."

H. F. Tozer.

The Odyssey of Homer. Done into English by S. H. Butcher, M.A., and A. Lang, M.A. (Macmillan.)

The first characteristic of this excellent translation is the union of accurate scholarship with literary taste; the next is the evenness with which a high level is maintained through a long task. There are some special reasons why such a work should be welcome just now. Classical scholarship has suffered among us from the habit of reading classical books piecemeal, with a view to passages likely to be set in examinations; and an attractive version of a long book—when it is known to be trustworthy also—is at least an encouragement to read the book through. Again, we have so many books—some of them most valuable—about the classical authors, that there seems to be some danger of the world in general ceasing to read the classical authors themselves; but if study of the ancient life and mind is to educate a reader, and not merely inform him, it must begin at the source. Within the limits of this notice it would of course be impossible to give more than the most general idea of the way in which the translators of the *Odyssey* have done their work. The case for rhythmical prose hardly needs to be argued now; its recommendations are obvious, especially for translating Homer; but it has sometimes been objected to the use of Biblical or old English for such a purpose that (for us) it defeats its own aim by producing an effect of sustained artificialism. That will depend partly, no doubt, on the degree of temperate mastery with which it is wielded; but in the case of the *Odyssey*, for instance, one decisive consideration in its favour seems to be this—that thoughts which would often appear childish in the English of to-day seem in older English only childlike; and that thus, though we may not perhaps get a real equivalent in form, we are at least put at the right point of view for following *naïve* modes of thinking. It is due to cribs in the style of a Polite Letter-writer that boys often think the ancients so very silly.

The first passage which we will take as a sample is from the second book (vv. 60–79), where Telemachus is speaking to the men of Ithaca:—

"As for me I am nowise strong like him to ward mine own; verily to the end of my days shall I be a weak warrior and all unskilled in prowess. Truly I would defend me if but strength were mine; for deeds past sufferance have now been wrought, and now my house is wasted utterly beyond pretence of right. Count it blame even of yourselves, and have regard to others, neighbouring folk who dwell around, and tremble ye at the anger of the gods, lest haply they turn upon you in wrath at your evil deeds. I pray you by Olympian Zeus and by Themis, who looseth and gathereth the meetings of men, let be, my friends, and leave me alone to waste in bitter grief; unless it so be that my father, the good Odysseus, out of evil heart wrought harm to the goodly-greaved Achaeans, in quittance whereof ye now work me harm out of evil hearts, by urging these men on. Better for me that ye yourselves should waste my treasures and my flocks. Were ye so to devour them, ere long would some recompense be made, for we would go with our plea about the town, begging back our substance, until all should be restored. But now ye are laying up a sorrow without remedy in my heart."

In the first sentence there is perhaps room for doubt whether ἡμεῖς refers to Telemachus, Penelope, and Laertes—as Mr. Merry takes it—or to Telemachus alone, as the translators understand it, referring to *Od.* xvi. 44, where this "royal" plural is used by the same speaker. The latter view seems to be confirmed by ἦ καὶ ἔπειτα, which the translators render — rightly, I think — "verily to the end of my days." That is certainly the meaning in another place which they quote (*Od.* xxi. 131), where the same phrase is used by Telemachus: "Lo now, *even to the end of my days* I shall be a coward and strengthless, *or it may be I am too young.*" Others take ἦ καὶ ἔπειτα to mean "thereupon"—*i.e.*, "if we were to try;" which is less forcible, even if the words bear it. A certain despondency in Telemachus, a feeling that he can never be the man his father was, is one of the devices by which the poet of the *Odyssey* marks the heroic greatness of Odysseus: in such utterances of Telemachus we catch that undernote of melancholy which in truth runs through the whole poem, as of restrained regret for a better time of which the memories are fading. For λενγαλέοι, Mr. Merry's version, "weakling," is perhaps slightly better than "weak warrior," especially as ἀλκήν follows. In rendering οὐ γὰρ ἔτ' ἀνσχετὰ ἔργα τετεύχαται, the translators have well avoided the clumsiness of a too literal version by saying "for deeds past sufferance have now been wrought"—where the "now" renders ἔτι. On the other hand, in the next clause, "and now my house is wasted utterly," &c., "now" is redundant, since "*beyond* pretence of right"=οὐκέτι καλῶς. Their next sentence is hardly quite equal in strength and terseness to the rest: νεμεσσήθητε καὶ αὐτοί, ἄλλους τ' αἰδέσσητε περικτίονας ἀνθρώπους becomes—"Count it blame even of yourselves, and have regard to others, neighbouring folk who dwell around." Here I should prefer "Resent it in your own hearts, and have regard to your neighbours who dwell around." "Neighbours" would express ἄλλους as well as περικτίονας. For μή τι μεταστρέψωσιν ἀγασσάμενοι κακὰ ἔργα an alternative version is suggested in a foot-note—"lest they bring your evil deeds in wrath on your own heads": but the version in the text is decidedly to be preferred, since the words ἀγασσάμενοι κακὰ ἔργα are bound together by the rhythm of the verse, and μεταστρέψωσιν seems to be used (as Mr. Merry says, quoting *Il.* xv. 202) in a quasi-intransitive sense—"make a change," *i.e.*, "change their mood." Perhaps the literal "eat" would be more forcible for ἐσθέμεναι than "waste." The phrase προσπτύσσεσθαι μύθῳ is not easy to translate: is "*Go with our plea* about the town" quite strong enough? Friends who call on one with memorials to sign do that. Might not "urge" (or "press") "our plea throughout the town" be better here? In another place (*Od.* iv. 647), ἠὲ ἑκὼν οἱ δῶκας ἐπὶ προσπτύξαιο μύθῳ is thus rendered: "Or did'st thou give it him of free will at his asking"? where again we seem to need "when he was instant with thee," or something of the kind.

Take, again, this passage from book xii. (73–100):—

"As to the other course, there are two rocks whereof the one reaches with sharp peak to the wide heaven, and a dark cloud encompasses it; this never streams away, and there is no clear air about the peak neither in summer nor in harvest-tide. No mortal may scale it or set foot thereon, not though he had twenty hands and feet. For the rock is smooth and sheer as if it were polished. And in the midst of the cliff is a dim cave turned to Erebus, towards the place of darkness. This is the way whereby we shall even steer your hollow ship, noble Odysseus. Not with an arrow from the bow might a man in his strength reach from his hollow ship into that deep cave. And therein dwelleth Scylla, yelping terribly. Truly her voice is as the voice of a new-born whelp, and a dreadful monster is she, nor would any look on her gladly not if a god should meet her. Verily she hath twelve feet all dangling down, and six necks, of a great length, and on each a hideous head, and therein three rows of

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teeth set thick and close, full of black death; up to her middle she is sunk far down in the hollow cave, but she holds forth her heads from out the dread gulf, and there she fishes groping around the rocks, for dolphins or sea-dogs, or whatso greater beast she may anywhere take, whereof the deep-voiced Amphitrite feeds countless flocks. Thereby no sailors can boast that they have fled scatheless with their ship, for she carries off a man with each of her heads, whom she hath snatched from out the dark-prowed ship."

"As to the other course, there are two rocks," represents the simple *οἱ δὲ δύω σκοπελοί* of the original. It is permissible to add something here which may serve to mark that this is the second of the two possible courses (the first having been described so far back as v. 59; *ἔνθεν μέν*, &c.); but if "As for the two rocks" would not have sufficed, it would have been simpler to say, "On the other part, there are two rocks." I agree with the translators in taking *οὐδ' ἐπιβαίη* to mean "set foot thereon," rather than "set foot on the top;" but I confess that to my feeling there is an epic simplicity and directness about the vulgate *οὐ καταβαίη* which makes me rather doubt this ancient emendation, though, of course, it gives more point. (By the way, another place where I should be inclined to keep the vulgate is x. 244, where the translators read *ἄψ*, the correction of Voss or Barnes: as Mayor remarks, *αἶψ'* can well be defended.) "Dangling down" is unquestionably right for the once obscure *ἄωροι*: cp. G. Curtius, *Gr. Etym.*, 518. I am not quite satisfied with "groping around the rocks" for *σκόπελον περιμαιμώωσα*. Does not the word imply quick, eager movement? Cp. *ἀναμαιμάες* in *Iliad* xx. 490, of fire rushing over wood.

Short extracts can do no justice to a translation of this order; but they can at least help to show how good and careful the workmanship is. The difficulty of rendering "constant epithets" has been skilfully met by the translators, who have seen that the same Greek epithet must have different English equivalents in different connexions: thus in i. 284, *δῖος* is "goodly;" in xii. 7, "bright;" in xii. 104, "mighty." In rendering particles—another matter requiring tact—they have the merit of completely avoiding clumsiness; though sometimes they leave the particle untranslated when it might, I think, have been marked by a light touch. Rhythmical prose, as a medium for the translation of poetry, has the advantage of allowing occasional expansion without the weakness which would usually result from it in verse: but it should be a principle to use this licence for the purpose of interpretation, and seldom or never merely for rhetorical effect. The translators have understood this. I have lighted upon very few cases of rhetorical amplification—as where *πρὸς δ' αὐτὰς ῥοχθεῖ* (*κῦμα*) is rendered "*thunders* against them *for ever*." On the other hand, it is a good instance of the proper or interpretative use of expansion when *εἰλαπίνη ἠὲ γάμος; ἐπεὶ οὐκ ἔρανος τάδε γ' ἐστίν* becomes, "Is it a clan-drinking, or a wedding-feast, for here we have no banquet where each man brings his share?"

If it may be asked without irreverence to the shade of Tytler, shall we ever have a Grammar of Translation? When Attic oratory was dying, Aristotle methodised Rhetoric: and when all the best classics have appeared in standard English versions, perhaps some one will write a Metaphrastic. If the "rules" are then drawn from the practice of the best models, Mr. Butcher and Mr. Lang may be assured that they will have a place of honour in the treatise. The illustrative notes at the end deserve the praise, *Βαιὰ μὲν ἀλλὰ ῥόδα*: and make us hope that the authors will fulfil their purpose of writing at length both on the language and on the matter of the Homeric poems. They have given us an admirable translation of the *Odyssey*.

R. C. Jebb.

Roscher's Principles of Political Economy. Translated by John J. Lalor. (Chicago: Callaghan & Co.; London: Trübner & Co.)

Montalembert said he came to England from time to time to take a bath of liberty, and the economists of his day, in England as well as France, might have done well to take a bath now and then of both liberty and learning in Germany, although industrial life was less free there than even in France at that time. It is an indication of the narrow groove in which the study of political economy has moved in this country under the influence of the *a priori* method that the first translation into English of one of Roscher's works should be that before us, by Mr. Lalor, an American, who has thus done a service to literature and philosophy that might have been done more than twenty years ago by an Englishman. A French translation of an earlier edition of this very work was made in 1857—a period at which it is doubtful if there was an economist in the United Kingdom besides Mr. Mill who knew so much as the names of the three most eminent German economists then living, Roscher, Knies, and Hildebrand. Germany is indeed so entirely overlooked to this day by English opponents of the historical method, that they speak of its advocates as followers, or at least admirers, of Auguste Comte. The German historical school is, in point of fact, strangely ignorant of the *Positive Philosophy*; a curious instance of which is that the only Comte referred to in Roscher's erudite pages before us is not Auguste but Charles, while so little-known a French writer of the last century as Cantillon is often cited in them.

Sympathy with the working classes led in recent years to a strong reaction on the part of a number of German professors against the optimism of "orthodox" political economy, and to the rise of the so-named or nicknamed *Kathedersocialisten*, sometimes ignorantly or artfully confounded with socialists; but the historical method which Roscher, Knies, and Hildebrand had long before begun to apply, and the tendencies of German philosophical enquiry, must in any case have produced a revolt against the abstractions and fictions of the *a priori* method. As Erasmus is said to have laid the egg that Luther hatched, so doctrines of economic reform, now strong on the wing in Germany, may owe their origin in good part to Roscher, though their incubation may not be seen in his works. At first sight one might say, indeed, that the difference between Ricardo's work on the *Principles of Political Economy* and Roscher's, lies rather in the amount of historical research in the latter than in fundamental diversity of doctrine. So far as doctrine is concerned, the difference is for the most part one more of tone than of principle, and often makes itself felt chiefly in the absence of dogmatic formula, and of the air of rigorous and infallible logic affected by Ricardo's school. Mr. Cairnes and Mr. Bagehot might have put Roscher's chapters on profits, cost of production, and price, for example, into the hands of their followers without fear of shaking their faith; indeed, the dissent from this part of the Ricardian system originated here, not in Germany. Again, like most English and French economists, Roscher treats Ricardo as the discoverer of the law of rent, observing that, although he may not have given it the best form, he is as unquestionably entitled to the honour of having discovered it as Malthus to that of having discovered the law of population. The truth is that, putting aside the claim of Dr. Anderson, we might as well speak of the Ricardian instead of the Malthusian doctrine of population, as of the Ricardian theory of rent, Ricardo having borrowed both alike from Malthus. His own words are:—"In all that I have said concerning the origin and progress of rent, I have repeated the principles which Mr. Malthus laid down in his 'Enquiry into the Nature and Progress of Rent,' a work abounding in original ideas."

On the subject of population, as on that of rent, Roscher's doctrine coincides substantially with that of Malthus, Ricardo, and John Mill. Those who imagine that the rapid growth of the English population in the last three generations, while general wealth has advanced with equal rapidity, refutes the Malthusian doctrine of an inevitable check, preventive or positive, to its increase at the potential rate, would do well to consider the evidence in Roscher's book as to what the potential rate is; for instance, that a woman between fifty and sixty years old has been known to have 204 descendants in her lifetime. Had the population of England increased at the potential rate, even since the beginning of the present century, it would now much exceed a hundred millions, and would be more than two hundred millions at its close. At that pace, after a few more generations, there would not be standing room, not to say breathing room, for the nation. The most rigorous Malthusian may, however, be content with Roscher's language respecting the relation between population and wages. The working class, he says, can indeed exercise little control over the immediate supply of labour, on account of their immediate need of subsistence, but the future supply depends on their own will, and it is here that a permanent workingmen's union, controlling the whole class, might exert powerful influence. A higher economic condition of the class is maintainable only on condition that they create families no larger than can be supported

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consistently with the maintenance of a higher standard of wants. It might, perhaps, be suggested that a higher standard of economy is in England more needed than a higher standard of wants, and that a working-man might better be required by public opinion or the opinion of his class to save a certain amount before marriage than merely to be earning some specified rate of wages. The reason for the necessity of external influence or moral control in the matter, one may add, is that it is not his own wife and children, but other people's, that raise the price of food and lower the price of labour against the working-man. His own wife is generally worth more than her keep as a housekeeper and cook, and his children soon bring in more than they take out of the family till. Nevertheless, Roscher properly rejects the doctrine of a "wages-fund" determining by its proportion to the number of labourers the "average" rate of wages. His arguments on the subject are, however, hardly the strongest that may be advanced, and, like several English writers, he ascribes the first refutation of the doctrine in this country to Mr. Longe, whose essay in its original shape contained no real disproof of the doctrine, while it was not itself free from fallacy. The true refutation is that there is no such mobility of capital and labour as would make all the sums expendible in wages practically one fund, and the actual rates of wages are determined by different conditions in different cases—for example, by competition, by combination, by monopoly, and sometimes by the liberality of employers—so that the aggregate amount of wages is simply the sum of all the particular amounts, and the effect not the cause of the actual rates. Mr. Longe's essay, like Single-speech Hamilton's discourse, produced an effect beyond its desert. Had Hamilton made a great number of good speeches they might have all been forgotten, for people seldom remember much about anyone; but a single oration was a surprise and left an impression. Much of Mr. Longe's criticism of Mr. Mill was erroneous. There is no doubt an element of truth in the argument put forward by Roscher long before Mr. Longe, that the capital of the employer is not the ultimate source of wages, but only an immediate fund out of which an advance is made, afterwards replaced by the buyers of the commodities produced. Roscher might have added, indeed, that the immediate fund is often not the employer's own capital, but borrowed by him on the credit his sales obtain for him. Yet there remains an important truth in Mr. Mill's proposition, that the funds out of which wages are paid must generally exist before commodities are made, not to say sold. The workmen cannot wait for their wages until the commodities are sold; they may never, indeed, be sold at all, and the employers may be ruined, although workmen have been paid their wages in full. The accumulation, then, of capital on a great scale, either by employers themselves, or by lenders, is a pre-requisite to the hire of labour on a great scale. Roscher's tone towards Mr. Mill in this work, it may be observed, is sometimes complimentary, and sometimes rather the reverse; the only English economist of whom he speaks contemptuously in it being Mr. H. D. Macleod; though in his History of Political Economy in Germany all Ricardo's followers are slightingly mentioned.

The generalisation which Roscher makes with respect to the successive part played by each of the three great productive agencies, nature, labour, and capital, well deserves the reader's reflection. The history of the economic development of society, he says, divides itself into three periods. In the earliest nature is the predominant element, affording subsistence almost spontaneously to a scanty population. In the second period human labour is the chief agency, handicrafts multiply, guilds are established, and a respectable and solid middle class is formed. In the third period capital predominates, machinery prevails over the manual workman, and the middle class may decline, and colossal wealth be confronted by abject misery. One cannot but admit in reference to this generalisation that the disappearance of the small independent craftsman is a deplorable feature of our present industrial economy, even if the condition of the common labourer at the bottom of the scale be less miserable now than it was under an earlier economy; nor does co-operation at present hold out much hope of a remedy.

The historical information and illustrations with which the pages of this book abound may interest many minds to which ordinary economic discussions are repulsive. It should however, be known that, although a complete work in itself, Roscher's *Principles of Political Economy* forms part of a more comprehensive scheme. In the preface to the first edition, its author announced that the *Grundlagen der Nationalökonomie*, or Principles of Political Economy, as Mr. Lalor translates it, was intended as the first part of a complete *System der Volkswirthschaft*, containing three other parts. Of these the second, *Nationalökonomie des Ackerbauers*, has long since been published in Germany. Mr. Alfred Marshall's lectures, and Mr. Joseph Nicholson's essay on Machinery and Wages, afford evidence that a generation of economists is rising who can dispense with the aid of translations to acquaint themselves with German works; but there must always be a large class of readers in this country as well as in America who require it, and Mr. Lalor would enhance the obligation he has already laid them under by translating also the *Nationalökonomie des Ackerbauers*. It is full of historical learning relating to the history of landed property and of rural economy in England as well as on the Continent. A fact which English economists should take to heart is that the only historical treatise on the subject in relation to England accessible in the English language was written by a German (Nasse, of Bonn), not an Englishman, and translated not by a political economist, but by a cavalry officer, Colonel Ouvry. T. E. C. Leslie.

One Generation of a Norfolk House. By Augustus Jessopp, D.D. (Norwich: Miller & Leavins.)

We may compare this biography of Henry Walpole with a pretty little gem in a large setting. Walpole's career was short and, with the exception of a few striking incidents, by no means eventful; but Dr. Jessopp, with a very natural admiration for a Norfolk worthy, and a distinguished *alumnus* of his own school besides, places his jewel in a bed of filagree work very pleasant to behold, deftly wrought as it is with representations of persons and objects, all in tender subordination to the figure in the centre. There are many points in this volume which have never been put so plainly and agreeably before. And if the author, in describing the severities to which the Roman Catholics of those days were subjected, makes use occasionally of strong epithets in expressing his disapproval, his apparent sympathy is only the outcome of that chivalrous feeling with which the holder of very opposite religious opinions endeavours to express his abhorrence of cruelty and intolerance, whosoever may be the offender.

The hero of this volume, Henry Walpole, was the eldest son of a Norfolk gentleman of considerable estate, and was born in 1558. After leaving Norwich school he was sent to Peterhouse, Cambridge, but took no degree, his religious opinions preventing him; and then—acting, no doubt, on the advice of one of his uncles who was a serjeant-at-law—he entered at Gray's Inn, where he would be less exposed than before to suspicion and interference. In 1580 he was brought under the influence of Campion, the Jesuit; and at the close of the following year, when that gifted person died upon the scaffold, Walpole was standing by, and some of the victim's blood actually spurted upon him. An *afflatus* immediately seized him. Henceforward he would seek admission to the Society of Jesus, and devote himself to that English Mission of which he had just witnessed the melancholy firstfruits. He went home, and soon all London was whispering about a metrical epitaph on Campion which was being passed from hand to hand. Walpole wrote it. London soon became too hot to hold him, and he was obliged to flee. He went to France, and after some years of probation and study was ordained a priest in the Society of Jesus in 1588. After earning for himself a name by his intelligence and administrative powers abroad, the yearning after the mission-work in England fell mightily upon him. He started in November 1593, with two companions, and was put ashore at Bridlington Quay, on the east coast of Yorkshire—a little port where, some fifty years afterwards, Henrietta-Maria landed to take her part in setting England on fire.

By an unhappy chance one of the vessels which sailed with them contained an English spy, who got to shore first, and, hastening away to York, gave information to the pursuivants of the Council that three Jesuits were just landing on the coast. In the meanwhile Walpole and his friends had got to land in a dark, rainy night, with the roar of the breakers in their ears as they dashed against the cliffs of Flamborough. Instead of separating, they very foolishly kept together, and, after hiding in outhouses and woods—for they knew nothing of the country—they reached on the morrow a little inn at Kilham, a village on the eastern

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slope of the great Yorkshire Wold. Hungry and drenched with rain, they needed warmth and food. Before that day was over they were under arrest and on their way to York. And now comes the saddest part of the story. The Government of the day were most anxious to get the information which they knew Walpole must possess. He was talked at, and preached at, and threatened, but he would disclose nothing that could be damaging to others. They were most anxious also to win him over, as the secession of a person of his rank would have a wonderful effect. They could make no impression whatever. Nay, he was rather anxious than otherwise to be a victim, as he could have escaped from prison, but he preferred to remain, and looked forward with the wildest enthusiasm to the prospect of "martyrdom." The means of eliciting the truth at York seem to have been insufficient, and Walpole was sent to the Tower, where the instruments of torture were on several occasions used upon him. It was all in vain. Walpole's career on the English mission had been a rapid and miserable failure, but he would not make matters worse by becoming a renegade or an informer. And so they brought him back to York, where, on April 17, 1595, he suffered the usual death of a traitor, with all its horrible accompaniments.

Nothing has been preserved at York which contributes in any way to our knowledge of Walpole's history. The assize papers for Elizabeth's reign are not in existence. We turn in vain to the records of the High Court of Commission for Ecclesiastical Causes. Walpole was too high a quarry to be shot at there. There is in the Minster Library, among the books of Archbishop Toby Matthew, an extraordinary collection of the controversial divinity of his day, among which there are many volumes relating to the Roman Catholic struggle, presented to him occasionally by their authors, and sometimes taken from the captured priests themselves. There is no copy of Cresswell's *Life of Walpole* among them, for it was deemed fit by his friends that a *vates sacer* should be found for him. But, after a lapse of nearly three centuries, Dr. Jessopp, with much greater power, has made a long-forgotten compatriot start into life, and Henry Walpole stands again before us "as in a picture." There must be many more portraits of a similar class before any genuine English history can be written. The author's style is everything that we could desire, and we can bestow the same commendation on the typography of the volume. We wish, however, that Dr. Jessopp could have placed the greater part of his notes at the foot of each page, and the rest at the close of the volume.

J. Raine.

Staat und Kirche in der Schweiz. Eine Darstellung des eidgenössischen und kantonalen Kirchenstaatsrechtes. Von Dr. Carl Gareis und Dr. Philipp Zorn. (Zürich: Orell, Füssli & Co.)

The Swiss Federation, as such, stands in no immediate relation to any of the Churches or religious societies in Switzerland. There is no Swiss Church; as a Federation, Switzerland knows nothing of Catholic or Protestant, Christian or non-Christian. Immediate relations between Church and State only exist in the individual States or Cantons; hence the regulation of the connexion between Church and State is the business of each Canton within its own jurisdiction. At the same time, the Swiss Federal Constitution, by acknowledging the independence of each individual State in every matter not appropriated by the Federation, indirectly sanctions the inner ecclesiastical legislation of each of these States. It differs on this point from the great North American Federation, which obliges each individual State to refrain from making any "law respecting an establishment of religion, or prohibiting the free exercise thereof." The fundamental ecclesiastical law (if we may so call it) of the Swiss Federation is stated in the first sentence of Article 49 of the Federal Constitution:—"The liberty of faith and conscience is inviolable." Such a law, being obligatory on all the Cantons in the Federation, would necessarily abrogate any Cantonal law to the contrary, if any such should exist. Supposing, for instance, that either of those Cantons which declare the "Roman Catholic religion" to be the "State religion" (the expression used in the Cantonal Constitutions of Uri, Valais, and the two Unterwaldens) should go on to adopt the prohibitory clause of the Spanish Concordat of 1851—"excluso quocunque alio cultu"—such a new clause in a Cantonal law would amount to a violation of the Federal Law.

In the Introduction to their exhaustive and detailed exposition of Federal "Recht" and of Cantonal "Kirchenstaatsrecht," the authors devote six lucid chapters to a summary view of their subject: the successive historical conceptions of State and Church as factors of "Recht;" the separation of Church and State; the State's necessary assertion of its supremacy over the members of all Churches within its jurisdiction; the special relations between the States and their Established Churches (*Landeskirchen*); and the various sources for the study of Swiss Ecclesiastical Law. The main body of the work falls into five divisions, the first dealing with Federal Law, the second with the Ecclesiastical Law of each Canton, the third with the Bishoprics, the fourth with the Evangelical Church, and the last with the so-called Free Churches. The work ends with an immense appendix of documents.

The second of these sections, which takes up the greater portion of the first two volumes, is the most instructive. Each Republic in the Swiss Federation is brought forward in the historical order of its accession to the "Bund," beginning with Uri, Schwyz, and Unterwalden, and the principles of its own Ecclesiastical Law (*Kirchenstaatsrecht*) summarised from widely scattered materials, which are often hard to procure, since some of the Cantons do not possess any official collections of laws. Indeed, in certain Cantons the mass of Ecclesiastical Law really consists of a number of unwritten customs which have the force of law. The authors have dealt at far greater length with Bern and Geneva than with any other Cantons, mainly on account of the prominence of these two States in the recent *Kulturkampf* with the Vatican. Nowhere else in the world, within a territory so narrow, are so many and such extreme ecclesiastical contrasts to be found side by side. The primitive group of Cantons, all of which are pure democracies, and exhibit that intense conservatism which is the characteristic of a pure or immediate democracy, steadily continue the traditional devotion of their ancestors to the Roman Catholic Church. In their ecclesiastical legislation they attempt to realise as far as possible the idea of the so-called "Catholic State." Their subjection to the central authority of the Federation, however, has compelled the "Urkantone" to assert in their Cantonal constitutions the principle of liberty of faith and worship, which is fundamentally irreconcileable with the conception of the "Catholic State." At the same time each of these venerable republics has always retained, as "uraltes Recht," the ancient Germanic custom of the election of the parish priest by the *Gemeinde*. The "Gemeinde" throughout Uri, where there are only about eighty Protestants, is both commune and congregation. The election is of course dependent upon the Bishop's confirmation—indeed, has become simple "presentation" to the Bishop. The group of Cantons which broke with Rome in the sixteenth century, led by the then aristocratic republics of Bern and Zürich, regard the principle of freedom of faith and conscience, which originally urged them to the Reformation, as a fundamental principle of their existence as States. But in the period between the Reformation and the Revolution they adopted the prevalent Reformation theory of the right relations of Church and State—*cujus regio ejus religio*. Thus the present Canton of Vaud, which was then a subject-land of the Republic of Bern, was autocratically "reformed" by a decree of the Bern Government. Hence Vaud inherited from Bern that peculiar relation between the State and the Reformed Church which the authors describe as "starkes Staatskirchenthum," and which was undoubtedly the provoking cause of the momentous secession of Vinet and other clergy, and the formation of the Free Evangelical Church. A third group, consisting principally of the territories joined to the Swiss Federation during the present century (in 1803 and 1815), is formed by the so-called Parity Cantons. Being inhabited by a mixed religious population, they were called early as independent States to solve the religious difficulty, and solved it by the concurrent establishment of Catholic and Protestant Churches.

Amid the interminable apparatus of quotation from books and documents, and the heap of contradictions and confusions existing side by side in the ecclesiastical laws of the twenty-five federated States, we think we can descry a certain unity, and one, too, which is wanting elsewhere. From the State's point of view, as realised in Bern or Zürich, it is possible so to harmonise Catholicism and Protestantism as to make them the subjects of a common ecclesiastical legislation. Throughout Switzerland, mainly as the result of her peculiar historical evolution from a group of fede-

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rated free communes, the *Gemeinde*—whether the Church be Roman Catholic, Old Catholic, or Protestant—whether it be an established *Landeskirche* or a so-called *Freie Kirche*—is universally dealt with by the State as the acknowledged legal unit of the Church. In all German-speaking lands the *Gemeinde* is the name alike for the civil parish and the ecclesiastical congregation, for the local commune and the local church. In some of the Cantonal Churches, particularly in the old and thinly-peopled Cantons, where all the inhabitants are of the same religion, the commune and the congregation are still conterminous: every member of the one is a member of the other. Such an amalgamation ceases, of course, to be possible wherever the members of the civil commune belong to different Churches. But every *Gemeinde* in Switzerland, whether political, or ecclesiastical, or both in one, is a democracy, and as such it is the source of all jurisdiction within its limits. From the *Gemeinde*, in the view of a Swiss State, the Pfarrer derives his ministerial mission and jurisdiction, though he may be dependent upon the external authority of a Catholic bishop or a Presbyterian Synod for his ministerial orders and character. The right of each *Gemeinde* to determine who shall be its pastor stands in the very forefront of the ecclesiastical law and custom of each of the Cantons. In all its dealings with the Church, Catholic or Reformed, the State only recognises the *Gemeinde* (local *ecclesia* or congregation, composed of its own citizens) as the contracting ecclesiastical power; the pastor is simply regarded as the congregation's elected officer. Any claim from a greater external "Church"—whether the name means a Reformed Synod, or a Catholic Bishop, or the Pope—must have the support of the *Gemeinde* before it can have force for the State. In Zürich, and more recently in some other Cantons, the State has intensified the congregational or communal principle by requiring that all the State-assisted clergy shall apply to their congregations every sixth year for re-election—literally, confirmatory election (*Bestätigungswahl*). It is expressly added that this regulation is binding also "auf die Geistlichen der katholischen kirchlichen Gemeinden." Thus the State-organisation of the Protestant and Catholic Churches in the Republic of Zürich rests upon the following positions: the right of the congregations to elect their pastors, the payment of the pastors by the State, a six years' duration of office, and then a new or confirmatory election. In Zürich the *Gemeinde* is a pure democracy: that is to say, the clergy—and this applies to assistants or "curates" (*Pfarrhelfer*)—are immediately chosen by the congregation, not mediately by a representative congregational council. The Synod of the Reformed Church of Zürich, as the supreme representative body of the *Landeskirche*, has quite lost its old clerical character: its members are elected by the congregations, and represent them rather than the Pfarrer. The Protestant Church of Graubünden, as we were told by one of its pastors, is the only established Cantonal Church which still retains an exclusively clerical (*rein geistliche*) Synod.

We cannot demand space to produce illustrations of this prevailing law and custom from the Constitutions of each of the twenty-five federated States. It is sufficient to say that the freedom of the *Gemeinde* is the invariable starting-point of Swiss ecclesiastical legislation. We are bound to add that it would be impossible to give even a summary conspectus of the wealth of suggestive material which the authors have crowded into these volumes. There is not a single topic of interest in the various modern conflicts between State and Church, or between State and clergy—education, marriage, burial-grounds, endowments, the relation of the State to the Papal claims, private religious societies, or any cognate "burning questions"—on which the student and the politician will not find helpful illumination.

T. Hancock.

NEW NOVELS.

Auld Lang Syne. By the Author of "The Wreck of the *Grosvenor*." In Two Volumes. (Sampson Low & Co.)

A Tantalus Cup. By Mrs. Harry Edwards. In Three Volumes. (Samuel Tinsley & Co.)

Colonel Fougas' Mistake. Translated from the French of Edmond About. By J. E. Maitland. (Remington & Co.)

John Smith. By the Hon. Mrs. Cradock. In Two Volumes. (Chapman & Hall.)

The Garden at Monkholme. By Annie Armitt. In Three Volumes. (Samuel Tinsley & Co.)

Excelsior. A Story by Montorio. (A. P. Blundell & Co.)

At the Eleventh Hour. By Austyn Graham. (Samuel Tinsley & Co.)

Once, Twice, Thrice and Away. By May Probyn. (Remington & Co.)

Auld Lang Syne is a story of 1806, and a story told with great spirit and vivacity. The interest turns upon the mysterious disappearance of the clever son of the most distinguished scholar and gentleman in the little town of Greystone-on-Sea—a certain Dr. Shaw—who keeps the seminary of the neighbourhood. His son Cuthbert has unwisely, as his father thinks, lost his heart to Jennie, the daughter of the local blacksmith, one Michael Strangfield. There has been a secret marriage which none of the parents know about, and Cuthbert is suddenly carried off to sea by the press-gang, leaving his wife in a most ambiguous position. The story grows pathetic over the sorrowful endeavours of the simple-minded Jennie to set herself right with her own harsh father and Cuthbert's proud one, and there is no break in the interest of the two volumes. The character of the heroine is outlined very tenderly, and her sorrow is not imaginary. Perhaps the cleverest portrait in the book is that of the wise old woman, Mrs. Mead, who would certainly have been burnt as a witch at an earlier period of English history. The mixture of good-nature, of love of mystery and gossip, of a desire to appear different from others and to create a sensation, and the genuine human affection underlying the repellent exterior, are drawn with real talent. The sternly righteous blacksmith and his shrinking, timid wife, the pedagogue Dr. Shaw and the gentle girl who won his heart, are all interesting in their way, and the whole story is written with freshness and originality, though here and there the style loses force from its want of simplicity. The sea is described vigorously and well under many aspects, but there is a straining at effect in some of the descriptions which is unworthy of the rest of a really good story.

A Tantalus Cup is the work of a clever writer, but it is a feverish and unbalanced tale. Nevertheless, there is always an interest attaching to those stories which describe the passion of genius, and *A Tantalus Cup* is the history of the development of an artistic genius despised by his own family. This part of the story is told with great power.

"He was a wicked child. Listen. One day he had drawn a picture after a week's toil, and he had framed it in a magnificent chipped-out paper frame painted blue and gold and scarlet. The subject was God upon His throne, with the angels around Him and the devils at His feet. The boy brought it to his mother that she might admire his completed work of art. She took it from his hand, and scolding him for his profanity, tossed it into the fire, while he stood by her side horror-stricken at the sacrilege; for it was a sacred thing in his sight. He painted no more *then*."

But he painted afterwards, for painting was his life, and he had to live it. He shook himself free from his family, and plunged into the vortex of Bohemian life in London. But in doing so he left behind him not only the lack of knowledge and sympathy in his home, but the true love and sympathy of one to whom he had lately affianced himself. Enid Osborne's love was the "ever-fixed mark" which might have saved and ennobled him had he not sacrificed it to the feverish passion for the mysterious actress Zaré, his evil fate. The story of her love, jealousy and revenge, is wild, but never uninteresting, and the artist, Ellis Lynden, commands our sympathies from first to last. In spite of its improbability, the story fixes our attention, and we feel it with all its faults to be the work of a powerful and original mind.

Mr. Maitland has made a very spirited translation of *L'Homme à l'Oreille cassée*, under the name of *Colonel Fougas' Mistake*. Those who do not know the delightful original of Edmond About will be thankful for the translation. The mock gravity with which the story is told in the original, and the grave way in which the resuscitation of the mummy of Colonel Fougas is recounted, cannot but lose some of their force in being translated into English, and some of the more delicate points of humour are necessarily missed; but, as a whole, the translation is well done, and is very faithful to the French. It is almost unnecessary to mention any of the incidents of a story so well known, but we may specially draw attention to the ease of the translation in the opening scene, in which Clementina is seated upon the packing-case which contains the mummy brought home by her lover, and the scene in which the arrested life of the Colonel is restored by the hot bath, and the body sits up with a cry of "Long live the Emperor."

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John Smith is a simply told story, in which the young man with the plain name turns out after much unmerited hardship to be the rightful heir and the proper person to marry the heroine, who has loved him in spite of his name. The scenery is that of West Malvern, and will be pleasant to many readers; and the whole book is graceful and entertaining, though free from any startling incident.

The Garden at Monkholme is interesting as a minute study of two or three characters; but the plot strikes us as improbable. Violet, the heroine, after a stormy courtship, is engaged to the moody hero, Redfern, whose bad temper is the scourge of his own life and of other people's. Their engagement is suddenly broken off through a misunderstanding and some display of this bad temper, and then it is discovered that, by a will of her grandfather's, Violet, the heiress, is obliged to be married before she is twenty-one. This fact is only found out the day before she completes her twenty-first year, at the precise juncture when her engagement has been broken off. Should she decline to carry out the requisition the property passes out of her hands. A needy family of brothers and sisters are dependent on her, and she hurriedly accepts a proposal made to her by a cousin and former lover, and marries him. By recounting so much of the plot we in no way diminish the interest of the story, for it is in the almost microscopic representation of moods and phases of feeling that Miss Armitt has concentrated the power of her story, and she has produced in the characters of Redfern, Violet, and Alfred, really life-like portraits.

Excelsior is a story that appears in a most unpretending form. A dingy cover and small print conceal a novel that contains in it far more of the elements of a really powerful work of fiction than most well-bound three volumes. There is a touch of the supernatural, a tendency to run into philosophical disquisitions, and an improbability in the character of the heroine (who hands over her fortune anonymously to a needy brother and sister in the course of a morning's walk), which may have made it difficult for the writer to find acceptance at the hands of the best-known publishers; but the story is a really fine one in many ways, and full of interest. In a short dedication the author, who writes under the somewhat sentimental *nom de plume* of Montorio, thus describes the purpose of the story:—

"I have tried in this work to form a picture of life as it has often struck me, as a whole, of which this particular phase is but a very small part—something almost as unreal and as passing, compared with the whole, as are our dreams compared with what we commonly call our life. I have tried to express this and much more, regarding the reality of Ideal and the unreality of Material existence; but I have adhered in all my facts to what is called truth in the world to which facts belong."

The heroine, Illa de Clementis, endeavours to cure a hopeless attachment by vigorous and devoted work in a cholera hospital. She there meets with a young doctor, Santa Chiara by name, who finds in her the inspiration of his life. Illa is at last won by the altruistic devotion of his life to marry him, and they go to live in Sicily, where they found a cottage hospital and devote themselves to the good of the poor. Some wild adventures with brigands follow, and the story ends in a tragedy. But it is rather the spirit of the book than the actual incidents in it which make it interesting and lift it out of the region of commonplace.

At the Eleventh Hour is a short story, and readable enough to while away an hour. The hero is cruelly used by one man, who is, in his turn, deserted, and cannot receive the compensation of the love of an excellent clergyman which consoles the wronged Margaret. Everyone who ought to be happy is made happy, and though we know it is very wrong to run away, no one can help being glad that Eva Gwynne did so.

There is not the same excuse for an elopement in *Once, Twice, Thrice and Away*, and we feel that Miss Probyn would have produced a greater story if her hero and heroine had been less completely engrossed in themselves. Diamond is represented as really caring for her invalid mother; but it seems a matter of indifference to her to desert her for her artist lover, who could very well have waited for a while until the fierceness of her father's wrath was passed. We regret the bad tone of this story the more as it is a pretty one and cleverly told; but the selfishness inculcated in many of the stories of the present day is intolerable.

F. M. Owen.

Old and New London. Vol. V.—The Western and Northern Suburbs; Vol. VI.—The Southern Suburbs. By Edward Walford. (London: Cassell, Petter & Galpin.)

Just six years after its commencement Messrs. Cassell have brought their valuable work to a satisfactory conclusion. It has thoroughly justified the title chosen, for here in close juxtaposition are views of wayside inns and manor houses, and representations of the streets and buildings that have taken their place. But these six years have not passed without leaving their mark, and we notice in looking through the volumes that some of the places have been changed in appearance since the publication of the early ones. Mr. Walford also remarks:—

"The course of events has been travelling on so fast that we have every reason to believe the population of 'Greater London' has been increased by several thousands; and, consequently, as may be easily imagined, whilst we have been writing, London has not been standing still in other respects, in order that we may take a photograph of its present aspect."

The six volumes form three series:—Volumes I. and II. are devoted to the City; III. and IV. to Westminster and such places as Marylebone, which were suburbs not many years ago; and V. and VI. to the Suburbs proper. How large a sweep is taken by the author in this last division may be guessed when we say that he commences the fifth volume with Belgravia, Pimlico, Chelsea, and Brompton; passes northward to Kensington and Notting Hill; eastward to Tyburn; again northward to Paddington, Kilburn, and St. John's Wood; eastward to Regent's Park, Primrose Hill, and Camden Town; northward to Holloway, Hampstead, and Highgate; ending with the true eastern districts of Hackney, Stoke Newington, Tottenham, Edmonton, and Bow. In the sixth volume the author starts from Southwark (a rich field for the historian), and passes through the various districts on the south of the Thames, as far as Greenwich and Eltham on the one side and Wandsworth and Putney on the other. He crosses the river by Putney Bridge to Fulham, and ends with Hammersmith and Chiswick. These volumes are of the greater value from the fact that in no former work on London has the same attention been paid to the vast outskirts of our great city; and the illustrations taken from authentic originals, many of them in Mr. Crace's fine collection, are full of interest and freshness, and greatly add to this value. When we remember how rapidly green fields disappear under the builder's ruthless hands, we need feel no surprise that most of the woodcuts should represent rural villages. Such are Notting Hill in 1750, and Paddington Green and the farm in Marylebone Park at the same date. The view of Margaret Finch's cottage at Norwood in 1808 has nothing in it to remind us of the villas and railway station that have since occupied "the gipsies' hill." The engravings of the old wayside inns that have passed away form a pleasing feature of the book. Among these are representations of the "White Hart" at Knightsbridge in 1820, and the galleried courtyard of the "Rose and Crown" at the same place, where, according to tradition, Cromwell's body-guard was quartered, and where, still earlier, Wyatt and his Kentish followers rested before entering London. The "World's End" at Knightsbridge, and that at Chelsea, the "Mother Red Cap" in 1746, the Old Chalk Farm in 1730, the "Rosemary Branch" at Peckham in 1800, Jamaica House in 1826, and the "Queen's Head and Artichoke," whose sign attached to a modern house still exists in Albany Street, are also depicted.

The author concludes with some general remarks on the vast increase of the population, by which James I.'s prophecy that "England will shortly be London and London England" seems likely one day to come true. The remarks of such lovers of London as Horace Walpole, Dr. Johnson, Rogers, Macaulay, Thackeray, and Dickens, are quoted with approval; but there seems reason to believe that the very bigness of London has destroyed much of the charm that these men saw in it. Boswell commended the remark of a Mr. Meynell that "the chief advantage of London is that a man is always so near his burrow;" but now that most of the workers in the town separate off in the evening to their respective homes in the outskirts, much of this is a thing of the past, and if Johnson could say "the only disadvantage is the great distance at which people live from one another," how much truer must the remark be now!

In considering this book as a whole it is impossible not to be struck with the improvement it has undergone as its publication has proceeded. The first volume contains several highly imaginative representations of scenes that the artists supposed might have occurred; but these do not appear in the later volumes,

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and in their place are genuine views, many of which are taken from unique originals, and are worth in themselves more than the cost of the volume that contains them. A full and carefully-made index adds to the value of a useful and handsome work.

Henry B. Wheatley.

CURRENT LITERATURE.

A Visit to the Court of Morocco. By Arthur Leared, M.D., F.R.C.P. (Sampson Low and Co.) We are glad to welcome another work from the pen of Dr. Leared, whose interesting tour in Morocco was reviewed in our columns about three years ago. He has had the good fortune to accompany the embassy sent in 1877 by the King of Portugal to congratulate the Sultan of Morocco on his accession, in the capacity of physician, and he was allowed to take his wife with him; the ambassador, Senhor Joseph Colaço, being accompanied by his wife, daughter, and niece. The old hostile feeling between Portugal and Morocco has long passed away, and there now exists a cordiality between the two countries which contrasts strongly with the relations between Spain and Morocco. The resident Portuguese minister was very popular with the Moors, and the reception given to this special embassy was unusually demonstrative. The embassy travelled from Tetuan to Mequinez, where the Sultan of Morocco was holding his Court, a distance of about 160 miles, in three weeks. Mequinez, the sacerdotal city of the empire, is regarded as perfection by the Moors; it contains many large mosques and seminaries, and it was there that the Sultan received the embassy. Our author was able to see the interior of the palace enclosure, square in shape and about a mile across. It gave the author the impression of a prison on a gigantic scale. After spending a fortnight at Mequinez, the ambassador returned by way of Fez, the chief product of which town is the hot and shadeless red cap which with the Turks has superseded the dignified and appropriate turban. Fez is said to contain collections of books and manuscripts in some of its mosques, as yet hidden treasure, and the imagination may revel in the wonders to be extracted from this unexplored hoard. Dr. Leared even hoped for the lost books of Livy; he made every effort to obtain access to these libraries, but in vain; the literary treasures of Fez, if they exist at all, are reserved for some more fortunate explorer. The Moors are very jealous of strangers; their motto, says Dr. Leared, is

"Let us alone, and we shall leave you alone;" and he adds, "without doubt it is a sensible policy. They instinctively feel that, as they are so much behind other nations, and are unable to cope with them in arms, independence lies in isolation. When told of European progress and improvements, they reply that these things are suited for others, but not for them. And with the example of Turkey before them, it does seem that in these matters there is no middle way of safety."

Dr. Leared's little book, which is scarcely more than a pamphlet, was well worth publishing, and is written as pleasantly as his larger work, to which it may be considered as a supplement.

Briefe und Akten zur Geschichte des dreissigjährigen Krieges in den Zeiten des vorwaltenden Einflusses der Wittelsbacher. Vierter Band (*Die Politik Baierns*, 1591–1607). Erste Hälfte. Bearbeitet von Felix Stieve. (München: Rieger.) Dr. Stieve was admirably well fitted to deal with the important documents the publication of which begins with the present volume. He is already known by writings of his own, in the most noteworthy of which he had begun to investigate the origin of the Thirty Years' War. Thoroughly conversant with that epoch, he wishes to write a history of the Bavarian policy from 1590 to 1607, making use for that purpose of the whole mass of documents contained in the archives of Munich, Vienna, Bamberg, Berlin, Brussels, Darmstadt, Dresden, Düsseldorf, Inspruck, &c. He has taken advantage of the collections made in Munich by Prof. Cornelius, and every possible assistance has been rendered him by the keepers of the various Record Offices. The work has the great merit of saving us the trouble of reading the documents themselves, as they are made the basis of an historical exposition in which the contributions and judgments of other investigators, such as Von Ranke, Von Löher, Hassel, and Hurter, are in not a few cases rectified. We obtain a clear view of the general disunion that reigned in Germany, which sprang from the antagonism of two ecclesiastical and political systems. We see how that antagonism was constantly being aggravated by violent pamphlets, and here and there an interesting ray of light falls, more especially upon the activity of the Jesuits. We are introduced to some prominent figures among both clergy and laity, either through their own utterances or the reports of contemporaries. Such men as Christian von Anhalt, Pope Clement VIII., the Emperor Rudolph II., the Archduke Ferdinand, and others, play a leading part in these pages; but the most important place is naturally filled by the Bavarian princes, among whom Maximilian I., together with William V., the head of the Catholic League, is chiefly deserving of notice. His education, his travels, his residence in Rome, his accession to the government, are all most fully treated. From page 439 to page 533 is devoted to a copy *in extenso* of a series of important documents, followed by several addenda bearing laudable testimony to the editor's endeavours to make his references to the historical literature of the time as complete as possible. A careful index completes the volume, one which no student of the history of Germany immediately before the outbreak of the Thirty Years' War can afford to overlook.

British Burma and its People: being Sketches of Native Manners, Customs, and Religion. By Capt. C. J. S. Forbes, M.R.A.S., and Officiating Deputy Commissioner, British Burma. (Murray.) This is a very fair specimen of what is much wanted at present—good monographs describing our numerous provinces in the East. Dr. Mason has given us a really valuable book on Burma, but something shorter and more popular was wanted, and that is the want which Capt. Forbes has supplied. He seems to be of the school of that great administrator, Sir Arthur Phayre, and his thirteen years' experience of the country, both official and private, has given him special advantages for dealing with the subject of which he writes. He treats the character of the Burmese as it is; but does justice to them, as when he remarks that, despite moral or immoral arrangements which might shock public feeling in this country, "No Burman would venture to use the coarse familiarity towards his female acquaintances that is common among our own lower orders." He is idyllic occasionally, as when he describes a poor couple digging a grave for their child in the midst of jungle, and the mother's sorrowful wail—"Oh my daughter! Oh my little one! why have you gone?" On the ground that they have no genuine name for hunger or thirst he objects, with some reason, to the accusation brought against the Burmans, that they have no gratitude because they have no name for that feeling, and he adduces instances to the contrary. Beginning with the physical geography of British Burma Capt. Forbes proceeds to treat of the races which inhabit it: their social life and manners, agriculture, manufactures and trades, amusements and superstitions; and then he gives us some interesting but not highly discriminative chapters on their Budhism, language, and literature. He maintains that their religion approaches nearer to the primitive teaching of Gautama Budha than any other form of Budhism now extant; but it is evident, from his account of it, that a great deal of it must be set down, not to any intelligence capable of founding a new religion, but to the silly innovations and theories of Budhistic ecclesiasticism.

The Art of Spinning and Thread-Making. By John Watson. (Glasgow: George Watson.) In this book the author endeavours to explain the arts named in the title without a single illustration to help him or his readers. He is practically familiar with spinning and thread-making, and therefore it is probable that some useful information may be gathered from his book by apprentices and others who have already some practical acquaintance with the subject. To the general reader, and, indeed, to the mechanic, without special knowledge of spinning machines and processes, his book will be useless, because of the absence of drawings. The book reads as if it had been written fifty years ago, and is rather suited for the generation which read Templeton's *Millwright and Engineer's Pocket Companion* than for that which uses Molesworth's pocket-book. In short, it has numerous defects, but has the merit of being written, not by a mere compiler, but by a man who speaks from his personal experience.

Chronological Guide to English Literature. By E. Nicholson. (Remington.) English literature is a very wide subject, and there are many guides thereto, some of considerable utility, but the majority of little worth. Where so much has been done there does not seem to be any call for new books on the subject unless some striking improvement be made in matter or arrangement. We find nothing of the kind here. Much of the compilation reads more like the jottings in a note-book than anything that has been prepared for the press. There is a remarkable catalogue of English authors, which professes to give dates, names, and the titles of books in a tabular form. It has not often been our ill-fortune to read a more unsatisfactory list. Why, we would ask, have Anthony Woodville and William Roy their Christian names given, when Caxton, Fabyan, Dunbar, Tyndale, [Robert] Burton, and many others are sent into the world naked? If the author did not know them, he had but to consult the works of his predecessors for the needful information. It is quite useless, we imagine, to complain as to the author of the *Sylva Sylvarum* and *New Atlantis* being called Lord Bacon, for here Mr. Nicholson sins among a host. Everyone now knows that there is authority, of a sort, for this error; but why, if an old blundering custom is to be followed in the case of the philosopher, is Sir Matthew Hale divested of his higher title? He was spoken of during life, and in times shortly after his death, as Lord Hale, and had just the same claim to this mark of courtesy as Bacon, or rather somewhat more, inasmuch as the former had no title except his knighthood, while the latter was a viscount. The criticisms on English authors are a curious study. If they indicate that the author has read all the books on which he passes judgment he must have been a most laborious and long-continued student. He has certainly made discoveries. As to Skelton we are told that "the taste of our time" is ignorant of Skelton's *Elynor Rummin*, and his abuse of Cardinal Wolsey. What may be the meaning of "taste" used in this sense we are ignorant. If he means that Skelton is not a popular book in the sense in which Mr. Trollope's novels are popular, we must concede that he is right, but then that is the case with every bit of English written before Shakspere. People who are interested in sixteenth-century literature still read Skelton, and get much entertainment and profit thereby. That Southey's prose "is clear and vigorous" no one who has read a few pages of it will deny, but whether he or anyone else had "power without force" is open to question. This statement is, however, not the author's own, but given on the authority of some unnamed critic. There is no index, nor does there seem occasion for one.

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Life and Times of St. Wulfram, Bishop and Missionary. By William Glaister, M.A. (Grantham: Ridge.) Grantham Church is dedicated to St. Wulfram, and in old times certain relics of his were believed to be preserved there in a shrine made of silver and copper. There seems to have been at one time a vague tradition that this missionary saint was buried here, but there can never have been any reasonable grounds for the notion. St. Wulfram preached Christianity to the Frisians, and is the episcopal hero of the well-known story which tells how a certain chief preferred to be sent to the under-world, and have the company of his ancestors, rather than dwell for ever with a few poor men in the heavenly mansions. Mr. Glaister's work is a compilation from the *Acta Sanctorum*, and other well-known books. It contains nothing which will be new to scholars, but much that will interest those to whom ancient saintly biographies are not familiar. We have a suspicion that some of the dates given require further consideration, but such a blemish, even if our opinion be correct, will not affect the popularity of the work among the persons for whom it is intended.

Bibliothek älterer Schriftwerke der Deutschen Schweiz und ihres Grenzgebietes. Herausgegeben von Jacob Baechtold und Ferdinand Vetter. Zweiter Band. Niklaus Manuel. Hrsg. von Dr. Jakob Baechtold. (Frauenfeld: Huber.) Niklaus Manuel of Bern was the greatest poet Switzerland produced in the age of the Reformation. His satirical attacks on the abuses of the Catholic Church, more especially his *Fastnachtspiele*, publicly performed in Bern, made him one of the most dangerous enemies of the old Church. His writings were distinguished for an acerbity, and oftentimes a brutality, unparalleled even in the sixteenth century, and they likewise bore evidence to a wit, a command of language, a fearlessness and a love of truth, worthy of regard. But Manuel was more than a poet. Like the great heroes of the Renaissance, he was endowed with the most varied gifts. He was at the same time a poet, a painter, an architect and a statesman, and a man whose powerful influence reached far beyond the walls of his native town. Grüneisen's work on Manuel (1837) is now superseded by Baechtold's admirable edition, which forms part of the excellent collection already referred to in the Academy of October 27, 1877. The editor, in a masterly Introduction, has combined everything that there was to be said about the life and literary works of Manuel; and another Swiss scholar, Prof. Vögelin, has discussed his artistic productions. Much, hitherto unknown or forgotten, drawn from MS. sources and old publications, is here communicated to the public together with some of the poetry of the younger Manuel, who was an imitator of his father. The book is edited and got up in a manner worthy of the highest praise.

Royal Windsor. By W. Hepworth Dixon. Vols. I. and II. (Hurst and Blackett.) To justify its existence, a new local history should not only contain all that is of value in its precursors, but should also correct their errors, and supply deficiencies, as the result either of deeper research among known materials, or of the discovery of new sources of information. Judged by this standard, *Royal Windsor* can hardly claim to displace Tighe and Davis's *Annals* from our shelves. In fact, to write a history of Windsor is hardly the aim that the author has kept in view; but rather to present a series of detached pictures of events connected with the Castle, which are most susceptible of treatment by his graphic pen. This impression is confirmed by the entire absence of references; so that, when we find Mr. Dixon differing from earlier writers on the same subjects, it is impossible to divine whether the discrepancy is due to the perusal of the documents preserved at Windsor referred to in the Preface, or only to the author's perception of the true or the effective. To take one instance, the affecting story of the starvation of Maud de Braose and her son by King John is told, with all its ghastly details, as having happened in the Norman Keep at Windsor; but it is not mentioned that the writer from whom those details are taken assigns Corfe Castle as the scene of this atrocious murder, though others place it at Windsor. It is just on such points as this, where general history is uncertain, that we expect accurate information from books on special subjects; and, however accurate the information given may be, it cannot be received as of value unless the trustworthiness of the source can be tested. One point that Mr. Dixon claims to have settled from his examination of the Castle is the site of the successive buildings during the first four centuries of the existence of the royal fortress. He assigns them thus:—First, a Saxon hunting-lodge on the river bank, but by whom built he does not say. Next, the Norman keep, the work of William the Conqueror, "perhaps on the ruins of a Celtic camp," as a prison, not a dwelling. Then Henry I., not being satisfied with the Saxon hunting-lodge and "resolved on being an English prince, built himself an English house," which Mr. Dixon places south of the tilt-yard, and to the east of the Devil's Tower. His English neighbours may have been pleased at the compliment implied by his building an English house, but hardly with his fancy for stocking the park with lions, lynxes, and porcupines. "An English Prince" ought, one would think, to have been contented with English game. This part of the building was seriously damaged during the Barons' War, and Henry III. built the "Second King's House" in the Lower Ward around St. Edward's Chapel. It was while staying here that the king narrowly escaped being murdered by a lunatic who climbed into his room at night, and buried his knife in the bolster—the king, luckily for himself, being in another room that night. The "Third King's House" is the block of buildings to the north of St. George's Hall, erected by Edward III. after his victories in France. It was here that the architect commemorated himself by the ambiguous inscription *Hoc fecit Wykham.* The original has long been destroyed, but the same words were placed on a stone in Winchester Tower when Wyatville was superintending the repairs of the castle in the reign of George IV. Mr. Dixon narrates at considerable length the foundation of the Order of St. George, and decides that the Garter, the well-known badge of the Order, belonged to Queen Philippa of Hainault, and not to either the Countess of Salisbury or the Countess of Kent. The first volume closes with an account of the troubles in the reign of Richard II. and the execution of Sir Simon Burley, Constable of Windsor, and seventy-seventh Knight of the Order. The romantic episode of the imprisonment of King James I. of Scotland in the Devil's Tower, and his marriage to Lady Jane Beaufort, is told in the second volume, which carries on the story to the reign of Henry VII., when "the red rose and white, closing the age of civil war, and in the name of a united kingdom, took possession of St. George's Chapel and the Royal house."

NOTES AND NEWS.

Part I. of Mr. Herbert Spencer's *Principles of Morality*, entitled the "Data of Morality," is about to be published, and will form a small volume of 250 pages. German and French translations of it, by Profs. Vetter of Leipzig and Penjon of Besançon, will appear at the same time. Mr. Spencer's works have now been translated into most European languages, and the last of them was published simultaneously in London, New York, Paris, Berlin, Naples, Buda-Pesth, and St. Petersburg. In one case, we believe, difficulties were thrown by the Russian censorship in the way of publication, on the ground that a work on Sociology would contribute to the spread of Socialism.

A memoir of the late Mr. G. Paul Chalmers, R.S.A., is being prepared by Mr. Alex. Gibson, Advocate, and Mr. John Forbes White, of Aberdeen. We understand that the volume, which is intended for private circulation, will contain a portrait of the artist, and a view of his studio, etched by Rajon from paintings by George Reid, R.S.A.

Mr. C. T. Newton left for Cyprus on Tuesday last.

Londoniana is the title of a work in two volumes which will be shortly issued by Messrs. Hurst and Blackett. It is from the pen of Mr. Edward Walford, M.A., and will contain a variety of interesting particulars bearing on the history, topography, and antiquities of London and its suburbs.

An important work attempting to exhibit George Combe's contributions to education in a collective and systematic form will shortly be published by Messrs. Macmillan and Co. The editor, Mr. William Jolly, one of H.M.'s Inspectors of Schools, in classifying and annotating the various papers, has endeavoured to estimate the character and value of Combe's efforts in relation to the education of the time and his general position as an educational philosopher and reformer. He has also aimed at making the book a work of reference on the topics treated by bringing down the account of the treatment of these topics to the present day, by giving full references to other workers on the same subject, by providing marginal contents, supplying explanations and illustrations of the text, and adding an analytical index. The volume should take an eminent place in educational literature.

Mr. Isaac Taylor has in the press a book on the origin of the Scandinavian runes, and their connexion with the Irish Oghams. He comes to the conclusion that the Gothic tribes east of the Vistula acquired a knowledge of the alphabet from the Greek colonists and traders on the Dnieper. This volume will form the first instalment of a much larger work on the History of the Alphabet, which has been in preparation for several years. The publishers are Messrs. Macmillan and Co.

The Barlow Lectures at University College, on Dante's *Divina Commedia*, will be given this year by Mr. Charles Tomlinson, F.R.S., who will take as his subject the *Purgatorio.* The lectures, twelve in number, will be given at 3 P.M. on Wednesdays and Fridays, commencing on April 23, and will be open to the public without payment or tickets.

Prof. Skeat has done a good service to students of Early English and the Bible by persuading the delegates of the Clarendon Press to issue in a small stout cheap volume the Purvey, or second and more accurate text of the large quarto *Wycliffite Versions* of the New Testament, so faithfully edited by the late Mr. Forshall and Sir Frederic Madden. The boon is enhanced by a reprint of the admirable Glossary to the book, so far as it relates to the New Testament. The Early English Text Society had always intended to do this work—under a new editor—if the Press would not do it; and they now rejoice that they are saved the cost and labour of the undertaking. We only hope that the success of the reprint of the New Testament will soon lead to that of the Old, whose vocabulary is necessarily the greater, and will therefore be more useful to students of Early English.

A new edition of *The History of the Province of Moray*, published in 1774 by the Rev. Lachlan Shaw, one of the ministers of Elgin, at a time when there existed but one sect of Presbyterians—the Established Kirk of Scotland—is soon to appear before the public under the supervision of the Rev. Dr. Gordon, St. Andrew's, Glasgow, author of the rather ponderous and expensive tomes, *Scotichronicon*, *Monasticon*, and *Glasghû Facies*, and other works. *Shaw's Moray* thus

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edited will embody the gist of all the other volumes from time to time printed about the "Province," and will contain ample illustrations of the Cathedral of Elgin ("the Lantern of the North"), castles, country seats, and houses of historical interest in towns and counties. The book will be an appropriate "rider" to the late Robert Young's *Annals of the Burgh of Elgin*.

We understand that preparations are being made for a new edition of Smith's *Dictionary of Antiquities*.

Prof. Ludwig Noiré has published his treatise, *Max Müller and the Philosophy of Language*, both in English and in German. The German edition sells for 2*s*. 6*d*., the English for 6*s*.

Dr. Schliemann has invited Dr. Virchow and Dr. Lindenschmidt, the greatest authority in Germany on prehistoric archaeology, to assist him in his excavations at Hissarlik. Dr. Virchow has accepted.

Mr. Ralston lectured last week at Oxford on "Folklore." The lecture was delivered in the largest lecture room of the Museum before an audience of all ages, and it was difficult to get a place.

Messrs. C. Kegan Paul and Co. have in the press a new book by Leader Scott, entitled *A Nook in the Apennines: a Summer beneath the Chestnuts*. It is an account of life high up in the Apennines, where there is much that is interesting in the scenery, legends, folklore and primitive habits of the mountaineers, who seem to lead the pastoral life of their ancestors the Etruscans and Umbrians, from whom they derive their inherent good-breeding and legendary classical lore. A number of woodcuts are scattered through the text, illustrative of the scenery among the mountain villages, and contrasting the ancient Etruscan domestic habits and utensils with those of the modern inhabitants.

Messrs. Rivington have in the press a new volume of their Historical Biographies, *The Life of John Churchill, Duke of Marlborough*, by Louise Creighton; a volume of *Sermons preached in Manchester*, by the Rev. W. J. Knox-Little; and a new and revised edition of *An Introduction to the Study of Heat*, by J. Hamblin Smith.

Mr. Thomas Hardy, the author of *The Return of the Native*, will contribute a novelette to the *New Quarterly Magazine* for April. It will be entitled *The Distracted Young Preacher*.

Karl Blind's *Fire-Burial among our Germanic Forefathers: a Record of the Poetry and History of Teutonic Cremation*, which has been published by Messrs. Longmans as a shilling pamphlet, has also appeared in an enlarged German version.

The Indian Government is now publishing the *Scientific Results of the second Yarkand Mission, based upon the Collections and Notes of the late Ferdinand Stoliczka*. The following sections have appeared: "Geology," and "Reptilia and Amphibia," by W. T. Blanford; "Hymenoptera," by Frederick Smith; "Neuroptera," by Robert McLachlan; "Mollusca," by Geoffrey Nevill; "Ichthyology," by Francis Day. Mr. Quaritch, of Piccadilly, is entrusted with the sale of this important publication.

Mr. A. Hildebrandt, of Manchester, has issued the first monthly part of the *Science Index*. Though it is not free from the imperfections incident to a first number, and to the exceptionally difficult nature of the undertaking, there is yet promise that it will develop into a very useful reference to the scientific articles, at present so difficult to find promptly when wanted, in English periodicals.

The new *Children's Hymn Book*, edited by Mrs. Carey Brock, and revised by Bishop Oxenden, Canon Walsham How, and the Rev. John Ellerton, will shortly be published. The publication has only been delayed in consequence of the anxious care that has been taken to render the collection, both of hymns and tunes, thoroughly useful and complete. The work will contain about four hundred hymns.

Mr. W. C. Coupland is to deliver a course of nine lectures on Goethe's *Faust*, at the South Place Institute, on Tuesday evenings during the months of April and May, at 8 o'clock p.m.

The Higher Science Class of Mathematics in University College, London, once conducted by the late Prof. Clifford, has been entrusted for the summer term of this session to Mr. M. J. M. Hill, M.A.

Messrs. Sampson Low and Co. are about to publish a small illustrated volume, containing the four lectures on Electric Induction recently delivered at the Royal Institution by Mr. J. E. H. Gordon.

In succession to his recently issued catalogue of Old English Literature, Mr. Quaritch is about to publish another, of books relating to History, County-History, Topography, and Genealogical Antiquities of the United Kingdom.

Messrs. Crosby Lockwood and Co. will shortly publish a revised edition of the late Dr. Noad's *Student's Text Book of Electricity*, with an Introduction and additional chapters by W. H. Preece. They have in preparation a *Treatise on Metalliferous Minerals, Mines and Mining*, by D. C. Davies; and have in the press a *Pocket Book of Formulae, Rules and Tables for Naval Architects, Shipbuilders, Surveyors, and Marine Engineers*, by Clement Mackrow.

Messrs. Hurst and Blackett will publish in April *Coward Conscience*, a Novel, by Mr. F. W. Robinson, author of *Grandmother's Money*, &c., in three volumes; and *Orange Lily*, by the Author of *Queenie*, &c., in two volumes.

Bartholomew's *Parliamentary Map of the British Isles* (Edinburgh: Nimmo) is a very effective display of pictorial politics, reminding us somewhat of maps published by the French papers last year to show the localisation of "the 363."

An important monograph on Mary, Queen of Scots, has just been issued by Carl Winter, the Heidelberg publisher. The author is Prof. Arnold Gaedeke, Professor of History at the University of Heidelberg. The volume contains an excellent portrait after Donaldson.

M. H. Sauvaire is, we understand, at work upon a comprehensive treatise on Mohammedan metrology, which will clear up the mysteries of the native works of Mar Eliyâ and Makrizî, which he has already published.

A new journal of Continental, English, and American news has been started in Paris under the title of *The Parisian*. It is to be of eight-page size, printed in English, and its first date of publication April 3. To social topics *The Parisian* will devote the largest share of space and attention, according special prominence to French theatrical and artistic matters. Mr. Pascoe is the London correspondent of the new paper.

It is proposed to hold a "Congrès de l'Enseignement," together with an educational exhibition, in connexion with the celebration of the fiftieth anniversary of Belgian independence, which takes place next year at Brussels. The President is M. A. Couvreur, and the Secretary M. Ch. Buls; and among the foreign members of the Council are Mr. T. Twining, Sir Joseph Hooker, Sir John Lubbock, and Mr. Hodgson Pratt.

A public meeting, with the Bishop of London in the chair, will be held at 4.30 p.m. on Thursday next, at the Society of Arts, John Street, Adelphi, to form a Metropolitan Free Libraries Association for promoting the adoption of the Public Libraries Acts in and around London. The meeting is called by the Metropolitan Free Libraries Committee, who have been working with the same object for more than a year past, but who now propose to merge themselves in a larger organisation, which may serve as a bond of union for all friends of public libraries throughout the metropolis.

An important work, in the shape of a *Dictionary of the Suahili Language*, first compiled by Dr. J. L. Krapf and the Rev. J. Rebmann, and since much added to and enlarged, is now ready for the press. The Suahili is one of the chief languages belonging to the Bâ-ntu or Kafir family of speech, and is spoken over a large extent of South-eastern Africa. The dictionary contains about 11,000 radicals, not including derivatives, and the vocabulary compiled by Bishop Steere at Zanzibar has been used for it. It will be published by subscription, the subscription price, if paid in advance, being 1*l*. 10*s*.; otherwise the price will be thirty-six shillings. Names of subscribers will be received at the Church Missionary House, Salisbury Square, E.C. Cheques and Post-office orders are payable to E. Hutchinson, Esq.

Messrs. Wm. Blackwood and Sons announce *Destruction and Reconstruction*, by Gen. Richard Taylor, of the late Confederate Army. This volume will embrace the sketches which have appeared at intervals during the last two years in the *North American Review*, and which have given rise to a good deal of controversy in America. General Taylor commanded a Brigade under Stonewall Jackson in the Valley Campaign, and his accounts of the eccentric Confederate General attracted much attention on their appearance. An edition will appear simultaneously in America.

On March 24 Mr. Thomas Graves Law was unanimously elected out of thirty-nine candidates Keeper of the Signet Library, Edinburgh, in succession to the late Mr. David Laing. For nearly twenty years up to a recent date Mr. Law had charge of the library of the Brompton Oratory, which consists of more than 15,000 volumes. In that capacity he superintended, and partly himself executed, a careful and well-arranged catalogue of the library in several folios.

NOTES OF TRAVEL.

Lieut. Wautier, of the Belgian Expedition, is reported to have died of dysentery at Hekungu near Lake Chaya, on December 19 last.

An International Commission for the discussion of the various projects suggested for the construction of a Central-American Ship Canal will meet at Paris on May 15. M. de Lesseps will preside.

Kaltbrunner's *Manuel du Voyageur* (Zürich: Wurster) is a carefully-compiled volume, dealing with every subject likely to prove of interest to an explorer or traveller desirous of adding to the existing stock of geographical knowledge. Surveying, the use of scientific instruments, meteorology, physical geography and geology, natural history, anthropology and statistics, all are duly considered, and the attention of the reader is directed to every subject more especially deserving of enquiry. We do not hesitate to say that this "Manuel" is superior, upon the whole, to similar works published in English, French, or Italian.

The Free Church of Scotland have received letters from Dr. Laws, of Livingstonia, down to October 30, giving information respecting the exploratory tour on the west side of Lake Nyassa on which he and Mr. Stewart are engaged with the view of gathering full and accurate particulars regarding those regions and the various tribes inhabiting them, and of opening relations with them. The party left Livingstonia on August 12, and, journeying first in a south-westerly direction, reached a mountain-plateau some 4,500 or 5,000 feet above the sea-level. They then travelled through an open country, well-watered, with a soil composed

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of disintegrated granite. They next retraced their steps towards Mount Desa, and went along its western side northwards. After leaving Tambala's village, they struck across the River Lintippe westwards, and travelled for some time through a deserted, though once populous country. They then reached another Mangone tribe, and made friends with the chief, Chiwere, from whom they obtained guides who took them by a good road to the coast of Lake Nyassa, south of Lake Chia. Chiwere's country is described as open, well-watered, and populous, but entirely devoid of trees. As the party neared the coast of the lake they found traces of the slave-trade in the disposition of the people and the discarded slave-sticks lying by the roadside. Leaving Kotakota, they proceeded northwards and followed the coast, usually on the sand, as far as the River Lucia. They travelled up the Lucia valley, and crossing the Limpassa, one of its tributaries, reached the hills to the north-west of the mouth of the Lucia in two easy marches from the coast. Friendly relations were established with the chief, Chipatula, from whose village they went north, and then east, to the shore of the lake at Kuta Bay, which is called Bandepe on Livingstone's map. After some minor excursions, they were, by last accounts, continuing their explorations along the coast northwards.

MESSRS. W. COLLINS, SONS AND CO. send us their *Manual of Geography*, by Wm. Lawson, F.R.G.S., whose object is to present, within reasonable limits, a complete outline of the descriptive geography of the globe—physical, political, and commercial. Mr. Lawson has achieved a considerable measure of success in this direction, and appears to have spared no pains in collecting a vast mass of information. He has, however, unfortunately not always shown a sound discrimination in separating the wheat from the chaff; and the consequence is that some singular blunders are committed with regard to such countries as can only be safely treated by specialists. Mr. Lawson also seems to have got into the same state of haze with regard to Cyprus as another recent writer on geography, for he describes it (p. 223) as one of the British possessions in Europe, and further on (p. 256), under Asiatic Turkey, mentions it in its proper geographical place as one of the numerous islands which skirt the coast of Asia Minor. Mr. Lawson's work possesses the merit of a copious index; it also contains several coloured maps, on which no attempt is made to show mountain-systems, and a number of illustrations the bulk of which might have been advantageously omitted.

DON EDUARDO CONTRERAS DE DIEGO has just published (Madrid: Labajos) a volume entitled *Viajes y Descubrimientos en el Polo Norte*. In a preliminary essay he treats of geographical discoveries generally, commencing with those of celebrated travellers before the Christian era, and concluding with the voyages of Cook, La Pérouse, and Deumont d'Urville.

IN the course of a discussion at the Society of Arts last week on a paper dealing with the trading capabilities of Africa, one of the speakers stated that there was already a Livingstonia Company, which had steamers on the River Zambesi, and that roads had been made for the carriage of goods past the Murchison Falls on the Shiré. Steamers are also shortly to be placed on Lake Nyassa for commercial purposes, and orders have been issued for an exploration of the unknown stretch of country between the north end of the lake and Lake Tanganyika.

UNDER the title of *Le Sahara, troisième voyage d'exploration: un été chez les Chaamba*, M. Largeau proposes to publish an account of the results of his recent travels, to which frequent reference has been made in the ACADEMY. The work will be illustrated by two maps, and its contents will include notes on the hydrography, hydrology, meteorology, and archaeology of the region.

SWISS NOTES.

THE Canton of Bern has the singular advantage of possessing a historical work of great value which embraces by far the most important period of its past history. This is the *Chronik* of Valerius Anshelm, who came from Rottweil to Bern as a schoolmaster in 1505, was expelled from the city in 1525 on account of his superabundant zeal for the Reformation, but in 1529 was recalled by the Bern Government and entrusted, as city historiographer, with the continuation of the official *Stadtchronik*. He thus wrote the history of the years 1474 to 1536—a period commencing with the prominent position assumed by Switzerland, and especially by Bern, in European politics by the victorious struggle against the Duke of Burgundy, and ending with the ecclesiastical reformation. Anshelm was a man of classical culture, of great moral earnestness, of decided views on religion and politics, and full of wit and vigour, who attacked the follies of the time, especially the Swiss mercenary soldiership and pension system, and the abuses of the Papal court, with sharp and cutting word-play. Indeed his volumes are scarcely less important as original sources for Bern, Swiss, and general European history, than for his bold and original handling of the German language, which makes his *Chronik* a valuable literary and philological treasure-house. A printed edition of his *Chronik* was attempted in 1825–1828, under the editorship of Prof. J. R. Wyss and E. Stierlin. It extended to ten volumes; but it was a model of inexactness; the language was cruelly modernised, and no attempt was made at supplying the necessary historical and linguistic commentary which such a work demands. The editors also stopped short at the year 1526. In volume x. of the *Schweizerische Geschichtsforscher* there is a meagre and quite insufficient set of extracts from the portions of the *Chronik* omitted by Wyss and Stierlin. The greater part of the *Chronik* remains still unprinted. The City Library of Bern contains the original MSS. of Valerius Anshelm in three huge volumes, and a fourth volume, partly by him and partly by his successor, Michael Stettler. We have received from the house of K. J. Wyss, of Bern, a circular inviting subscriptions for a new and complete edition of Anshelm's *Chronik*, to be completed in four octavo volumes. The price for each volume is fixed at 5 francs for the first subscribers.

A NEW volume of the valuable official collection of the Swiss Federal *Abschiede* has just been issued, edited by the Staats-archivar of the Confederation, Dr. Jakob Kaiser, and Karl Deschwanden, of Stanz. It includes the period 1533–1540. For modern times this epoch is of great interest, as it shows us how the growing religious contentions between the Roman Catholics and the Reformers gave new form and colour to the home and foreign politics of the Swiss league. Herr Deschwanden, in his able Introduction, gives a summary of the different years included in the volume.

THE Bern *Intelligenzblatt* reported recently a lecture by Prof. Stern at a meeting of the Historische Verein, in which he reviewed all the latest literature upon the history of the Sonderbund. The writings of Hurter, Siegwart-Müller, Segesser, George Grote (the German translation of last year), General Dufour, Guizot, Meyer, and Wapf were in turn critically appreciated, and many of the unfounded conjectures which have crept into nearly all the histories of the war were rectified. Metternich, says Prof. Stern, was the only statesman of repute who really imagined that there was any danger to the then existing *status quo* of Europe in the conflict between the Jesuits and the Federals, or who conceived that the armed intervention of the Great Powers might be ultimately necessary. Guizot dared not openly take part with the Jesuits abroad, since he could not show himself inclined to their cause at home. Further, the episode of the Spanish double marriage inclined the English Cabinet to cross the plans of the French Prime Minister. The assertion that the English Ambassador who was then accredited to the Tagsatzung—Sir Robert Peel—exercised a direct influence upon the swift and happy ending of the Sonderbund War is declared by Prof. Stern to be a popular error. The Rev. Mr. Timperley, the chaplain of the embassy, arrived at the Federal army's head-quarters on the eve of the march into Luzern, but he had no immediate mission to General Dufour. He was merely required to look about him, in order to inform the English embassy *de visu* of the exact condition of affairs. Indeed, the late General Dufour, in his posthumous *Campagne du Sonderbund*, denies that any kind of mission was accredited to him on the part of the English authorities.

OBITUARY.

COLONEL BRANTZ MAYER is well known in this country as the author of *Mexico as it Was and as it Is*, a book of travels resulting from his appointment as secretary of the United States Legation, which he held in 1842–3. The book, which answers well to its title, gives an account of the social and political state of Mexico at that time, a view of its ancient civilisation, and a description of the antiquities preserved in the Museum of Mexico; it was published at New York in 1844. In 1851 this was followed by his *Mexico, Aztec, Spanish and Republican*, 2 vols. 8vo, a book of considerable value as regards Mexico under Spanish rule; and in 1858 Mr. Mayer published his *Mexican Antiquities* at Philadelphia. Colonel Mayer owes his military rank to the great Civil War of 1861, when he adhered to the Union, and was appointed a Brigadier-General of the Maryland volunteer forces, and at the close of the war was breveted Lieut.-Colonel for meritorious services. Colonel Mayer was born in Baltimore in 1809, was educated at St. Mary's college in that city, and in 1828 he entered at the University of Maryland as a law-student. He was admitted to the bar in 1832. Mr. Mayer was the founder of the Maryland Historical Society, in 1844. His *Memoir and Journal of Charles Carroll* appeared in 1854; and *Captain Canet, or Twenty Years of an African Slaver*, in the same year. Colonel Mayer died of ossification of the heart, on February 23, at his residence in Baltimore.

SIR WALTER CALVERLEY TREVELYAN, whose name is best known in connexion with the efforts for promoting the cause of temperance in drinking, died at his seat at Wallington, Northumberland, on the 23rd inst. He was born at the same place in March 1797, and was educated at Harrow and University College, Oxford. He took great interest in scientific subjects, and published many papers in the *Journals* of the societies in Edinburgh and the Northern counties of England on the geology of Scotland, Durham, Yorkshire, and his native county. A visit which he paid to the Faroe Islands in 1821 led him to write an interesting paper on their mineralogy and vegetation. This was reprinted at Florence in 1837. In 1844 he produced an *Historical and Descriptive Account of Iceland*. At various times the late baronet published letters which he had written and addresses which he had delivered on intemperance, and as president of the United Kingdom Alliance he liberally contributed to the funds of a society which was established to root out what he considered a national sin.

THE death is likewise announced of Archdeacon Garbett, in his seventy-eighth year.

DR. ADOLF STRODTMANN, the biographer of Heine, died at Selma's Villa, Steglitz, near Berlin, on the 17th inst. He was born at Hadersley in Schleswig, in 1828, but although a Danish subject, his sympathies were German. He suffered in the first Schleswig-Holstein war, and attained his

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first success by publishing in 1848 *Lieder eines Kriegsgefangenen auf der Dronning Maria*. This was followed in 1850 by *Lieder der Nacht*, and in 1853 by *Lothar*, a poem in arabesque; but Strodtmann failed as an original poet. In 1850 he published *Gottfried Kinkel*. In 1857 appeared his first essay at a life of Heine, *Heinrich Heine's Wirken und Streben*; from 1861 to 1869 he was editing Heine's works, and in 1867 he produced his famous biography of the poet. In 1873 he published a valuable compilation, *Das geistige Leben in Dänemark*; in 1874 he edited Bürger's correspondence; and in 1878 he brought out two volumes of critical studies, entitled *Dichterprofile*. But his great labour was as a translator. He published in Germany the poems of Shelley, 1867; of Tennyson, 1868; of Byron, 1872; *Daniel Deronda*, 1876; and many other standard works. He introduced Ibsen, Björnson, Brandes, Molbech, and other Scandinavian writers to the German public. At the time of his death he was translating for publication in Germany a selection from Mr. Edmund Gosse's poems. Dr. Strodtmann had been ailing for some months, but his death was sudden at last.

Prof. Johannes Huber, of Munich, died suddenly on the 20th inst.

SELECTED BOOKS.

General Literature.

Baker, V. The War in Bulgaria. Sampson Low. 42*s*.
Bouillier, F. L'Institut et les Académies de province. Paris: Hachette. 3 fr. 50 c.
Haden, F. S. The Etched Works of Rembrandt. Macmillan. 5*s*.
Hippeau, C. L'instruction publique dans l'Amérique du Sud (République argentine). Paris: Didier. 4 fr.
Lange, A. Un trouvère allemand: étude sur Walther von der Vogelweide. Paris: Fischbacher. 7 fr. 50 c.

History.

Allard, P. L'art païen sous les empereurs chrétiens. Paris: Didier. 3 fr. 50 c.
Dillmann, A. Ueb. die Anfänge d. Axumitischen Reiches. Berlin: Dümmler. 3 M.
Geschichtsquellen der Stadt Wien. 1. Abth. 2. Bd. Wien: Hölder. 24 M.
Monumenta Germaniae historica. Auctorum antiquissimorum Tomus II. et Tomi II. pars prior. Berlin: Weidmann. 19 M.
Wiesener, L. The Youth of Queen Elizabeth. Ed. C. M. Yonge. Hurst & Blackett. 21*s*.

Physical Science and Philosophy.

Baillon, H. Histoire des plantes. Monographie des mélastomacées, cornacées et ombellifères. Paris: Hachette. 14 fr.
Bergmann, J. Allgemeine Logik. 1. Thl. Reine Logik. Berlin: Mittler. 8 M.
Christ, H. Das Pflanzenleben der Schweiz. 2. Lfg. Zürich: Schulthess. 3 M. 60 Pf.
Guenther, S. Studien zur Geschichte der mathematischen u. physikalischen Geographie. 6. Hft. Halle-a-S.: Nebert. 2 M. 40 Pf.
Lamont, J. v. Meteorologische u. magnetische Beobachtungen der k. Sternwarte bei München. Jahrg. 1878. München: Franz. 1 M.
Loriol, P. de. Monographie paléontologique des couches de la zone à Ammonites tenuilobatus (Badener Schichten) de Baden. Berlin: Friedländer. 20 M.
Rütimeyer, L. Die Rinder der Tertiär-Epoche. Berlin: Friedländer. 16 M.
Science Lectures at South Kensington. Vol. II. Macmillan. 6*s*.
Taschenberg, E. O. Beiträge zur Kenntniss ectoparasitischer mariner Trematoden. Halle: Schmidt. 4 M. 40 Pf.
Vejdovsky, F. Beiträge zur vergleichenden Morphologie der Anneliden. I. Monographie der Enchytraeiden. Prag: Tempsky. 32 M.
Wiedersheim, R. Labyrinthodon Rütimeyeri. Berlin: Friedländer. 6 M. 40 Pf.

Philology, &c.

Evangeliorum, quattuor, codex Glagoliticus olim Zographensis nunc Petropolitanus. Ed. V. Jagić. Berlin: Weidmann. 10 M.
Firdusi liber regum qui inscribitur Schahname. Ed. J. A. Vullers. Tom. 2. Fasc. 3. et 4. Leiden: Brill. 6 M. 90 Pf.
Hilberg, J. Das Princip der Silbenwägung u. die daraus entspringenden Gesetze der Endsilben in der griechischen Poesie. Wien: Hölder. 3 M.

CORRESPONDENCE.

THE VERB "TO ERME" IN CHAUCER.

Cambridge: March 22, 1879.

In the Academy of April 14, 1877, and in some preceding numbers, I ventured a few remarks upon the verb *to erne* in Shakespeare, which I proposed to identify with the verb *to erme* in Chaucer. The latter verb (so spelt) is so extremely rare that no other instance of its occurrence in the fourteenth or fifteenth century has ever, to my knowledge, been cited. Dr. Stratmann, in his last edition, gives only the one reference to Chaucer. After the lapse of nearly two years, I have at last found another instance of the use of the word, and therefore at once make a note of it. "Thenne departed he fro the kynge so heuyly that many of them *ermed*"; *i.e.* then he departed from the king so sorrowfully that many of them mourned (or were greatly grieved); W. Caxton, translation of *Reynard the Fox*, 1481; ed. Arber, p. 48, l. 5. This passage brings down the use of *ermen*, to grieve, nearly to the end of the fifteenth century, and contributes, as I believe, to the proof of the identification of *erme* with the verb *erne* or *earn*, to grieve, as it is used by Shakespeare and by other authors (though frequently spelt *yearn*). In any case, we have at last an illustration of the word as used by Chaucer.

Walter W. Skeat.

SHAKSPERE'S "AZUR'D HAREBELL."

3 St. George's Square, N.W.: March 22, 1879.

Though the word *azur'd* dates at least from the early part of the fifteenth century, and was used by Greene and other Elizabethans as an epithet for the sky, heaven, God's throne, &c., yet, from his lovely lines in *Cymbeline*, Shakspere seems to have a special property in the word as applied to the harebell—blue-bell or wild hyacinth:—

"Thou shalt not lacke
The Flower that's like thy face, Pale Primrose, nor
The *azur'd Hare-bell*, like thy veines; no, nor
The leafe of Eglantine, whom not to slander,
Out-sweetned not thy breath."

And when one comes across the following lines of Drayton's, written in 1612 (published 1613), some two years after *Cymbeline* (1610?):—

"The primrose placing first . . . .
The *azur'd hare-bell* next . . . .
. . . . . .
And now and then among, of eglantine a spray,"—
Poly-olbion, Song xv., Works, 1793, p. 403, col. 2—

one is tempted to believe that their writer—whose praise of Shakspere is well known (*Elegies*, *ib.*, p. 548, col. 2)—had heard Arviragus vow to "sweeten the sad grave" of the "sweetest fairest lily" that his brother wore not half so well as when she grew herself (*Cymb.*, iv., ii., 201–3).

F. J. Furnivall.

ON THE RENDERING OF ἁρμονία IN ARISTOTLE'S "POLITICS" v. [VIII.] v., 22–25.

Glasgow: March 24, 1879.

"The Writer of the Note," in his letter of March 22, has not touched the points at issue. Briefly they are these:—1. He objected to "harmony" as "quite misleading" if used to render ἁρμονία. I replied that it might, indeed, be so if there was nothing in the context to define the meaning; but that here the context precluded such ambiguity, since when a translator speaks of "the Phrygian harmony," "the Dorian harmony," an intelligent reader must see that he is using "harmony" in the Greek sense, not in the modern technical sense. The "Writer" merely repeats his statement, and still ignores the nature of the context. 2. I showed that the passage required a rendering of the musical ἁρμονία which would also render ἁρμονία in relation to the soul; and that, for the latter, no English word is so apt as "harmony." It is, I may add, the word used by Prof. Jowett in both the passages of Plato which I quoted. The "Writer" says that he "neither affirms nor denies this." If he denied it, I should be curious to know what other word he could suggest. 3. He objected that "musical style" was too vague for ἁρμονία in the first part of the passage. I replied that the ἁρμονίαι were spoken of there, not simply as keys or scales, but in connexion with the kinds of musical composition which were considered appropriate to each. Here, again, he simply repeats his former statement, without replying to my argument. But he now makes a different objection: viz., that "musical style" would mean "the manner of a particular composer." Not, I should think, when "the temper of the several musical styles" is explained immediately afterwards by the epithets semi-Lydian, Phrygian, Dorian.

As to *Iovem lapidem iurare*, he appears no longer to dispute that it may render "to make peace" in the sense defined by me: but now objects (1) that though perhaps "familiar enough in colloquial Latin," it is rare "in existing literary Latin:" (2) that the existing evidence does not prove "that it had anything to do with the *ius fetiale*." In regard to (1) I would ask, how many times must a Latin word or phrase, allowed to be presumably familiar in colloquial Latin, occur "in existing literary Latin," before it may be used by a translator? In regard to (2) I reply that I did not assume that it was connected with the *ius fetiale*, though many critics have thought it was so. I used it in a sense for which there is definite authority.

Festus, *s.v. lapidem*, says: *lapidem silicem tenebant iuraturi per Iovem, haec verba dicentes: Si sciens fallo, tum me Diespiter salva urbe arceque bonis eiciat, uti ego hunc lapidem*: where K. O. Müller, in his edition (1839) of the Excerpta from Festus by the deacon Paulus, agrees with the latter in referring this to the making of treaties, and compares Polyb. iii., 26, Liv. i., 24, ix., 5. Now the age of Festus is uncertain: Teuffel would put him in the second century A.D. But it is known that his lexicon was an abridgment from the *De verborum significatu* of the freedman M. Verrius Flaccus; and Verrius flourished in the reign of Augustus (Suetonius *Gramm.* xvii.). Such passages as that in Cic. *ad Fam.*, vii., 12, show that *Iovem lapidem iurare* was a common form.

The "Writer of the Note" quotes, without explaining, Ausonius *Ephemeris*, 44: "*Si lapides non iuro deos*," &c. This occurs in the Christian prayer, and means "If I do not swear by gods who are stones," by idols, but worship the true God; *si te Dominique Deique* (as the passage continues) *Unigenae cognosco Patrem*. It has, therefore, no bearing on the technical phrase, *Iovem lapidem iurare*.

I am sorry that "The Writer of the Note" should have borrowed a tone from the Phrygian harmony by speaking of a "headlong torrent of contempt." There was, I hope, nothing of the kind on my part; but it is possible to feel respect for the impersonal representative of the Academy as such, and yet to regret that the criticism of translation should so often be superficial.

R. C. Jebb.

Strafford Lodge, Oatlands Park, Weybridge Station: March 24, 1879.

Having formed a glossary of all Greek words relating to music before I commenced my History of Music, I have a large number of quotations referring to the three words, ἁρμονία, ἁρμονή, ἁρμογή, which have all the same meaning. When Prof. Jebb translated ἁρμονία as "harmony" he fell into the general inadvertence of giving a modern meaning, derived from Latin, to a Greek word. All the imaginary difficulties as to the understanding of Greek music have been due to the same cause. The true translation of ἁρμονία is "music." It includes the art and science of music, theoretical and practical. As to "harmony," it has no further that sense than that harmony is comprehended in music as one of its branches; but this will not justify the translation. The Greek word for "harmony" is συμφωνία. Again, μουσική in Greek includes all art and science—"Μουσικὴν τὴν ἐγκύκλιον παιδείαν φήσι," and, of this, ἁρμονία, or music in our sense of the word, was but a branch.

As to the ἡ τῶν ἁρμονίων φύσις, it means "the nature of different styles of *music*," as Dorian, Lydian, Phrygian, diatonic, chromatic, or enharmonic.

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The last-named is not infrequently included in ἁρμονία without the preliminary ἐν. I have noticed this in the fragments of Aristoxenos, and in the musical problems attributed to Aristotle, which are the most valuable of all extant works on Greek music. Euclid is more careful in distinguishing between them, as in his ἐν μὲν ἁρμονίᾳ οἱ ἐναρμόνιοι. One brief definition of ἁρμονία may suffice: Ἁρμονία δὲ τὸ ἐκ φθόγγων καὶ διαστημάτων . . . μιχθέντων δὲ τούτων, ᾠδὴ γίνεται καὶ μέλος (Plutarch, *Comment. on Timaeus*).

Wm. Chappell.

"PEREGRINUS PROTEUS."

Weyhill Rectory, Andover: March 24, 1879.

In my review of Mr. Cotterill's *Peregrinus Proteus* (Academy, March 8) I implied that he "supposes that one man was capable" of writing all the works whose genuineness he denies. I wrote this sentence without reflecting that he says (p. 297) that "our literary Proteus need not have been a single individual," and that if he were not, "differences of style would, if necessary, be thus explained." The author tells me that it is, in fact, his opinion that the actual forgers were more than one, and from his book it can be seen that he supposes more than one person to have been at least cognisant of the fraud. I ought to have taken account of the admission of this view as at any rate possible; though it does not seem to me to involve a less paradoxical view than the other of the nonsense on which a clever man could condescend to waste his time.

William Henry Simcox.

APPOINTMENTS FOR NEXT WEEK.

Monday, March 31.—7 P.M. Actuaries: "On the Construction of a Combined Marriage and Mortality Table," by T. B. Sprague.
8 P.M. Chemical: Anniversary.
Tuesday, April 1.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
7.45 P.M. Statistical: "On some Phases of the Silver Question," by S. Bourne.
8 P.M. Society of Arts: "Remarks on an old Map of Africa in Jansson's Atlas (Paris, 1612)," by R. Ward; "The Submarine Telegraph to South Africa," by J. Sivewright.
8 P.M. Civil Engineers: Discussion on "The Electric Light for Lighthouses."
8.30 P.M. Zoological: "Remarks on a Drawing of the Dolphin," by Prof. Flower; "Remarks on the Birds' Eggs collected during the *Challenger* Expedition," by P. L. Sclater; "A Contribution to the Avi-fauna of the Zooloo Archipelago," by R. Bowdler Sharpe.
8.30 P.M. Biblical Archaeology: "Historical Inscriptions of Seti I. in the Temple at Karnak," by Dr. E. L. Lushington; "A Lawsuit heard before the Laocrites during the reign of Ptolemy Soter," by E. Revillout.
Wednesday, April 2.—7 P.M. Entomological.
8 P.M. Society of Arts: "Some Causes of the recent Depression in Trade," by B. F. Cobb.
8 P.M. Archaeological Association: "Etruscan Antiquities, and a Tomb recently found at Palestrina," by T. Morgan; "Ancient Teraphim," by the Rev. S. M. Mayhew.
Thursday, April 3.—3 P.M. Royal Institution: "Sound," by Prof. Tyndall.
4 P.M. Archaeological Institute.
5 P.M. Linnean: "Notes on Moquilea, &c.," by J. Miers.
8 P.M. Chemical.
8.30 P.M. Royal: "On the Thermal Conductivity of Water," by J. T. Bottomley; "Preparation in a State of Purity of the Group of Metals known as the Platinum Series, and Notes on Iridio-platinum," by G. Matthey; "On the Reversal of the Lines of Metallic Vapours," VI., by Profs. Liveing and Dewar.
8.30 P.M. Antiquaries.
Friday, April 4.—8 P.M. Geologists' Association.
8 P.M. Philological: Paper by Prof. Goodwin.
9 P.M. Royal Institution: "Molecular Physics in High Vacua," by W. Crookes.

SCIENCE.

An Introduction to the Systematic Zoology and Morphology of the Vertebrate Animals. By Alexander Macalister, M.D. [Dublin University Press Series.] (Longmans & Co.)

This book contains a marvellous amount of information in a compact form. Prof. Macalister has digested and worked into his treatise all the recent monographs bearing on his subject—such as, for example, Mr. Balfour's investigations on embryology, Mr. Parker's researches, and Mr. Garrod's work on the myology of birds. The myology of many of the mammalia is treated of with considerable detail, and some of the more important facts with regard to muscular anatomy, so often omitted, are given in the case of other groups. The author intends his book for the use of students, but it is so replete with facts and condensed, that it seems far more likely to be valuable as a book of reference for experts than as a manual to be assimilated by learners approaching the subject with little or no previous knowledge of it; for such readers it is too difficult. The author, nevertheless, defends his title "Introduction," and states in his preface that

"he has tried to make each part of the work sufficiently comprehensive to enable the student who wishes for additional knowledge of any forms to pass from a general study of morphology into the region of detail without any intermediate gap."

By the region of detail is denoted "the monographic literature of zoology." The book might undoubtedly have been of very great value in this way as an introduction to the literature of the subject of which it treats; but, most unfortunately, the author has, for some unexplained reason, omitted exact references to monographs almost entirely. Authorities are cited throughout the book, but by name only, and there appear to be only four references given in the entire volume. One of these is a reference to papers on the electric organs of fishes, another to Traquair's observations on the development of Pleuronectids, a third to Garrod's description of the neck muscles of Plotus, and a fourth to Mr. Bennett's account of the burrows of Ornithorhynchus. Why these particular subjects should have been singled out as worthy of being embellished with references, to the neglect of all others, it is difficult to conjecture. The value of the book would have been certainly doubled had full references been given either in the text or in a table at the end. A further omission in the work, apparently due to an oversight, is that of reference to the sources from which the illustrations are taken. Nearly all these are copied, with very slight modifications in some instances, from the works of Huxley, Gegenbaur, and Haeckel; yet in only one instance is a set of diagrammatic figures stated to be "after Huxley," and no allusion to the source of the illustrations is made in the preface.

The work is so condensed and full of valuable facts that time will not permit its being carefully studied throughout for the purpose of review; it can only be dipped into here and there. When thus tested with regard to recent discoveries which might possibly have been overlooked, scarcely any omissions are to be detected; a few minor points may be referred to. Although the structure of the retina is described at full length, no mention is made of the brightly coloured pigment bodies which occur in the retinal elements of Ornithosauria. These pigment bodies are of especial interest and significance, now that their existence in the retinas of Marsupials has been discovered by Hoffmann. With regard to the development of Pleuronectids, Steenstrup and Agassiz might have been cited as well as Traquair. In the account of the feathers of birds the pigment with which these are coloured is referred to as "*said* to contain copper in the Turacous." It would appear from this statement as if there were some doubt about the matter, whereas, so far as we know, no one has ever impugned the accuracy of Prof. Church's remarkable discoveries with regard to the composition of Turacin. The author seems scarcely confident enough in his own opinion. In his account of the Gypogeranidae, which are placed in the book under the Raptatores, he writes:—"The Secretary Bird should be placed near to Otidae or Cariama;" and he cites anatomical reasons proving such an alliance to the Bustards and Screamers. Again, under the description of the family of Screamers, he remarks:—"Gypogeranus, the Secretary Bird, is so closely allied that it is unnatural to separate them." Why, therefore, does he not act on his conviction, and remove the birds from among the Vultures and Falcons? There are a good many misprints in the book, as is almost unavoidable where so many scientific names occur. In the description of Fig. 9 "Mammal" is contrasted with "Didelphian," the word placental having been inadvertently omitted. From the list of mammals without teeth in sockets, certain whales are omitted through oversight, the point being fully dealt with later on in the book. The Dublin University Press seems to be unprovided with any æ diphthong types in small italics, at least that can surely be the only reason why in all words printed in that type in which œ or æ occur, œ alone is made use of. Since the names of the families of animals which all end in idæ, such as Platycercidæ, Psittacidæ, are printed in small italic type, the whole of their terminations are rendered throughout the book wrongly by œ instead of æ; where they occur in a few instances in other type they are correctly spelled. These diphthongs in italics are a perpetual source of trouble to authors on natural-history subjects, and ought to be improved upon and made more conspicuously different from one another.

In conclusion, thanks are due to Prof. Macalister for a very useful book indeed. These, however, cannot be tendered to him without renewed expressions of regret that references are not forthcoming in it, and hopes that in a future edition they may be added, as no doubt they could be, with very little trouble to him. In glancing over the book numerous interesting facts catch the eye, stated, as they necessarily must be in so condensed a treatise, with extreme brevity. Many of them are new to the reader, and at once excite a desire in him to enquire more fully concerning them in the monographs from which they are derived; but towards this object the book gives no aid at all.

H. N. Moseley.

A Grammar and Dictionary of the Samoan Language. By George Pratt. Second Edition. Edited by S. J. Whitmee. (Trübner & Co.)

This work may be regarded as the first instalment of the series of Polynesian Gram-

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mars and Vocabularies of which Mr. Whitmee will be the editor. The vocabularies will be arranged in parallel columns, and the whole series will be of the highest importance to the study of Malayo-Polynesian philology. For the first time the comparative philologist will have full and trustworthy materials at his disposal for investigating one of the most interesting families of speech at present existing upon the globe.

Among the Malayo-Polynesian languages the Samoan takes a foremost place. In its retention of the sibilant, which has almost everywhere else been changed into an aspirate, as well as in several grammatical peculiarities, it displays a conservative character which may well make us consider it a sort of standard and starting-point for investigations into Polynesian philology. It has, moreover, had the advantage of being long and thoroughly studied, and its grammatical principles expounded, by a competent scholar, Mr. Pratt. The second edition of his work, which has just been edited by Mr. Whitmee, contains all that is needful for an accurate acquaintance with Samoan grammar; while the English-Samoan and Samoan-English dictionaries which are appended to it leave little to be desired. The principal additions made by Mr. Whitmee are enclosed within brackets; and though he regrets that want of time prevented him from giving oftener the scientific names of animals and plants, the reader is not likely to perceive the deficiency.

Mr. Whitmee holds that the Malayo-Polynesian languages spoken by the brown race of the Pacific did not branch off from the Malay, but that both the Polynesian and the Malayan dialects, along with the Malagasy of Madagascar, are descended from a common parent-speech which is now lost. He further thinks that the Malay itself, so far from representing the primitive speech, is more changed than any of the other derived dialects, owing in great measure to Indian and Arab influences. The same method of comparison which has been so successful in restoring the parent-speech of the Aryan family will no doubt be equally successful in restoring that of the Malayo-Polynesian group.

The student of language will find much that is of the highest interest and value in the grammar of the Samoans. Nothing throws more light on the origin of the changes of sound which are formulated in Grimm's Law than the curious substitution of *k* for *t* which has taken place in Samoa within the last twenty years. When Mr. Whitmee visited the islands in 1863 he heard *k* used only on the island of Tutuila and on the eastern portion of Upolu. Now it is used all over the group, in spite of the diminished intercourse between the islands which the introduction of Christianity has caused. The change of pronunciation has become universal notwithstanding all efforts to check it, and though the more intelligent use *t* correctly in reading and public speaking, they follow the fashion in ordinary conversation. The change occurred in Hawaii at an earlier date, and has accordingly been adopted in the literature of the Hawaiian islands.

Another interesting fact to the philologist is the formation of a plural "by lengthening, or more correctly doubling, a vowel in the word." Thus *tuafāfine* means "sisters of a brother," where the length of the middle vowel denotes the plural. As in other Polynesian dialects, the genitive is expressed by the vowel *o* when a passive or intransitive relation is implied, by the vowel *a* when the relation is an active and transitive one; and it is curious, therefore, to find that garments, if worn, take *o*, while if spoken of as property they take *a*. A slave, too, takes *o*, whereas an ordinary servant takes *a*—probably, as Mr. Whitmee suggests, because a slave was public property, his individual master having only the usufruct of him.

Naturally, however, it is rather from the dictionary than from the grammar that illustrations of Samoan ideas and beliefs can be drawn. Thus it is interesting to find that a source or spring is called *mata*, "the eye," just as in the Semitic languages; and that an egg is termed *fua*, "a fruit" or "flower." So, again, *fōlausola*, "to set sail secretly," has acquired the figurative signification of "dying."

Similar illustrations of Samoan modes of thought might be multiplied almost indefinitely, but these are sufficient to show what a curious picture of the human mind may be extracted from the pages of a Polynesian dictionary. I must not forget, however, to refer to the ceremonial language which exists in Samoa as in so many other parts of the Eastern world. The language in which a chief must be addressed is wholly different from that used in speaking to an ordinary man. Almost every member of his body has a special name, and even his feelings, his actions, and his property are called by words appropriated to him alone. There are even many cases in which the common name of an object is changed for another when it is spoken of in his presence. In fact, the Chinese themselves have not carried the language of etiquette to so high a pitch of perfection as the brown Polynesian race of the Pacific Ocean.

A. H. Sayce.

SCIENCE NOTES.

BOTANY.

On the Genus Halophila, by Bayley Balfour, Sc. D., M.B.—This paper, in the *Transactions* of the Botanical Society of Edinburgh, is to a certain extent a fruit of Dr. Balfour's explorations at Rodriguez in connexion with the "Transit of Venus" expedition. He collected here two species of this genus (*H. ovalis* and *H. stipulacea*), which he brought home in alcohol, and on the examination of this material he has based the present work. The examination was made in Prof. de Bary's laboratory at Strassburg. Dr. Balfour treats very exhaustively of the morphology of the vegetative organs, especially of the leaves, on the importance of which he is, it will be generally agreed, justified in laying particular stress. On the ground that they differ so widely in the foliar organs from the rest of the genus, Dr. Balfour believes that *H. spinulosa* and *H. Beccari* should be removed from *Halophila*, where Mr. Bentham and Prof. Ascherson place them. He also describes very fully the floral structure. In reference to the systematic position of the genus, Dr. Balfour states that though it has many Naiadaceous characters (it has hitherto been usually placed under *Naiadaceae*) it yet agrees so well with the *Hydrocharideae* in the characters of its ovary and in other points that "one must, therefore, regard it as a form breaking down the artificial distinction separating the two families; unless, indeed, one places it altogether in the *Hydrocharideae*." Dr. Balfour's is a most thorough research, and will bring him great credit both for the skilful investigation and its broad systematic results. It is a very good specimen of what English work might be, if done under competent direction and with proper appliances. Unfortunately neither are to be had in this country.

In recent numbers of the *Journal of Botany* there has appeared a translation of a paper on the Vegetable Remains in the Egyptian Museum at Berlin, by the late Alexander Braun. It has been edited by Profs. Ascherson and Magnus from the author's manuscripts, and enriched by their notes. The paper contains information of very high interest about the flora of ancient Egypt and the distribution of plants. The March number of the same *Journal* contains an account of the explorations of the celebrated African traveller, Hildebrandt, and his botanical discoveries. Dr. Hildebrandt has recently set out for Madagascar, and science will considerably benefit from the explorations which he has projected in that little-known field. Mr. A. W. Bennett replies in the same number, under the title of "A few last words on *Chara*," to Mr. Vines' objections to his views on the affinities of the *Characeae*.

Ueber die Ruhezustände der Vaucheria geminata. Von E. Stahl.—The result of the researches detailed in this memoir (*Bot. Zeit.*, Feb. 28) is to the effect that *Gongrosira dichotoma* is merely a stage of *Vaucheria*. *Gongrosira dichotoma* is figured in Kutzing's *Tabulae Phycologicae* (Bd. iv., Tab. 98) along with a *Vaucheria* in fruit, and this author in his *Die Umwandlung niederer Algenformen in höhere* has to a certain extent predicted the relationship of *Gongrosira* to *Vaucheria* now established by Dr. Stahl. However, Kutzing's work was neglected chiefly from the fact that he figured *Botrydium* and even the protonema of a moss as phases in this life-cycle. This research of Dr. Stahl's is carried out with the care and thoroughness which has characterised all the distinguished author's work.

Medicinisch-Pharmaceutische Botanik. Von Dr. Chr. Luersen. (Leipzig: Haessel.) The first part (which has just been completed) of this handbook of botany deals with the *Cryptogamia*. Previous works on botany from the pharmaceutical point of view certainly did not lead us to expect the full and excellent treatment of the morphology of the Cryptogamia which is the strongest feature of the volume. In fact the pharmaceutical properties occupy a very small part of the reader's attention. This first volume will supply the want of a good general handbook on the Cryptogamia to those who can read German. With two such works as Bentley and Trimen's *Medicinal Plants* and Luersen's *Medicinisch-Pharmaceutische Botanik* to refer to, the pharmaceutical student of botany ought to be less dependent on his senses of smell and taste in determining the names of plants than he is at present.

If the *Encyklopaedie der Naturwissenschaften*, of which the first instalment lies before us (published by Trewendt of Breslau), is continued on the scale on which it has been commenced, it will be a very elaborate production indeed. It bears on the title-page the names of eight eminent German biologists as co-editors; and the present "Heft" is the first portion of a "Handbuch der Botanik" by Prof. Schenk, of Leipzig, assisted by eight other botanists. It consists of two treatises — "Die Wechselbeziehungen zwischen den Blumen und den ihre Kreuzung vermittelnden Insekten," by Dr. Hermann Müller, of Lippstadt; and "Die insektenfressenden Pflanzen," by Dr. O.

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Drude, of Göttingen. Both are epitomes of the present state of our knowledge on these fascinating branches of vegetable physiology, and both are very admirably done. The name of Dr. Müller, so well known through his standard book, *Die Befruchtung der Blumen durch Insekten*, and by his contributions to *Nature*, is in itself sufficient warrant of the thoroughness with which the part assigned to him has been performed. While we have several works which contain records of a long series of observations on the mode in which flowers are fertilised—as the one by Müller just referred to, Darwin's *Cross- and Self-Fertilisation in the Vegetable Kingdom*, and Mr. Henslow's recent contribution to the *Transactions* of the Linnean Society—we have, as Müller points out in the Introduction to the work before us, none which gives a *résumé* of the whole subject. It is intended to interest non-botanical as well as botanical readers, and therefore commences with a description of the ordinary parts of a flower, and the usual mode of fertilisation of the ovules. The author then proceeds to describe the different modes in which cross-fertilisation is effected; the classes of insects which are especially efficacious; and the various contrivances by which the latter are adapted for the purpose. He next takes up the subject which Kerner has recently so well illustrated,* the different points of structure by means of which the pollen is protected from useless insects, and from other injurious influences. A very interesting chapter is the one in which he treats of the special adaptations of certain flowers to the visits of Lepidoptera, Hymenoptera, and Diptera respectively. Cleistogamy and heterostylism come in for their share of attention; and the treatise closes with a discussion on the origin of flowers, and with some other general considerations. The second treatise, on Insectivorous Plants, is much shorter. After a sketch of the literature of the subject, Dr. Drude proceeds to enumerate the plants in which carnivorous properties have certainly been observed, which amount, according to him, to fifteen genera—viz., six belonging to Droseraceae, *Drosera*, *Drosophyllum*, *Aldrovanda*, *Dionaea*, *Roridula*, and *Byblis*; one to Cephalotaceae, *Cephalotus*; three to Sarraceniaceae, *Sarracenia*, *Darlingtonia*, and *Heliamphora*; one to Nepenthaceae, *Nepenthes*; and four to Lentibulariaceae, *Utricularia*, *Polypompholyx*, *Genlisea*, and *Pinguicula*. Besides these there are three genera of flowering plants in which the same phenomena have yet to be certainly confirmed—viz. *Discludia* (Asclepiadeae), *Martynia* (Pedalineae), and *Caltha* (Ranunculaceae)—as well as two genera of flowerless plants—*Elaphoglossum* (Filices), and *Anomododa* (Hepaticae). The author then proceeds to describe more in detail the structure and the carnivorous phenomena in the better-known genera *Drosera*, *Aldrovanda*, *Dionaea*, *Pinguicula*, *Utricularia*, *Sarracenia*, *Darlingtonia*, and *Nepenthes*; and concludes with a reference to what is known about the usefulness of the habit, and the chemical properties and action of the ferment. Besides Botany and Zoology, the scope of the Encyclopædia appears to include Anthropology, Mathematics, Mineralogy and Geology, Physics, Chemistry, Astronomy, and Pharmacology!

* See Academy, January 11, 1879, p. 32.

PHILOLOGY.

Prof. Lucian Müller has published a second edition of his *Friedrich Ritschl: eine Wissenschaftliche Biographie* (Berlin: Calvary), with a supplement entitled "Thoughts on the Study of Classical Philology." The latter is a rejoinder, not always in the best tone or temper, to a reviewer in the *Literarische Centralblatt*. Although the occasion of this publication is of only passing interest, Prof. Müller's pamphlet contains much which will be of interest to the classical student, as bearing on the present position of philological studies in Germany. Incidentally, and in a most digressive fashion, Prof. Müller expresses his opinions about the influence of Curtius, the value of Madvig's *Adversaria Critica*, Haupt's position as a scholar, the importance of small universities, the MSS. of Plautus, the place of translation and composition in a philological training, Cobet's work in Holland, the Seminary system, and a dozen other points. The biography is not intended as a picture of Ritschl himself; and hence it is almost wholly devoid of the charm of the sketch by Curt Wachsmuth prefixed to the third volume of Ritschl's *Opuscula*. Although it contains the chief facts of his life, and much that is significant as to his personal character, it is mainly a *scientific* biography—*i.e.*, is devoted to a sketch of the history of philology, and especially Latin philology, during the period of Ritschl's activity. This is, of course, very compressed, but it is done with admirable clearness and sobriety of judgment, and deserves to find many readers in England among those interested in classical studies.

We may also notice the little sketch (Berlin: Calvary) in which Prof. Kammer, of Königsberg, reviews with all the enthusiasm of a devoted pupil the literary activity of Karl Lehrs for more than half a century of unwearied diligence. Prof. Kammer well shows how all the earlier studies of Lehrs were brought to bear upon his great work on Aristarchus—a work the significance of which was not fully understood even by scholars for some years, but which is now recognised as laying the indispensable foundation for all sound Homeric criticism. The studies of Lehrs gained in range with advancing years, but never lost their character of exhaustive thoroughness, and some of his investigations may serve as models of their kind. But we are glad to see that even a pupil's enthusiasm does not blind Prof. Kammer to the arbitrary character of Lehrs's treatment of Horace. That Lehrs with all his learning never sank into the mere pedant is plainly seen from some of his "Populäre Aufsätze," little as they would seem to deserve the epithet "popular" in England; the kindliness of his nature appears in his essays on Lobeck and Grote, as well as from the devoted attachment of his pupils; that he could hit hard when the occasion seemed to require it will be doubted by no one who remembers his "Adversarien über Madvig's Adversarien" in the *Rheinische Museum*.

Chapters on the Science of Language. By Prof. Leon Delbos. (Williams and Norgate.) When will would-be authors understand that it is necessary to have mastered a science thoroughly before presuming to write about it? Prof. Delbos has read some books on comparative philology, and accordingly thinks himself qualified to instruct others upon the subject. The measure of his attainments, however, may be judged from the following extracts picked out at random from the first few pages of his little book: "The Grecian philosophers seem to have been the first who began the study of the subject [of language] in a scientific manner;" "The number of dialects is daily growing larger;" "No new root has ever been added;" "Three families of languages have thus been formed from one common source;" "The English *Father*, the German *Vater*, the Gothic *Fadar*, the French *Père*, the Italian and Spanish *Padre*, the Latin *pater*, could all be easily derived from the Greek πατηρ [*sic*]; but nothing more, while the Greek in its turn can now be derived from the Sanskrit noun *Pitri*;" "The feminine μια [*sic*] comes evidently from the adverb μειον [*sic*]." In an "etymological vocabulary" at the end of the book we find the English *call* and the German *klagen* identified with the Greek καλέω and the Latin *clamo*!

In the *Introduction à l'étude des dialectes des pays romands* (Neuchâtel) Rector C. Ayer, of the Neuchâtel Academy, publishes his address for the new year 1878–1879. It is a preface to the work on the dialects of French Switzerland which has been occupying the learned author for many years, and which is now almost complete, and will soon be ready for publication. Prof. Ayer does full justice to the partial works of his predecessors in the same province (such as those of Häfelin on the *patois* of the cantons of Neuchâtel and Freiburg, and of Cornu on the Songs of the Greyerzerland or Gruyère); but he points out that their method has been faulty, since they studied the *patois* within the limits of the present Cantonal divisions, which are purely political, instead of geographical and ethnographical. He maps out the different Romanic dialects which are found between the Atlantic Ocean and the Black Sea, and points out the exact place of the Swiss groups in this linguistic chart.

"To a genuine naturalist," he says, "an insect has the same worth as an elephant; to the genuine student of language the *Romand* as a bare *patois* has as much importance as French or Italian; it is, like the Roumanian language, an independent idiom, which possesses life in itself, and is spoken in several dialects, which differ from each other only in the utterance. In any idiom, however, which has never won fixed form for itself through writing and printing, the utterance is not conditioned by the tricks and humours of orthography (as so notably is the case with French), but is dependent upon the natural influences of the geographical medium—that is to say, upon height, soil, climate, and the manner of life of the population whose daily speech it is."

From this point of view the author divides the various dialects of "Romanic Switzerland" into three groups:—(1) Dialects of the Jura (Bern, St. Immerthal, Neuchâtel, the mountains and valleys); (2) Dialects of the Plateau (Neuchâtel, the vine lands, Freiburg, the district of the Broye, a great part of Vaud); (3) Dialects of the Alps (Freiburg, the Greyerzerland and the country round Romont, Vaud, the Lower Valais, and the valley of Aosta). The author has been compelled by his serious illness to spend the winter in Italy and in abstinence from work; but it is to be hoped that he will be so far restored by this spring as to complete his long-expected book.

Dr. Trumpp, who rendered Arabic students the service of editing the Ajrúmiyyeh of Mohammed ibn Dâûd, has contributed to the *Transactions* of the Bavarian Academy of Sciences a useful work under the title "Beiträge zur Erklärung des Mufassal." Ez-Zamakhshary's Mufassal (beginning of the twelfth century) and Sîbâweyh's treatise (which is known simply as the *Kitâb*, or "book" *par excellence*) are the two greatest productions of the famous grammatical school of El-Basrah. Ez-Zamakhshary was a Persian who lived long among Arabs and acquired their language perfectly, and gained a critical insight into it which a native Arab never has, and which can only be acquired by having to learn the language as a foreigner. Dr. Jahn had edited a celebrated commentary (by Ibn-Ya'ish) on this celebrated work, the Mufassal, but the commentator is too independent of his author to make it a sufficient help to the study of the original grammar, and Ibn-Ya'ish cannot dispute the pre-eminence in commentating of Ibn-'Akîl on Ibn-Mâlik. The Mufassal of Ez-Zamakhshary, together with Ibn-'Akîl's edition of the Alfiyyeh, ought to form a compendium of Arabic syntax. Dieterici has translated Ibn-'Akîl, and now in these "Beiträge" Dr. Trumpp gives a translation of the Mufassal (as far as page 25 of Broch's text, 1859) with admirable notes from Ibn-Ya'ish and Ibn-'Akîl. When finished, the work will form an Arabic syntax such as the student has never yet had put before him in a European language.

The fourth Part of Dr. G. Jahn's edition of Ibn-Ta'êsh's Commentary on the Mufassal of Ez-Zamakhsharî (Leipzig: Brockhaus) brings the commentary to the 640th page, section 246, on the Mejmû', which corresponds with p. 78 of Brock's text of the Mufassal (1859)—*i.e.*, about half the book.

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MEETINGS OF SOCIETIES.

Royal Astronomical Society.—(*Friday, March* 14.)

Lord Lindsay, M.P., President, in the Chair.—Mr. Knobel read a paper on a Persian MS. of Ulugh Begh's Catalogue of Stars, which had been presented to the Society by Mr. Ranyard. Our knowledge of Ulugh Begh's Catalogue has hitherto depended entirely upon the translation made by Hyde in 1665, and founded upon three Oxford MSS. By a careful comparison of Hyde's translation with the society's manuscript, Mr. Knobel has found about 120 differences in the longitudes and latitudes of stars. The new MS. is not half a century old, and is badly written; but this very circumstance furnishes some clues to the explanation of other Oriental MSS. In the records of eclipses observed by the Arabian astronomers, which Prof. Newcomb has examined in his recent researches on the motion of the moon, numbers are sometimes given and circumstances mentioned which are incompatible and discrepant. The bad writing of the new MS., however, offers explanations of many of these discrepancies, for it shows how easily certain numbers may be confounded with others, and Mr. Knobel has been enabled to make a list of suggestions to meet the difficulties noted by Prof. Newcomb.—Mr. Gill read a paper referring to an altered method for determining astronomical refraction.—A long discussion followed with reference to a paper entitled "Notes on the late Admiral Smyth's 'Cycle of Celestial Objects,'" which had been published in the Society's Monthly Notices.—Prof. Langley, of the Alleghany Observatory, America, gave an account of some recent observations which he had made on the advantages of high elevations for astronomical observations. According to the experience which he had gained in the Rocky Mountains and quite recently on the slopes of Mount Etna, the steadiness of the air was not increased, though there was no doubt about its greater transparency.

Society of Antiquaries.—(*Thursday, March* 20.)

Lord Northesk in the Chair. Mr. Fortnum exhibited a steel seal bearing the arms of the ninth Earl of Buchan; and a bronze mask in the form of a bull's head which was said to have been found in the Galtee Mountains in 1848. The head is represented as harnessed, and lunar and solar emblems are placed between the eyes. There was some discussion about this object, and the general opinion appeared to be that it was of Indian manufacture.—Lord Henniker exhibited a Saxon spear and sword, and some prick spurs and stirrups found at Hoxne in Suffolk.

Philological Society.—(*Friday, March* 21.)

Dr. J. A. H. Murray, President, in the Chair. Mr. R. N. Cust read a note from Prof. Ascoli, of Milan, about his forthcoming work on the Old Irish Texts of the Ambrosian Library and St. Gall.—Mr. H. Nicol read the second part of a paper on "The Old French Vowel End-Law," in which he classified the chief consonant combinations after the accented vowel, according to their taking or not taking unaccented *e* after or between them, where the Latin vowel of the final syllable was not *a*. It was noted that most combinations whose last element was a liquid or nasal required *e*, while but few of those ending in *s* or a mute did so; and especially that, while combinations originally ending in consonantal *y* took final *e* in Provençal only when assibilated (*gatge* from Teut. *wadium*, but *oli* from Lat. *oleum*), they all took it in Old French (*guage* subst., now *gage*; and *olie*, now *huile*), though final *dzh* in verbs became *ts* instead of taking *e* (*guaz*, 1st sing., pres. ind., from *guagier*, now *gager*), and final *tsh* was common in Northern French (Picard *brach*, usual Fr. *bras*, from *brāchium*).

FINE ART.

Lectures on the Rise and Development of Mediaeval Architecture, delivered at the Royal Academy. By Sir Gilbert Scott, R.A. (Murray.)

In these two handsome volumes are collected eighteen lectures which were delivered at very irregular intervals during a period of, we believe, fifteen years. It would have been well if the date of delivery of each lecture had been given, as it is in an edition of the first seven of them which was printed by the author for private distribution in 1866, and from which we learn that the first was given in March 1857, and the seventh in February 1860. The next two were delivered after an interval of six years, and the rest when the author occupied the chair of Architecture at the Royal Academy. In such a case the reader must not expect a connected series of essays, and must be prepared for some repetitions. The lectures were written for delivery, and few of those who had heard the earlier would be present at the later ones.

The lectures are partly historical and partly didactic. The former have a permanent value. The interest of the latter is chiefly personal, in that it displays to us the methods of thought followed by a leader in a school of architecture which did great things in its day, and which unwittingly prepared the way for the broader school which is already displacing it. The first lecture is chiefly introductory. The next four give a sketch of the rise and progress of western architecture from the breaking up of the Roman Empire, to the end of the thirteenth century, at which point our author characteristically stops. This summary includes the whole of western Europe, except Spain, and in it Sir Gilbert's great knowledge of the masonry details of the last two centuries of the period gives his conclusions an authority which will not easily be shaken. The third lecture, which treats of the "Transition," is the best in the whole book, and might well be printed by itself. We would specially notice also the account at the end of the second lecture of the introduction of the pointed arch, and the strictures on those who go to the ends of the earth to discover the inventor of it. The fact is that the twelfth-century architects used the pointed arch simply because they wanted it. It afforded the simplest and most obvious solution of certain practical difficulties which they met with in the course of their work. It is true that, when brought into use, the pointed arch was soon found to possess architectural capabilities, the development of which wrought a complete revolution in the art. But it was not first introduced for their sake, and to suggest this or that remote and improbable source for a form which a child playing with a pair of compasses could scarcely avoid producing in two minutes is simply absurd.

Sir Gilbert has some very just remarks on the mischief done to old buildings, especially churches, by ignorant "restorers." Unfortunately, the learned restorers are little less mischievous than the ignorant. If any historical value is to be preserved in our old churches, we must not be content with denouncing the ignorance of quacks; but must make men see that the whole theory of "restoration," as taught by the architects of the last generation, and recently restated in its most dangerous form by Mr. Street, *à propos* of the St. Albans matter, is radically wrong. A building which is still in use must receive necessary repairs and, it may be, alterations, to suit the wants of its users. But to make such works look as if they belonged to the thirteenth, or whatever century it may be, is a deliberate falsification of history; and the more learned the architect, the more complete will be the forgery. If we have to deal with such a building, let us be careful to disturb nothing unnecessarily. Let what we add be the best we can produce, but honestly show as what it is—namely, the work of our own time. If old work must be taken away, let it be so; but at least let that which is left be untampered with. It is surely a strange state of things when the production of sham antiquities is extolled as a service to history.

But to return to the book before us. The sixth and seventh lectures treat of the "Rationale of Gothic Architecture," and we think we see in them a reflection of the controversy about the style of the new Government offices. These and the next two, "On the Practical Study of Gothic Architecture," we must now pass over.

With the tenth lecture, the first given by Sir Gilbert as professor, he begins a history of the early architecture of Great Britain, which is continued in the next three. The chapter on pre-Norman architecture is interesting from the large number of examples given. But we are rather disappointed that scarcely any effort has been made to classify them. We have dated examples from the time of Bede to the end of the eleventh century, a period not much shorter than was covered by the whole course of Gothic architecture. From these it ought to be possible to get information which would enable us to date those of which we have no history. Sir Gilbert well points out how entirely different this style is from the Norman or round-arched Gothic, which could never have been developed out of it.

Two lectures are given to vaulting, and here the lecturer's thirteenth-century exclusiveness fairly breaks down, and he not only carries on his history into the sixteenth century, but speaks in the highest terms of the latest works. Next come two lectures on the dome, the use of which in Gothic work is strongly advocated. The title of the concluding lecture is "Architectural Art in reference to the Past, the Present, and the Future."

We must not end without a word about the illustrations, which are a very special feature in the book. They number 45[illegible] varying in importance from diagrams in the text to full-page drawings. A few are woodcuts which have appeared before, but by far the greater number are new. All who heard Sir Gilbert Scott's lectures delivered will remember the noble array of drawings which covered the walls, and of which he was justly proud. They were the work of his pupils, his sons, and other members of his office, not a few of whom have since made for themselves names in their profession. Many of these drawings are here reproduced after being redrawn in small for the purpose by Mr. W. S. Weatherley, who on the whole has done his work exceedingly well; but as he adds a note to the Preface, whereby he seems to take on himself the responsibility of the illustrations, we would point out to him that most of the

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plans and elevations in the second volume are without scales, which takes off much from their value.

It is greatly to be regretted that these volumes are posthumous. They were so far advanced at the time of the author's death that the Preface is written by him. But an occasional mistake in the text shows the want of his final revision.

J. T. Mickletwaite.

ART SALES.

The most important art sale of the season, thus far—next to the Lonsdale sale, and indeed more important than that in the number and variety of the pictures—was that of the collection of pictures and drawings belonging to Mr. John Fleming, which took place last Saturday at Christie's. There was a considerable attendance, and, for some reason which has not been explained, the collection, though not containing many really first-rate works, sold for a very large sum: the present inclination of modern pictures to decline in value having been it seems on this occasion for the moment arrested. Indeed much second-rate work was sold at large prices, so that it seemed as if the days when somewhat indifferent artists could command prices hardly bestowed upon the highest labour in any other profession were not finally over. Among the drawings we note the sale of an elaborate drawing by G. Barret, *The Thames from Richmond Hill*, for 183*l.* 15*s.* (Isaac). One of the fine series of drawings executed at Haddon in or about the year 1841 by David Cox—the present one a drawing of the entrance to the Hall—sold for 70*l.* 7*s.* (Naylor). By Peter de Wint, careful but not particularly characteristic drawings of *A Lake Scene* and *A Mountain Tarn* sold, respectively, for 32*l.* 11*s.* and 31*l.* 10*s.* A fine drawing of Copley Fielding's *The Vale of Neath*—from the collection of F. Craven—fetched 409*l.* 10*s.*, which sum, it will be seen, was destined to be exceeded later in the sale by a design of still nobler quality and more admirable execution by the same master. Mr. Birket Foster's little drawings sold well, as they always appear to do: their dainty finish rendering them specially acceptable to eyes that have not learned to look for that which is most artistic in Art. *The Dipping Place* fetched 141*l.* 15*s.*; *An Overshot Mill*, 51*l.* 9*s.*; *The Watering Place*, 79*l.* 16*s.*; *Streatley*, 131*l.* 5*s.* (Vokins); and *Twilight on the Thames* 126*l.* (Agnew). A drawing by Sir John Gilbert of *The Old English Gentleman* realised no less than 336*l.* (Coles). A very important example of Mr. Carl Haag fetched 183*l.* 15*s.*: it represented with this artist's usual completeness of execution and fullness of colour a Tyrolese hunter. For an elaborate incident picture of Mr. Louis Haghe's a yet higher price was obtained—231*l.* being bid by Mr. Agnew for the design entitled *Tasso seeking an Asylum in the Convent of San Onofrio, Rome.* By William Hunt we note *Fruit* 130*l.* (Agnew), and *Cymon and Iphigenia*—a much larger and more important drawing—252*l.* (Vokins). A drawing of a *Cornfield*, by old John Linnell, painted not more than sixteen years ago, sold for 178*l.* 10*s.* (Agnew). The next objects of interest were drawings by Mr. Millais. There was a drawing of *Ophelia*, 121*l.* 16*s.* (Quilter), and one of *The Enemy Sowing Tares*, which fell to the same purchaser for 126*l.* This was one of a series executed some eighteen years ago for reproduction in *Good Words*. There is a profuse employment of body-colour, and the design represents with singular force and concentration the bending figure of a wicked malicious red old man—the "Enemy" of the Parable—relieved against a dark sky shot with yellow. The drawings of Prout—with their somewhat mechanical and ordered attainment of picturesque effect—are probably rather less sought for now than they have been aforetime; but on Saturday a good design of *Nuremberg*—distinctly a fine example—was knocked down to Mr. Eley for a sum so considerable as 120*l.* 15*s.*, while there fell to Mr. Martin Colnaghi's bid of 220*l.* 10*s.* a yet more favourable example of the master, a very beautiful and competent if somewhat mannered drawing of *Peasants at Devotion before a Gothic Shrine; part of Rouen Cathedral.* By David Roberts—another architectural draughtsman and painter, whose works are generally in less repute than formerly—we note *Aberborthwick* 57*l.* 15*s.* (Agnew), and *Seville* 48*l.* 6*s.* (Daniel). By Frederick Tayler, there was sold *The Good Shepherdess*, 162*l.* 15*s.* (Vokins), and also *Repose*—a very important drawing for this veteran artist—283*l.* 10*s.* (Isaac). By the late F. W. Topham we note a *Fountain at Seville*, 241*l.* 10*s.* (Agnew). Of the Turner sketches the most noticeable was a sketch of *Como*: in form very indefinite: in colour very entrancing—the paper aglow with the liquid blues, yellows and reds of the later, but not the latest period of the master's practice. This exceedingly slight but still exquisite and poetical record of a delightful vision of North Italy passed into the hands of Mr. Agnew for 105*l.* A drawing by the late E. M. Ward of *The Royal Family in the Temple* was sold for 100*l.* 16*s.* (Richardson); *The Last Ray: a Scene at Port Madoc*, by Brittan Willis, one of our most esteemed animal painters, was sold for 194*l.* 5*s.* (Robinson). The pictures, on the whole, were less noticeable than the drawings. There was a picture of *Sheep* by R. Ansdell, R.A. which fetched 194*l.* 5*s.*; one of *Winter* by the same artist, 120*l.* 15*s.*, and again, *Dead Game* 204*l.* (Tooth), and *Homeward* 220*l.* 10*s.* (Robinson); while a larger design, the *Interrupted Meal*, sold for 420*l.* (Agnew). By a veteran painter of marine subjects—Mr. E. W. Cooke, who has been styled by some the Van de Velde of England—there was a view of the *Port of Venice* which fell to Mr. Agnew's bid of 210*l.* By a most admired if somewhat chalky landscape painter of the last generation—T. Creswick, R.A.—there was the important picture of *Shallow Streams*, exhibited at the Royal Academy about thirty-three years ago. It fell for the sum of 525*l.* (Tagert). But the great price of the sale was reserved for a popular picture called *His only Pair*, painted by Mr. Faed in the year 1860, and now selling for 1,501*l.* (Agnew). The picture by Copley Fielding to which reference has already been made was entitled *South Downs*: it fell to Mr. Agnew's bid of 798*l.*, and it may be doubted whether there is in existence any nobler specimen of Copley Fielding's craft. By Edouard Frère, a domestic *Interior in Brittany*, with peasants roasting apples, sold for 236*l.* 6*s.*; by W. P. Frith, a minor example, entitled the *Forester's Home*, dating 1861, fell for 194*l.* 5*s.*; by Louis Gaillait, the *Prison Window* 241*l.* 10*s.* (Pilgeram), and by Frederick Goodall, R.A., *A Street in Cairo*—a very considerable work shown at the Royal Academy—924*l.* (Tooth). The chief work of John Linnell offered for sale was a grand picture of *Harvest*, which fell to Mr. Agnew's bid of 1,260*l.* By J. E. Millais there was a small picture *The First Sermon*—too small to be the well-known exhibited picture at the Royal Academy—which sold for 215*l.* 5*s.* *A View in Lincolnshire*—one of the hardly sufficiently admired examples of the exact art of Patrick Nasmyth—sold for 96*l.* 12*s.* (Gladwell), and a more considerable canvas by the same artist fetched 425*l.* (Annot). By John Philip, R.A., a finely painted head of a *Roman Girl* reached the important sum of 546*l.* (Richardson); a picture of Venice, a fairly characteristic example of J. B. Pyne, reached 194*l.* 5*s.* (Hewett); David Roberts' *Gate of the Zarcollan* or Sanctuary of the Kolan Mosque of Cordova, from the carefully formed collection of John Knowles, Esq., 351*l.* 15*s.* (Agnew); and Clarkson Stanfield's spirited picture of *Fort Socra, St. Jean de Luz*, 1,155*l.* (Richardson). These are probably all the pictures that call for record in a sale undoubtedly important, though the collection would appear to have been formed more on popular taste than on the most refined knowledge.

Yesterday Messrs. Christie were to be engaged in selling the remaining works of the late Sir Francis Grant, P.R.A., and to-day there is appointed to take place, under similar circumstances, the sale of the pictures, studies and sketches left by Mr. E. M. Ward, R.A., which one of the papers has erroneously stated to have been already sold. The studies and oil sketches include many suggestions and preparations for his most popular works.

Messrs. Sotheby, Wilkinson and Hodge sold on Monday an unimportant collection of old engravings, etchings and drawings, chiefly interesting for old views of London and its neighbourhood. On Tuesday the same firm offered to competition a considerable collection of the prints of George Cruikshank, and next week they will sell a large and very noteworthy collection of portraits chiefly illustrative of the history of music and the drama. There are to be included in this sale some conspicuous rarities which the collector of portraits will be sure to appreciate. The collection is the property of an amateur of known taste and knowledge.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Henry Holiday has recently completed two designs of various interest, united perhaps by the common aim which belongs to all such art as is pre-occupied with the purely artistic rather than the narrative side of a subject. Both designs bear evidence of a high ideal of taste, artistic feeling and cultivation, and much patience of work. Mr. Holiday has painted in pure water-colour a picture of our first forefather Adam, founded on the text by which he was condemned to get bread by the sweat of his brow. The well-nigh nude figure of the brown-skinned man is beheld in the near foreground in the fields by a stream. He is at present in act to dig, but the labour of his hands is thus far so recent that it has not had time to leave, either upon face or frame, the record of a life of toil. In the distance, under the cool shade of trees that skirt the wide and unlimited field, the gentle Eve rests supporting her child. The sentiment of the picture is still somewhat Arcadian: it has been impossible or undesirable to the artist to suppress his sense of beauty and repose—the concord of agreeable colour and the presence of pleasant atmosphere and selected form. A like pre-occupation is discernible in the second design of the artist, which attains, perhaps more completely than the Adam, all the charm of cool and exquisite colour. It is entitled *Sara, la baigneuse*, and represents that damsel, much as we may find her in Victor Hugo's poem—

> "Sara,
> Belle d'indolence,
> Se balance."

She swings naked, in a gossamer hammock, over an oblong bath, cut out in the garden and walled around with stone. Green grasses surround it. Blue or bluish-green pots are placed at each side, and the delicate hues are repeated and echoed here and there. The soft figure of the damsel is vaguely reflected in the still waters of the bath. In the background are pleasant buildings and the laden trees of a garden-close. Such a scene, whatever the representation of it may be entitled, is in truth an attempt at the ideal or the imaginative rather than the real; and the success of such a picture is accordingly found less in the measure in which it may persuade us to believe its incident and to accept it, than in the extent to which it satisfies the most cultivated instincts for subtle harmony of colour and form. A dreamy and tender sentiment—the love of the softest order of beauty in human and inanimate things—has here controlled the selection of the objects presented and the combination in which they are found. This art is not an art for the many, but it

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is art of a refined order, in which sensuousness owns the control of pure and elevated taste.

Many of the pictures destined for the exhibitions at Burlington House and the Grosvenor Gallery will be on view at the artists' studios during to-day and to-morrow. All criticism of the general character of the year's product must of course be reserved until a later occasion, but it is at least permissible to hazard the opinion that there will be found in both places an unusual number of large and important paintings. Mr. Poynter is still at work upon the fourth of a series of designs executed for Lord Wharncliffe. Its subject is *Nausicaa and her Maids*, and in the disposition of a number of graceful female figures there is ample scope for the exercise of the highest qualities of style. Although the artist has chosen to add the interest of portraiture to the treatment of an ideal theme, this element of attraction is not so obtruded as in any way to disturb the abstract beauty of the result. The faces that he has chosen to present lose nothing of their appropriateness from the fact that they belong to ladies well known in society; and it is to be hoped that the eagerness to identify their owners will not lead the public to neglect the features of higher artistic interest which the picture contains. The impression of movement in several of the principal figures is very successfully secured. Nausicaa herself is in the act of striking the ball which one of her companions is running backwards to be ready to catch. The picture is of the same size and shape as the *Atalanta's Race*, and it contains altogether ten figures. Mr. Burne Jones will send to the Grosvenor Gallery a series of four designs illustrating the story of Pygmalion, and a large upright canvas representing the Annunciation. Critics who are disposed to dwell with so much emphasis upon the ascetic character of Mr. Jones's art will be scarcely prepared for the full and rounded beauty of form which the artist has displayed in the nude figure of Galatea. Mr. Jones is now at work upon the paintings and decorative panels illustrating the story of Perseus; but these will not be ready for exhibition till next year. A notable feature of the Grosvenor Exhibition will be a portrait by Angeli of *The late Princess Alice*, which will be exhibited by the special request of Her Majesty. The portrait was painted only a short time before the death of the Princess, and is reckoned an admirable likeness.

Portraiture will be strongly represented in both galleries. Mr. Millais will send to the Academy portraits of Mr. Gladstone and Mr. Carlyle; and Mr. Ouless will contribute, among other works, a striking portrait of Mr. Malcolm of Poltalloch. Mr. Watts is engaged upon a portrait of Sir Frederick Leighton, which is intended as a present to the Academy, and he has besides in course of completion large designs of *Eve*—a full-length life-size figure with face turned up toward heaven—and of *Paolo and Francesca*. These will be exhibited at the Grosvenor. Mr. Herkomer's works, also for the Grosvenor, include a very striking head of Mr. Tennyson executed in water-colour, and a large composition in the same material representing a group of Bavarian peasants seated beneath a wooden drinking-shed, through the open sides of which the eye catches glimpses of picturesque landscape. The figures are nearly the size of life, and in the varied types of the heads the artist has displayed all his well-known power in the rendering of peasant character. This work is besides remarkable from the fact of its unusual size: it is probably the largest water-colour drawing ever executed. Mr. Cecil Lawson, another of the younger exhibitors at the Grosvenor, will have an important series of landscape-paintings. In the largest of the series the painter has introduced two full-length portraits of the children of Mr. Wickham Flower. The most striking of the smaller canvases represents a sunrise after storm, a study of sky and cloud of strong dramatic impression.

Mr. Pettie's large picture of the *First Death Warrant* is likely to prove one of the most attractive pictures of the year, as it is unquestionably the strongest piece of painting yet produced by its author. Sir Frederick Leighton will not have any very large work, unless indeed he decides to exhibit the picture of *Elijah* seen for the first time at the Paris Exhibition last year; but he will in any case be represented by a number of smaller compositions. Mr. Albert Moore sends a design of two figures to the Grosvenor Gallery and a smaller picture to the Academy. The large picture by Mr. Fildes, which was too late for last year's exhibition, is now complete. Its subject, the return of an outcast to her home, has already been described, and the careful attention bestowed upon every detail of the work will, no doubt, be found amply to justify the painter's recent election. Mr. Mark Fisher, whose work was much admired in Paris, will send three cattle pieces to the Grosvenor Gallery, the largest of them a group of cows in a meadow near Pevensey Castle, being perhaps the most important work he has yet produced. Mr. Macbeth's Academy picture represents a number of fishing boats sailing out of a picturesque little harbour on a bright sunny morning. He has some smaller studies of peasant life in the Eastern counties, which will be exhibited in Bond Street. Mr. Linton has hitherto been known almost exclusively as a water-colour painter, but he has now in his studio six works in oil, which will be exhibited at the Grosvenor Gallery. The largest of them has for its subject an incident in the French Revolution. Mr. Marcus Stone's pictures for the Academy include a garden scene with delicate contrast of light and shadow, and a single figure of a young girl in the costume of the last century. Mr. Tadema has several Roman subjects, the largest of which contains a group of figures in half-length, but of life-size, whose heads are relieved against the arches of a marble bridge. Mr. C. E. Hallé has a large composition called *Dawn*, representing a knight in armour carrying a lady away in a boat, which is moored by the steps of an Italian palace.

Makart's elaborate oil sketches for the great festal procession that, as we mentioned before, is to take place next month in Vienna, on the occasion of the Emperor's silver wedding, are now being exhibited in the Künstlerhaus. The chief feature of the procession seems to be the introduction of magnificent triumphal cars such as Albrecht Dürer designed for the Triumph of the Emperor Maximilian. In these cars, belonging to the various guilds and companies, ride allegorical figures supposed to represent various interests; thus the goldsmiths' car carries Riches and Luxury, the gardeners' the Goddess Flora, while the railway companies, whose car does not assume, as it might appropriately do, the shape of a locomotive, are to give two figures representing Fire and Water, amicably embracing one another. Altogether, the preparations are on a most sumptuous scale, and every effort is being made to carry out this fantastic revival of a mediaeval custom in a truly artistic manner. Makart's sketches in themselves are noteworthy works. They comprise twenty-seven different groups, which when joined together make a picture 10 feet long by 2 feet high.

The triennial Exhibition of Fine Arts at Rotterdam will take place this summer, opening on June 1. Foreign artists are invited to contribute.

The works of reconstruction at the Hôtel de Ville in Paris, interrupted for a time by the severe weather, are now being resumed with great activity, and it is calculated that this vast edifice will be finished in about three years. At present the Administration is considering the best manner of filling the numerous niches of the *façades*, in which are to be erected statues of great men born in Paris. The selection of those who are to be thus honoured is a very difficult and delicate matter. Altogether it is reckoned that not fewer than 254 statues and 141 bas-reliefs are necessary for the decoration of the new buildings, and the estimates amount to 904,500 fr. for the statues, and 287,000 fr. for the bas-reliefs. But the Municipality of Paris are not given to grudging money for the adornment of their beautiful capital; and, as a special commission has been appointed for the purpose of studying the subject, there seems little doubt but that commissions for all this amount of work will soon be given to the sculptors and stoneworkers of Paris.

Two etchings of more than usual interest have been given in the last two numbers of *L'Art*. The first of these is by L. Leenhoff from a powerfully realistic painting by J. Israels called *Les bons Camarades*—just an old worn man taking delight in amusing a fat little Dutch baby who sits up in her old-fashioned chair with attention riveted on the toy that is being shown to her. A simple subject enough, and yet the history of a lifetime is conveyed by it. The light and shade of the picture are very effectively rendered by M. Leenhoff, though the stolid baby seen in full light must have been a difficult subject for the etcher's art. The other etching is of a totally different character, being a skilful rendering by M. Lalaure of C. Green's *Here they Come: Derby Day*, a picture in the collection of M. C. J. Wertheimer. The excitement of the moment causes all faces to be turned in the same direction, thus affording a curious study of profiles to the artist, who has utilised it with remarkable effect. As a study of character also—of character unrestrainedly displayed under excitement—this picture may rank with some of Cruikshank's most powerful character studies, and the large etching of it in *L'Art* will be likely to be equally valuable with his in future times for its accurate rendering of the fashions and interests of this nineteenth century.

News has been received of fresh finds at Olympia on the eastern side of the Altis. These consist of a head of Herakles from a metope of the temple of Zeus; the left foot of the statue of Victory (fitting the leg perfectly); an archaic bronze relief; a well-preserved bronze pitcher; and a group of three old Greek buildings, about the size of the Heraion, with columns intact.

The *Gazette des Beaux-Arts* has more than usual interest this month. To speak first of the illustrations:—it contains another etched portrait by M. Gaillard, to whose admirable rendering of the remarkable head of Dom Guéranger we have before had occasion to draw attention. The present likeness of Mgr. Pie, Bishop of Poitiers, is intended as a pendant to that work, and is distinguished by the same wonderful modelling of the flesh, soft yet strong shadows, and life-like expression of the eyes and mouth. The tone of the whole also so well conveys the sense of colour that we can scarcely realise that it is simply a work in black and white. In a third article on Eugène Fromentin, M. Gonse continues his study of that painter, begun last year, but interrupted by the French Exhibition, and gives several Algerian and Arabian sketches, of which one, entitled *The Simoon*, is etched by M. Lalanne. M. Duranty also continues his "Promenades au Louvre," offering us his remarks on what he styles the "immense bimbeloterie funéraire et religieuse" of the Egyptian collection. M. Ephrussi, whose carefully studied series of articles on Dürer's drawings have extended over more than a year and a half, finishes them in this number with a history of the drawings made by Dürer after his return from his tour in the Netherlands in 1521, a tour which had a greater influence over his art than his earlier visit to Venice. The drawings here enumerated belong to this ripe period from 1521 to 1528, the date of his death, and include several of the powerful portraits which he executed at this time, and that curious and elaborate study of fortification called the

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Bombardment of Asperg, a pen-and-ink drawing in the Berlin Museum. These of course are all well-known works, but M. Ephrussi, in this last article as in others, mentions, besides, many that have not hitherto been recognised as belonging to Dürer. In particular, he speaks in this number of a series of studies which he has discovered in various collections, that seem to have some relation to the engraving of the *Crucifixion*. Both Hausmann and Thausing throw doubt on this work, but these drawings would certainly seem to establish its authenticity. Altogether, by these careful studies and comparisons M. Ephrussi has made a valuable contribution to Dürer literature; and although the enthusiasm of discovery may have carried him a little too far at times, even Prof. Thausing, we imagine, must admit that he has established several interesting facts.

THE STAGE.

The Théâtre Français in the Reign of Louis XV. By Alexander Baillie Cochrane, M.P. (Hurst & Blackett.)

Mr. Baillie Cochrane is thoroughly convinced of the dramatic excellence of the Théâtre Français, and has been making collections for a history of the theatre. Moreover, he is anxious to obtain full discussion for the important question of State support to the stage, or rather to a single theatre, "on condition of its maintaining the highest standard of dramatic art, and of conduct and management." Here was the groundwork of a very interesting book. A history of the Théâtre Français, published on the eve of the visit of the company to London, would have drawn public attention to the system of which the results are generally so admirable; and a discussion of the possibility of convincing the House of Commons of this great truth, and wringing a subsidy out of the unwilling pockets of the British tax-payer, would have naturally followed. What, however, has Mr. Cochrane done? He has composed a very weak story indeed, about a poor flower-girl who is adopted by a wealthy and benevolent lady with dramatic tastes and connexions. She is taught and patronised by Mdlle. Clairon—then all-powerful at the Théâtre Français—becomes a member of the company: makes her *début* as Chimène in *Le Cid* before Louis XV. at Versailles, is of course successful: and, equally of course, terminates her dramatic career by an early and picturesque death not long afterwards. The serious objects of the work are introduced at intervals, either by way of introduction to the chapters, or as conversations put into the mouths of the principal characters. The result of this treatment is obvious. The persons become even less interesting than they otherwise would be; they lose all individuality, and are reduced to mere machines for uttering the author's sentiments or narrating the facts he has collected. On the other hand, the important questions that we are invited to consider fail to command attention, partly because they get in the way of the story, and partly because they are associated to a certain extent with the insipidity of the personages who discuss them. When two or three bores are struck by a sudden thought—"We really ought to be talking about the constitution of the Théâtre Français"—and leaving their own vapid chatter proceed to speak Mdlle. Clairon's memoirs cut into lengths, the wearied reader is irresistibly tempted either to skip the improving conversation or to lay down the volume. It is provoking that Mr. Cochrane should have defeated his own object by the unfortunate form which he has selected. Perhaps he may favour us before long with a short essay on a subject on which he has evidently formed strong opinions, the result, no doubt, of careful thought and much reading.

John Willis Clark.

Jahrbuch für das deutsche Theater. Von Joseph Kürschner. Erster Jahrgang. (Leipzig: Foltz.) The octavo volume of over three hundred pages that records the history and practical working of the theatre in Germany during the course of a single year (from October 1, 1877, to September 30, 1878) is one that should put Englishmen to shame, when they consider the present state of their stage. If further confirmation were required that in Germany the stage is regarded as an art, a source of education, and not as a mere means of popular amusement, this book, which is the unassisted labour of love of one man, would evince it. The work furnishes an exhaustive chronicle of the events and conditions of the theatrical year. It opens with a calendar noting every circumstance of more or less importance that has marked the days: *début* or death of actors, anniversary performances, reduction or increase of salaries to performers at various theatres, rehearsals and acting of new plays, revival of old dramas, &c. This is followed by detailed obituary notices of those actors of eminence who have died in its course; and this, again, by a list of jubilees held, retirements from the stage and secular festivals. Also descriptions of anniversary festivals of poets, dramatists and actors, of a kind favoured in Germany, which link the past to the present and keep alive the memory of many an actor who would else be forgotten or unknown by the present generation—a graceful tribute to an art so essentially ephemeral in its manifestations as the mimetic. We learn, too, what monuments have been erected to various actors in the course of the year, what institutions founded to their memory—institutions that in all cases are to promote their art. Prizes have been offered by different towns and societies for successful dramas, tragedies, and comedies; the names of the candidates are given, together with an account of the successful play. A survey is given of the various theatrical associations and benefit societies, and of the work accomplished by them; an abstract of all judicial suits concerning matters theatrical, and a detailed account of the theatrical, musical, and ballet schools and the results furnished by them. This is succeeded by an enumeration of the new plays brought out and of new performances, forming a goodly catalogue; a short account of the operatic year; a list of books issued on dramatic and kindred themes, with a succinct analysis of their contents; a list of newspaper articles and criticisms on dramatic themes; miscellaneous information; and finally, an alphabetical directory of all the theatres now open in Germany, with the names of their directors appended. The book is further enriched by an exhaustive index, and is thus a perfect record of all matters of interest connected with the German stage for the period which it embraces.

MUSIC.

Contrary to long-established precedent, the programme of the Philharmonic concert on the 20th inst. contained but one symphony. The work selected was Schumann's symphony in E flat, generally known as the Rhenish. This was the last composition of its class by the unfortunate master whose career a few years later received such a tragical termination. Though not equal to the one in C, the symphony in E flat contains much that is beautiful despite the ineffective orchestration which here as elsewhere mars the expression of Schumann's noblest ideas. The performance under Mr. Cusins's *bâton* was coldly correct rather than artistic. If the *nuances* were generally well observed it was in a perfunctory manner, and the poetry of the work was lost to a considerable extent. Increased familiarity with Brahms's violin concerto tends to confirm the opinion that whatever imperfections may be found in the work are due to the composer's lack of experience in this form of composition. The beauty of the general structure becomes more and more apparent, while the solo part fails to commend itself more completely than at first, and we cannot but feel that Brahms was hampered rather than assisted in his work by the necessity of giving prominence to one executant. Hence the effect is that of an excrescence rather than of a necessary and harmonious portion of the original design, as in the concertos of Beethoven and Mendelssohn. The most unexceptionable feature of the concert was the performance of Beethoven's pianoforte concerto in G by Mdlle. Janotha. No finer rendering of this lovely work could be desired, and this is the highest praise that we can offer. Mrs. Osgood was the vocalist, her selections being an air from Mr. Cusins's oratorio *Gideon*, and Elizabeth's Prayer from *Tannhäuser*. The former is musically weak and the latter is ill adapted for the concert-room; hence, although Mrs. Osgood sang exceedingly well, she failed to arouse any marked display of enthusiasm.

Brahms's second Symphony (in D major), which was played for the first time in England at the opening concert of the present series of Crystal Palace concerts, was repeated last Saturday at the same place. It is not usual to give the same work twice in one season; but in the present case the importance of the composition fully justified a departure from the regular course. Further acquaintance with Brahms's symphony confirms the opinion expressed on its first production as to its being a work of very remarkable power. The first and third movements are especially charming; the finale strikes us more from the masterly skill of its developments, and the unflagging vigour which characterises it, than from the interest of its themes, of which only the second subject is to be noted for its beauty; the slow movement, which at first appears obscure, gains much in clearness on re-hearing, though still pourtraying one of the more abstruse phases of the composer's individuality. The performance of the symphony under Mr. Manns was faultless in all respects—a veritable triumph for the orchestra. A vigorous attempt was made by a portion of the audience to encore the third movement. Mr. Manns seemed at first disposed to yield; but such an energetic protest was made by some of the musicians present that he happily changed his mind. The encore system is a nuisance under all circumstances; but a greater artistic mistake than the repetition of a part of a symphony in which the balance of the various movements is of such importance to the effect of the whole can hardly be imagined. Mr. Manns's position at the Crystal Palace is quite strong enough to justify him, if so disposed, in setting his face like a flint against all encores whatever. Herr Joachim gave a very fine performance of Beethoven's violin concerto, and repeated his own elegant Nocturne (Op. 12) for violin and small orchestra, which had been previously heard at Sydenham some four years ago. The vocalists were Miss Helena Arnim and Mr. Edward Lloyd. The lady, who seems to have much improved both in voice and style since we heard her last, sang a pleasing but not very remarkable air from Saint-Saëns' *Samson et Dalila* and songs by Macfarren and Schubert; Mr. Lloyd gave the Barcarolle from Gounod's *Polyeucte*, and the Rose Song from Balfe's *Talisman*. This after-

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noon Schubert's fine Mass in E flat will be given for the first time at the Crystal Palace.

At the Students' Concert given at the Royal Academy of Music last Saturday the new compositions presented to notice were a Prelude in G and Allegro scherzando in F for pianoforte by Mr. Tobias Matthay, and a song entitled "Farewell," by Miss Dinah Shapley. There will be an orchestral concert in St. James's Hall on Saturday next, April 5.

Beyond a few tasteful songs, the compositions of Herr Henschel are as yet but little known in England, though the favourite baritone claims attention as an accomplished musician as well as a talented vocalist. The very favourable reception accorded to his *Serbisches Liederspiel* (Op. 32) at the Popular Concert on Monday evening was fully deserved. The work is a collection of ten old Servian national poems, translated into German by Talvj, and set to music for one or more voices with pianoforte accompaniment. It is dedicated to Brahms, whose *Liebeslieder Walzer* may have suggested the idea of the composition. But the resemblance is not fully maintained; for in Herr Henschel's work various rhythms are employed, and the pianoforte occupies a very subsidiary position. The curious alternations of duple and triple measure, and the frequent employment of false accents, are among the means utilised to give characteristic colouring to the music; but the harmonic progressions are not uniformly German, for in several instances a turn in the phrasing suggests an Italian origin. The writing is essentially vocal, be the foundation what it may; and though the words are mostly sad or at least melancholy in their nature, there is abundance of life and warmth in their treatment. Great praise is due to the executants—Mdlle. Friedländer, Mdlle. Redeker, Mr. Shakespeare, and Herr Henschel, with Mdlle. Janotha at the piano—for the artistic interpretation which the work received. The remainder of the programme consisted of Beethoven's quintett in C (Op. 29), Mozart's Pianoforte trio in E, and Chopin's Barcarolle in F sharp (Op. 60).

Mr. Mapleson has issued his manifesto quickly on the heels of his rival, although the opera season at Her Majesty's Theatre will not commence until three weeks later than that of Covent Garden. No less than eight works are named as intended additions to the *répertoire*, and no special saving clause is introduced to meet the case of a non-fulfilment of this part of the contract. The interest of musicians will, however, be centred in two, or at the most three, of these operas. Gluck's *Armide* will be a revival of notable importance, for it is twelve years at least since any work by the great German reformer of the lyric drama has been heard in this country. The public received *Iphigénie en Tauride* with cold indifference when produced by Mr. Mapleson at the old Her Majesty's Theatre; but *Armide* will stand a better chance, for the music is lighter in character and the subject more pleasing. The mention of Signor Boïto's *Mefistofele* will awaken curiosity if no higher feeling. The composer is an advanced thinker and not less a poet than a musician; he has, therefore, been termed in some quarters the Wagner of Italy. *Mefistofele* was a *fiasco* when produced at Milan in 1868, but it achieved a success at Bologna in 1875. An Italian critic writing to M. Pougin says:—"*Mefistofele* is a work of the first order, and if Boïto is inferior to Gounod with respect to melody he is infinitely superior in the interpretation of Goethe's drama by the grandeur and elevation of his style. His music is purely original." So little, however, has Boïto's fame spread in this country that even his name is ignored in Grove's *Dictionary of Music and Musicians*. Mr. Mapleson has retained the services of all the artistes who, in recent years, have proved most acceptable to his subscribers, and his list also contains the names of several new-comers. The theatre will open on Saturday, April 26.

Herr Schott, the principal tenor of the Hanover opera, will accompany Dr. Hans von Bülow on his visit to London in June next, and will appear with the celebrated pianist at his recitals.

Mons. A. M. R. Barret has just died in the neighbourhood of Paris, at the age of 76. For many years Mons. Barret held the position of the first oboe player in London, being engaged not only at the opera, but at all the leading musical festivals, both metropolitan and provincial. As a performer he was remarkable both for the beauty and purity of his tone, and for the artistic finish of his style.

Leonardo Leo's "Dixit Dominus" for double chorus and orchestra has just been published by Messrs. Novello, Ewer and Co. The work has been edited by Mr. C. Villiers Stanford, the organist of Trinity College, Cambridge, from the original manuscript in the Fitzwilliam Library. The choruses are decidedly the strongest numbers; the opening (founded upon the eighth Gregorian tone), and the fine fugue "Tu es Sacerdos," are magnificent examples of the old Italian style of Church music. The airs are more antiquated; but the work as a whole is well worthy of publication, and will repay the attention of choral societies.

Messrs. Novello, Ewer and Co. have lately completed their octavo edition of Mendelssohn's pianoforte works by the publication of a fifth volume, which includes all the more recently issued works—that is, those bearing opus-numbers above 100. The volume contains the three Preludes and the three Studies, Op. 104, the two Sonatas in G minor and B flat, the Album-Blatt in E minor, the Capriccio in E, and the "Perpetuum Mobile." As these works are all the copyright of Messrs. Novello for this country, and can therefore be published in no other edition, those who have the other volumes of the series may be glad to know of the present publication, that they may have the opportunity of completing their sets.

NEW PUBLICATIONS.

Arbuthnott (Mrs.), Henwife, 10th ed., col'd plates, cr 8vo (Simpkin, Marshall & Co.) 3/6
Bacon's Essays, 32–58, with Introduction by H. Lewis, 12mo (Collins) 1/6
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No. 361, New Series.

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LITERATURE.

La Jeunesse d'Elisabeth d'Angleterre, 1533–1558. Par Louis Wiesener. (Paris: Hachette.)

The Youth of Queen Elizabeth, 1533–1558. By Louis Wiesener. Edited from the French by Charlotte M. Yonge. In Two Volumes. (Hurst & Blackett.)

It is not every monarch whose early life before his accession to the throne demands or repays elaborate historical research. In the case of Elizabeth, however, we cannot know too much. From the very beginning of her life she formed in her own person the centre round which gathered great national interests; she grew up in the midst of intrigues and plots, and the experience which she then gathered moulded her future character and impressed upon her the habit of prevarication which has left her still a fertile subject of historical speculation. Moreover the actual personal character of Elizabeth formed her policy, both for good and evil, and influenced in many ways the development of England's energies. No investigation, however minute, is wasted labour if it makes us understand better the conditions and circumstances which made Elizabeth what she was. Besides the interest attaching to a psychological study, an understanding of Elizabeth's character is necessary for a knowledge of English history in its most important period.

M. Wiesener's work is especially useful as being the work of a foreigner who has no religious bias to disturb his impartiality. Many of the questions which centre round Elizabeth still create a spirit of partisanship among ourselves, and it is still possible to interpret the sixteenth century by the light of the party feeling prevalent in the nineteenth. M. Wiesener has worked conscientiously and carefully from original sources, making use especially of the correspondence of Renard, Noailles, the Venetian ambassadors, and the papers of Bedingfield, who was Elizabeth's warder at Woodstock. He has lived in England long enough to familiarise himself with all the valuable labours of those engaged in the Record Office. His sober narrative tells its own tale of judicious discrimination and careful weighing of evidence. We notice that M. Wiesener, while following in the steps of Mr. Froude, has frequently to call attention to the discrepancies between the actual words of the MSS. and the inferences which Mr. Froude has drawn from them. The following is a remarkable instance of the differences that may arise between writers who draw from the same sources:—

"Mr. Froude says, vol. vi., p. 122, 'Renard wrote on November 17 "the Archbishop (Cranmer) will be executed," and Mary, triumphant, as she believed herself, on the question nearest her heart, had told him that the melancholy which had weighed upon her from childhood was rolling away; she had never known the meaning of happiness, and she was about to be rewarded at last.' After repeated reference to the manuscript, we assert that in this despatch of Renard's of November 17 there is not a single one of the words that the modern historian here attributes to Mary, to represent her as more debased by revenge and more detestable. The only sentence in the despatch concerning Cranmer is this, 'l'on est après pour executer la sentence rendue contre l'evesque de Canterbury.' . . . . Although we have most minutely searched the two volumes of manuscripts containing the correspondence of the Imperial Ambassador, we have not succeeded in discovering the quotation taken from them by Mr. Froude."

The main point which M. Wiesener tries to bring clearly forward is the striking precocity of Elizabeth's character, and the way in which it was developed by the extreme difficulties of her position. During Henry VIII.'s lifetime the child was brought up amid alternations of her father's favour and displeasure. With Edward VI.'s accession better days seemed to dawn for her, but the girl of fourteen was left to the feeble guardianship of Katharine Parr, and became the object of the hotheaded intrigues of Thomas Seymour. We cannot wonder that her inexperienced mind was at first captivated by one who possessed great personal attractions; but Seymour's fall, and the strict enquiry into her own conduct, taught Elizabeth at the age of sixteen a lesson of caution which she never forgot. Already Elizabeth possessed all the Tudor pride and sense of dignity. Her heart was cold, though girlish vanity had led her into coquetry that was not always strictly decorous. She bitterly resented the slightest stain attaching to her character, and her resolution was firmly taken that no one should have it in his power again to bring forward against her any evidence that could justify suspicions. It is a marvellous spectacle to see this girl of sixteen, surrounded by spies, unaided by anyone in whom she could trust, maintaining her self-composure even when her lover's head rolled on the scaffold, and only resolute to save her own dignity and be wiser for the future. When the first shock of the crisis was over she settled herself quietly to her studies under the guidance of Roger Ascham, seeing the necessity of rehabilitating her character by a staid and irreproachable life.

On Mary's accession the dangers that beset Elizabeth rested on political rather than personal grounds. It was not possible for the daughters of Katharine of Aragon and Anne Boleyn to be at peace; contending religious parties recognised in them their representatives in England. In religious matters Elizabeth had to exercise the caution which she had learned. To save herself, she had to profess Catholicism, which was no very difficult matter to her; but she had to do it in such a way as still to maintain her character for Protestantism among the Protestant party. When Mary's marriage with Philip was decided on, a powerful opposition arose which centred round Elizabeth and Courtenay. The French ambassador looked with dread on an increase of power to the House of Austria. The English Protestants saw in this marriage the riveting on England of the bonds of Catholicism; a national party looked with suspicion on the loss of England's independence which was likely to follow from it. The plot that sprang from all this discontent was discovered by Gardiner, who drew a confession from the feeble Courtenay. The conspirators were driven to precipitate action, and Wyatt's rising ended in failure. Mary's advisers all agreed on the danger which threatened Mary's throne from Elizabeth's presence in England. Every means was taken to discover against her evidence sufficient to destroy her; but Elizabeth's caution had been too great. No doubt she had been privy to the plot, and was willing to reap any advantages that might follow from its success; but she had not committed herself. The only shred of evidence against her was that a secret despatch of Noailles to the French king contained a copy of a letter of Elizabeth written three days before to Mary, in answer to her announcement of her intended marriage with Philip. This letter Noailles seems to have got through Elizabeth's servants without her knowledge. Nothing could be established against Elizabeth in spite of all attempts, and the Government dared not put her to death by an arbitrary exercise of power. Elizabeth escaped because she had so acted as to leave herself exposed to no other verdict than "not proven."

Such is the general aspect of Elizabeth's policy which M. Wiesener puts before us; and it must at once be admitted that such a view explains much of her tortuousness in her after-life. She had learned in early days that it was always wise to act so that she could not be definitely confronted with the results of her actions—that it was well to settle each question as it arose with a view only to the present, and to avoid acting in such a way as to bind herself too definitely for the future.

While developing this view of Elizabeth M. Wiesener has thrown light on many points concerned with the history of Mary's reign. His picture, fuller than any that has yet been given, of the intrigues and counter-intrigues of Noailles and Renard at Mary's court, gives us a curious idea of the way in which the great political struggle of the sixteenth century threatened to destroy all independent national life throughout Europe. He demolishes conclusively the myths that Philip was in love with Elizabeth, and that Mary was jealous of her. Philip was anxious to get a character for moderation in England, and so appeared as Elizabeth's champion; but he was equally anxious to get rid of her, and urged her marriage with the Duke of Savoy as a means of sending her out of the country. The characters of Gardiner, of Mary, and of Philip are all presented in better colours when they are more closely studied.

We wish that M. Wiesener's excellent and interesting book had been more fortunate in its translation. We are a little

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perplexed to know exactly what share Miss Yonge has had in the work, as the title-page contains the dubious information that it is "*edited* from the French by Charlotte M. Yonge." We cannot, however, believe that Miss Yonge, who certainly knows how to write English, can have penned with her own hand such sentences as this book contains. We take a few specimens at random from the last few pages. In vol. ii., p. 226, we find, "her eye is bright and steady, watchful and uneasy," which we should have thought a contradiction in terms. On page 281 comes the following sentence:—"Her lion nature, as she chose to call it, and sometimes displayed it with grace and power, if we look away from bloody scenes, was backed by a taste for deception, developed by circumstances, her daily protection and shield during the long years when she guarded herself under her enemies' eye." This is a hopelessly confused and unintelligent rendering of the separate words of a passage by one who understands neither French nor English. On page 286 we read: "She was gracious to small as well as great, and even most to the latter, by choice, never committed herself." So far as this can be said to have a meaning it is entirely opposed to the original, which runs: "Avenante avec les petits comme avec les grands, et même de préférence avec les premiers, sans jamais se commettre." These are fair samples of the style of the translation throughout. When we add to this that the punctuation is in several places negligent and misleading, and that we find on page 237 (vol. ii.) a note which belongs to page 233, we have said more than enough to show that Miss Yonge has taken a light view of her duties of editorial supervision. M. Creighton.

Studies in the Literature of Northern Europe. By Edmund W. Gosse. (C. Kegan Paul & Co.)

For twenty years past our energetic school of national historians have been insisting upon the kinship that exists between ourselves and the nations of the North; and while everyone is convinced by their arguments, no one, except Mr. Gosse, interests himself in the northern languages and literatures. For our information we go to Germany; for our pleasure to France and to Italy. In these essays, many of them old friends that have lain asleep for some years in the pages of the magazines, Mr. Gosse recalls us to the study of our blood relations and their works. Almost all his readers (and his reviewer is no exception) will have to accept his statements in nearly complete ignorance of his subject-matter; but that will not prevent their recognising the enthusiasm by which he is animated and the grace of his treatment. We must take his learning for granted in almost all instances; but to judge from the cases where we are able to test him, such as his statements about the Dutch scholars of the seventeenth century, it is more than adequate. Fresh from the reading of Mr. Frederic Harrison's amusing philippic against out-of-the-way learning, one might indeed suggest the previous question whether in these overcrowded times the literature of northern Europe ought to be studied. But Mr. Harrison himself supplies an answer by incautiously praising Vondel, to whom Mr. Gosse devotes one of his principal essays. Mr. Harrison's indictment lies, in truth, not against revealing the mysteries of literature, but against the affectation and exaggeration of the hierophant. To write of the small men as though they were great is an irritating pretence; but to write naturally and simply of those who are hidden from us not by their own insignificance but by our ignorance is valuable and informing.

Mr. Gosse's book covers a great deal of ground: modern Norway, Sweden, and Denmark; mediaeval Germany as shown in Walther von der Vogelweide; and Holland in the seventeenth century as shown in the poetess Tesselschade Visscher and the poet Vondel. Under the head of Norway we have a sketch of Norwegian poetry since 1814; another, half geographical and half literary, of the unvisited wonders of the Lofoden islands; and another of the still living poet Henrik Ibsen. Sweden is condensed into one article on Runeberg, "the greatest poet who ever used her language," who died less than two years ago. On Denmark Mr. Gosse is specially strong. The two papers on "The Danish National Theatre" and on "Four Danish Poets" are full of intimate knowledge, not only of the poetry but of the men themselves; and for this reason the latter of the two articles is perhaps the most interesting in the book. The four poets—Grundtvig, Bödtcher, Andersen, and Paludan-Müller—are all of a now somewhat remote time; they are the heads of the romantic school, which derived its origin from Germany through Henrik Steffens as the like movement was derived from Germany through Coleridge in England. Their prime covers a period of fifty years, from 1800 to 1850, "and in this short space of time," says Mr. Gosse, "the valuable part of the literature of Denmark was trebled in bulk." It is impossible within our narrow limits to reproduce what is here said about these admirable poets, Grundtvig "of all foreign writers the one most near to Carlyle in temperament;" Bödtcher, the friend of Thorwaldsen, and as much "a dreamer and an artist" as Grundtvig was a man of action; Andersen, whom all the world knows as a fabulist of genius, but who besides "attempted almost every form of authorship in the course of his long life;" and Paludan-Müller, "easily first among the children of Parnassus in Denmark." It is enough to say that the essay gives a simple and yet excellent account of all these.

Of the two antiquarian papers that on "Vondel and Milton" will have the greatest interest for English readers; but we confess to a preference for the charming sketch of the fair Tesselschade and of the society of which she was the acknowledged queen. Mr. Alma-Tadema, her fellow-countryman, has etched a delightful picture of her playing the lute to her two children in the Alkmaar garden; the old brick house and the clipped yew-tree completing a scene of homely Dutch refinement that is worthy of Tesselschade's own younger contemporaries, De Hooch or Van der Meer. "She was the intimate friend of the four greatest poets of Holland—Vondel, Hooft, Brederoô, Huyghens," says Mr. Gosse; and the account that he gives of these four is such as should make us regret the seeming necessity of neglect into which they have fallen. "It cannot be pretended that Tesselschade's verses are worthy to be seen by the side of theirs;" she had neither Brederoô's wild energy, nor Huyghens' "unrivalled gifts of form," nor Hooft's width of culture, nor Vondel's originality and Miltonic power. But she was as accomplished as she was beautiful; she wrote verses as she sang or drew—out of the abundance of the heart, schooled by care and pains. Everybody ought to know Hooft's verses in her honour, so gracefully rendered by Mr. Gosse:—

"What employs her leisure so?
Thoughts are working, fingers go!
Busy are her eyes, drooped sweetly,
Throat and lips are warbling featly;
Youth and joy can have no fence
'Gainst such dangerous diligence.

Now she makes the diamond pass
O'er the dumb face of the glass;
Now with golden thread she lingers,
Painting cloth with nimble fingers;
Now the pencil bears, and pen,
Kindly charming idle men.

See, she curves her slender throat's
Outline, up and down the notes!
Or to words her eyes she's liming,
All her soul gone out in rhyming!
Or she bends her gracious tongue
To the French or Roman song."

Yet her life was far from being one of unmixed happiness or lightness of heart. She lived, be it remembered, through the most painful period of her country's history, the period of theological strife that culminated in the murder of Oldenbarneveldt; and Tesselschade and her circle were of the party of the slain Advocate. Domestic troubles pressed upon her too, and finally killed her; she lost her husband and her eldest daughter by one blow, and in her mature age her heart was broken by the loss of her other daughter, "her only remaining comfort, the apple of her eye."

"O mothers, think, it was her daughter sealed her fate,
And she who owed her life took life from her away."

So wrote Huyghens, one among the crowd of poets that honoured her death with their verse. The poet of the *Momenta Desultoria* could write other things than epigrams and scholarly epistles.

It is to be hoped that Mr. Gosse will go on exploring this rich mine of northern poetry, past and present. And as his translation is almost better than his criticism, it might be suggested to him that his next volume should be one of verse translation entirely, giving us renderings, for instance, of all the greatest works of Tesselschade's circle. Such a volume might have the effect of making the great Vondel more than a mere name to the countrymen of Milton, who owed so much to him, and would be a fair offering on his grave in this year, the second centenary of his death.

T. H. Ward.

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Miscellanies, Literary and Religious. By Christopher Wordsworth, Bishop of Lincoln. In Three Volumes. (Rivingtons.)

If the Bishop of Lincoln had lived in the seventeenth century, the piety of thirty years ago would have paid him appropriate honour. As Laud was "our Cyprian," and Taylor "our Chrysostom," and Ken "our Ambrose," Wordsworth would have been "our Epiphanius." He resembles the famous Bishop of Salamis in his learning, in his activity, overflowing beyond the ordinary bounds of his pastoral charge, in his rigid conservatism, in his curious union of quaint mysticism with sobriety of judgment, and not least in an entire absence of the sense of humour and a certain tendency to make good-sense do the work of common-sense. For instance, the very temperate and well-reasoned Pastoral to Wesleyan Methodists, in which there is hardly a word to wound the most sensitive susceptibilities, only increases our wonder that the writer ever entangled himself in the famous Owston Ferry case, which turned on the question whether a Methodist preacher had a right to call himself Reverend on his daughter's tombstone.

Reasonable and temperate as the Pastoral is, it has the disadvantage of missing the point of his opponents' case, which is, that Methodism is large and strong enough to stand alone, although consistent Methodists have never yet answered the argument that on their founder's principles they ought to be church people. Again, Dr. Wordsworth is opposed to perpetual vows of celibacy in sisterhoods, and brings an imposing mass of precedents from St. Cyprian to St. Vincent de Paul. But the precedents are rather unconvincing, for it is obvious that the primitive objections to perpetual vows in early life proceeded simply upon a fear that the votaress might afterwards wish to marry, while St. Vincent de Paul's objection rested upon a fear that any order of women under perpetual vows would sooner or later be cloistered. The paper on "The New Court of Arches" commits the same sin of missing the point in better company, for the clergy and congregations who make a conscience of disobeying it have never been able to get the public to see that they complain, not merely of a usurped jurisdiction, but of the exercise of that jurisdiction to set aside what they take to be plain statute and canon law.

The strength of the author's ecclesiastical position is that he believes heartily in the historical status and claims of the Church of England as by law established: he believes without an effort in the Reformers and the Caroline divines in the same way as he believes in the Fathers; he interprets antiquity by the voice and practice of the living Church instead of bringing the living Church to the bar of a more or less remote antiquity. This is the more remarkable because he knows the Fathers intimately, and has an unmistakeably patristic turn of mind, as may be seen by his application of the history of the wells digged by Isaac to the encouragement of the Church of England.

In the Notes on France and Italy it is remarkable how ready the author is to fraternise with ecclesiastics whom he perpetually has to correct for what he regards as misapprehensions of the position of his own communion. Perhaps a little of this tolerance would have improved the essay on Hymnology. It is quite true that the early Latin hymns are eminently objective, and that compared with modern hymns even the warmest mediaeval hymns are still objective; but it is rather a question whether it is worth while to censure Charles Wesley and Toplady, when the censure is certain to strike St. John Damascene and all the great Greek hymnodists. The best of the writer's own hymns have generally found their way into other collections, and it is difficult to read the *Holy Year* through; the author is always in danger of being prosaic when he ventures upon any but a trochaic metre. The structure of his hymns shows that he appreciates the merits and the method of St. Ambrose and of Cowper; but he does not make due allowance for the fact that St. Ambrose wrote in a sonorous language, and that Cowper was an accomplished poet. It would be too easy to multiply stanzas almost as bald and quaint as this from a hymn for St. Barnabas' day.

"Jove son of Saturn, rebel son,
Oh what a difference was,
Between the heathen King of Gods
And holy Barnabas."

Perhaps it is the length of the hymn for the Annunciation which has kept it out of popular hymnals. Both in style and feeling it is worthy of Ken.

"How blest are days that Angels see,
And life they lead, from sorrow free!
While years and ages roll away,
They live unconscious of decay.

To-day the Seraph comes, the same
Who once of old to Daniel came;
Five hundred years have passed, but he
Shines in unaltered purity.

To-day he comes from realms above,
On a like embassy of love;
Tidings of joy has Gabriel,
Tidings of Thee, Emmanuel.

On wings of love he flew to earth,
Bringing the Message of Thy Birth;
O wondrous love! for Angels see
Men raised above themselves in Thee.

God's palace and the crystal sea
He left for obscure Galilee,
And came to low Gennesareth,
And a poor home at Nazareth.

'Hail! highly favoured! for of thee,
Conceived and born a Son shall be,
Jesus the Lord, God ever blest,
In human flesh made manifest.'

'Behold the handmaid of the Lord,
Be it according to thy Word:'
With faith and meek obedience said
Mary, the highly favoured.

Lord, may we serve, and gladly go
From lofty hills to valleys low;
Stooping with Angels may we soar,
And live with them for evermore.

Oh! may we love to wait on thee,
In quiet, silent piety,
And may the Holy Spirit's breath
Breathe on us in our Nazareth!

The Eternal Word vouchsafed to come,
And make a Virgin's womb His home,
And Thou hast said that we may be
Dear as a Mother, Lord, to Thee.

May we Thy living Word receive,
Bring forth to life what we believe,
O come to us and with us dwell,
Be ever our Emmanuel."

The hymns for St. Matthew's day, for St. Michael's, for St. Bartholomew's, and for Easter Even, also deserve to be better known. The last is very *naïve* and interesting; it reminds us of mediaeval mysticism brought down without loss of purity to the level of a street ballad.

Before taking leave of the author it may be right to mention a pleasant paper on Pompeian Graffiti; an ingenious essay against Cremation, which would have been more satisfactory if he had recognised that many who believe quite simply in the Resurrection of the flesh had rather be raised out of ashes than out of rottenness; and some very quaint apocalyptic speculations whence it appears that the Woe which follows the loosing of the four angels bound in the mystical Euphrates is the curse of a wide diffusion of the Bible in an unprepared world, which may be expected to follow the collapse of the temporal power of the Papacy.

G. A. Simcox.

Lectures on French Poetry. By Walter H. Pollock. (C. Kegan Paul & Co.)

It is, perhaps, the chief misfortune of these Lectures that they deal with writers most of whom it is both well and easy to know at first hand. Victor Hugo and Alfred de Musset are of course in themselves profoundly worthy of the attention of criticism, but it is difficult for the criticism which is comprised in the space of a popular lecture to go with any depth or originality into the matter or manner of their art. Considered as addresses to be delivered before a popular audience, or what we believe it is deemed more courteous to speak of as a "mixed audience," these lectures would be exceedingly well, if we could imagine that a mixed audience had any serious care for the poetic imagination of the author of *Notre Dame de Paris* and the doleful reveries of the author of the *Nuit d'Octobre*. Perhaps the lecture on Béranger more nearly hits the mark at which the writer may be presumed to have aimed, for while Béranger himself wears a more popular name to the ordinary Englishman than does either Victor Hugo or Alfred de Musset, it is more than likely that very little is really known of him here; and, moreover, Mr. Pollock has put into his study of Béranger more original thought—more of the thought that is or may be able to arrest attention—than into the other lectures, so that the gain is a double one. In writing of Alfred de Musset it is possible that if Mr. Pollock had been able to throw over his sense of the laborious necessity for brief mention of nearly all De Musset's important works, the freedom gained would have enabled him to cast himself with more of ardour and voluntary absorption into the comprehension of the type, of the character, of the merits of some given piece. We might have had a keener analysis—a fuller illumination.

But as it is, with regard to the majority of these lectures they can only be accorded the secondary honours of a *succès d'estime*. They have many negative merits. The English in which they are written is at least smooth and fluent: it is alike without the

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vices of the vulgar and the charm of personal style. The lectures are the result of very careful reading: the writer is much at home among these poets of whom he treats: their contributions to literature are at his fingers' ends. But his method of telling the story of those contributions does not appear to include the possession, for his own part, of any views about them that may hold the attention: probably the object with which the lectures were written limited him somewhat to the functions of a popular expounder. Thus two of the four discourses end with nothing more pointed than the expression of a hope that what the writer has said will lead the reader to study the subject for himself. Surely they might have ended with a neat thought, or its often serviceable substitute, a neat phrase. But Mr. Pollock does not appear to have been greatly moved to vigour or vivacity. A respectable level is throughout maintained. In the case of the Béranger—especially in the early part of that lecture—there is better labour. Béranger has been not only read, marked, and learned—he has been "inwardly digested," and the result is an expression of clear and interesting thought about him.

We had looked for more of this throughout the book; for the real value of comment and criticism on such men as Mr. Pollock has taken for the subject of his present volume does not consist in the provision for us of brief accounts of their work. Their work itself is so easily known. The real value of comment and criticism on such men consists in the opportunity they may afford for the expression of personal thought and feeling—an analysis which can be made by this critic or by that, and can be made by no other. That is their value for pure literature. But in criticism, there are two aims that are probably allowable—nay, that are almost equally worthy. One aim is to possess and to put forth individuality of mind—to be very fresh and very personal. The other is to grasp entirely the sane popular opinion, and, contentedly discarding individuality of mind, to express that popular opinion with supreme force and clearness. The first aim leads to the production of suggestive books, and the second to the production of successful journalism.

FREDERICK WEDMORE.

"ENGLISH MEN OF LETTERS."

Goldsmith. By William Black. *Defoe.* By William Minto. (Macmillan.)

As a rule, the spendthrift who forgets to-morrow's wants in enjoyment of the pleasures of to-day finds but little sympathy from Englishmen. Goldsmith is the exception which proves the rule. At the recollection of his cheerful improvidence the hardest heart seems to soften; it forgets his extravagance and remembers only his numerous acts of kindness. Of this warm-hearted "Man of Letters," remarkable above all his contemporaries for simplicity of mind and sympathy with suffering, Mr. Black has produced a bright and cheerful memoir. Let no one be deterred by the introduction into the first chapter of the "Japanese student or the New Zealander come before his time" from venturing further; for these terrible travellers (would that they had never left their native shores!) only thrust themselves under the reader's notice on two occasions. It would be impossible now to add much to our knowledge of Goldsmith's career. The materials of Mr. Black's narrative are borrowed from Mr. Forster. We shall not be suspected of any desire to impugn its general accuracy, if we point out that the list of original members of the Club (page 68) lacks the name of Chamier; and that Goldsmith's friends, in their anxiety for a worthy tribute to his genius, did more than desire Johnson to amend the "first draft" of his epitaph. They begged that it should be written in English; and, in spite of the fact that the Latin epitaph contains one sentence which has passed into history, the wish of Johnson's critics is now shared by all lovers of Goldsmith's fame.

Hitherto the story of Goldsmith's life has been read in Mr. Forster's attractive volume. Unfortunately a great error runs through that work. To refute it is the aim of Mr. Black. Could Mr. Forster have carried out his heart's desire, the peerages and pensions kept as the rewards of political life would have been conferred on the followers of literature. That society did not throw its doors wide open to poor Goldsmith writing for bread in the garret near Salisbury Square proves the folly of our social life; that the Christian religion suffered him to be dunned for a milk-score is a slur on Christianity. With cant of this kind Mr. Black has no sympathy. He sees clearly that Goldsmith's sorrows were chiefly due to his own imprudence. When he turned to literature for the means of subsistence, two bitter years were, it is true, spent in wearisome drudgery to Griffiths and his domineering wife; but the essays of the *Bee*, by introducing Goldsmith to Smollett and the kindly Newbery, opened a way of escape. His contributions to the *Public Ledger* produced a sum equivalent to 200*l.* a year at the present time, and had he been possessed of half the ordinary supply of prudence his whole after-life might have been passed in comparative affluence. But Goldsmith's income if magnified tenfold would not have kept him free from debt. Every work that he wrote for the bookseller led him to borrow on the strength of others still to come. Money which came lightly went as lightly. Four-fifths of the handsome sum realised by *The Goodnatured Man* was spent in buying and adorning a set of chambers in the Temple. In the last seven years of his life he earned over 5,000*l.* in the currency of the present day; but at his death his debts amounted to 2,000*l.* more. Johnson might well think of the small sums which he had himself received from the booksellers and exclaim, "Was ever poet so trusted before?"

The chapters on Goldsmith's personal traits and his failure in society are interesting and convincing. The precious gift of self-confidence has brought fortune to many a fool, while the want of it has kept the man of genius in poverty. It was for lack of this gift that many an inferior man triumphed over Goldsmith. Addison was as unready in society, but he concealed his infirmity with a proud reserve. Goldsmith's attempts to cover his timidity by the appearance of boldness were less successful. His picture of "the man of real modesty who assumes an air of impudence, who, while his heart beats with anxiety, studies ease and affects good-humour," was drawn from his own feelings. His kindly humour was misunderstood, and his efforts to please were ridiculed by many of his best friends. What must he have suffered from the envy and malice of inferior writers when Johnson could brow-beat him, when Garrick, in the poet's presence, could write the coarse epitaph with the hateful antithesis of "who wrote like an angel, but talked like poor Poll"?

That charming idyllic picture of Goldsmith making his way through Europe by the supplies which his playing on the flute drew from a captivated peasantry Mr. Black rejects altogether. It is a copy, he thinks, of the story of Baron von Holberg, and we are warned of the danger of assuming that the description in the *Vicar of Wakefield* of the rambler's progress through the Continent refers to the adventures of Goldsmith. Are we, then, to disbelieve the statement of Cooke that Goldsmith not unfrequently allowed the truth of the current belief? Mr. Black would say Yes; for, following in the wake of Thackeray, he declines to believe the poet's story of his early life. If Uncle Contarine and the mother at Ballymahon accepted it as true they were "a very simple pair." When five pages later Mr. Black is found expressing his opinion that Goldsmith "in the presence of such men as Johnson, Burke, and Reynolds" would not have assumed the credit of a medical degree without possessing it, we can but wonder at his reasoning. Surely the man who would impose on a kind-hearted uncle or a mother would not hesitate to deceive his friends.

More than once Mr. Black imputes to Goldsmith the weakness of being unduly conscious of his own warm feelings. The well-known passage in the letter to Griffiths—"Had I been a sharper, had I been possessed of less good-nature and native generosity, I might surely now have been in better circumstances"—is responsible for this. Is not this dealing out rather hard measure to poor Goldsmith? If one thing more than another can be said of him with certainty, it is that at all times he was unfeignedly desirous of furthering the fortunes of others. When the Earl of Northumberland offered to "do any kindness" to Goldsmith, it was certainly not an ostentatious display of brotherly affection that prompted him to mention the hard lot of his brother. If he did unduly pride himself on this "amiable vanity" he was well snubbed for it by his friends. But for Hawkins the world would never have known the circumstances of this interview. "This idiot in the affairs of the world," that was the sage knight's commentary on Goldsmith.

Defoe, on the other hand, was more than a match "for the most astute intriguers in the most intriguing period of English history." His longing for politics and his temporary attachment to the principles of Whiggism were nurtured in that dissenting academy at Newington Green which was

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kept by an ejected minister of 1662. Defoe was only twenty-two years old when he threw himself into political strife, and for more than forty years he was in the foremost of the fray. He eagerly combated the efforts of Moyle and Trenchard in 1697 to prove that a standing army was a constant menace to a free government. He added pamphlet to pamphlet in a vain attempt to rouse his countrymen to a sense of the danger of allowing the French king's grandson to sit on the throne of Spain. His protest against the practice of dissenters occasionally conforming to the rites of the Established Church was fiercely resented by most of the followers of dissent; but the support which his views received from many of its strictest devotees should have led Mr. Minto to hesitate before stating that Defoe at this point broke with that party. When he was convicted, some time later, of having published a seditious libel—the famous pamphlet entitled *The Shortest Way with the Dissenters*, written under the disguise of a Church and State High-flier—his former friends viewed his punishment with complacency. Defoe was only released from prison on condition of submitting his future writings to Government censure; and from that time, while persistently protesting that he was acting according to his own convictions, he was really engaged in serving the secret interests of the Government. Mr. Minto enters with zest into the task of showing the exquisite ingenuity with which Defoe carried out this undertaking.

There is no more familiar figure in English literature than that of Goldsmith. The only written record of Defoe's person is found in the official description of his appearance published in the *London Gazette*. The political tract which introduced him to life in Newgate was remarkable for the dramatic power with which he assumed the character of a High-flier. Probably he was himself astonished at the success of the disguise, but having discovered how easy it was to deceive the public he never shrank from repeating the experiment. All his life long he kept on appearing before the world disguised in other people's garments; whatever might be his costume he wore it with a skill which attracted attention but escaped detection. Protestants of all shades of opinion were astounded at reading in the columns of his newspaper an ironical defence of the revocation of the edict of Nantes. The Whigs rubbed their eyes in amazement at the audacity of the title of his pamphlet, *Reasons against the Succession of the House of Hanover*. No matter what topic might be uppermost in the popular opinion, it naturally suggested to Defoe the publication of some work which fitted in with the mood of the moment. The public craving for the supernatural was fed by an abundance of "true apparitions" and by such creations as the dumb philosopher of Cornwall. His memoir of Captain Carleton has imposed upon historian and biographer, and this is but one of many lives produced with every appearance of verisimilitude and circumstantiality. The particulars of the work on the great storm of 1703 were partly invented by a prisoner in Newgate: the vivid details of the plague of 1665 were written by one who at that time was but four years old. Defoe, indeed, lied in literature with as much ease as Charles Mathews on the stage in Foote's comedy. Mr. Minto, in an admirable chapter on the place of Defoe's fictions, has pointed out that Robinson Crusoe's perplexities and his expedients for meeting them seem natural and unpremeditated. Defoe's merits will be best appreciated by those who have read some of his imitators. With them the difficulties of the shipwrecked are obviously created for the sole object of introducing the means of surmounting them. The art is so transparent as not to deceive even the schoolboy. With all his labours Defoe would, but for *Robinson Crusoe*, be little more than a name. The story of his adventurous life may be followed with keen interest in the pages of Mr. Minto's attractive volume.

W. P. Courtney.

NEW NOVELS.

The Marble Queen. By E. A. Ryder. In Three Volumes. (Chapman & Hall.)
Stonedell Lodge. By F. S. Bird. In Three Volumes. (S. Tinsley & Co.)
In a Rash Moment. By Jessie Maclaren. In Two Volumes. (Sampson Low & Co.)
Elizabeth Eden. By M. C. Bishop. In Three Volumes. (Sampson Low & Co.)

Mr. Ryder's new novel is one of a class of books secure alike from praise and blame. It is carefully written, it is well meant and well tried at, and the impression left of it is agreeably transient. There have been hundreds like it, and there will be hundreds more. In type it is semi-political and semi-passionate: the parliamentary efforts of its hero counting for a good deal in his story, which is none the less domestic in its cast and highly moral in its aim. He is a poor kind of creature, though Mr. Ryder tries hard to make out a case for him, and endows him with a reputation for all sorts of talent; and you have no more sympathy with him than with pretentious feebleness generally. He is, indeed, of the personages who, emphatically, are "shadows, not substantial things;" and so are the male and female phantoms that surround him. And thus, though he and his young wife are ill-used, though Maud Vandeleur, the Marble Queen, does her best to behave wickedly and vigorously; though you are told how Mr. Pendragon, the Chief of the Buff party, resented this, and what Lord Copredy, Secretary for the Stannaries, said of that, and why Abraham Redish, another senator, was forced to do the other thing, you never lose the sense that you are dealing with futilities. The sober and colourless phantasmagoria you are considering reminds you of a masque of commonplace *cartes de visite*, and of *cartes de visite* all washed out, faded, and forlorn. And when you have got to the bottom of the intrigue in which they are implicated, you part from your mimes without a pang, and shuffle them back into their drawer without a memory. Their author has done his best to amuse you; and for so much you are grateful. "The rest is silence."

Stonedell Lodge is the result of an artless attempt at the production of a novel of incident on the part of one better provided with memory than imagination. It is hard to read; it is easy to understand, anticipate, complete, and lay aside. There is a Secret Marriage in it; there is a Missing Heir; there is a Wicked Squire; there is the romance of a torn register—Obliging Parish Clerk, Mysterious Stranger, Observant Idiot, Astute Detective, and all; there are the usual "Wedding March" and shower of satin slippers to round off matters, and give everybody the coveted opportunity of being happy ever afterwards. There is also a Pretty Gipsy, who drops in casually at a pic-nic, in "a faded red cloak and a gown of some dark material . . . the principal articles of her attire," and carrying "a basket on her arm which appeared to contain a small stock of newly-purchased provisions." But of her the author seems to have repented, for her intervention comes to nought, and in spite of the promising suggestiveness of the basket which appeared &c., she departs as suddenly and superfluously as she came. Of greater romantic value, perhaps, is the glowing love-scene some few pages earlier, between the wife of the Wicked Squire and a clergyman of the Established Church; but even of this the author has not made much. He has tried to write it passionately, however, and with a right feeling for his note of admiration, as an extract taken at random will prove:—

"Enough!" he exclaimed. "I am happy in knowing that in spite of the appearance of coldness you exhibited towards me, my love was returned! If by kissing the hand of her I love best of anything in the world I have wronged Horace Blackburn (the W. S.), may Heaven forgive me! But not even the knowledge that you are the wife of another—not even my sacred calling—can stifle the emotions which fill my" &c.

The passage quoted is perhaps absurd, but it is useful; it gives the measure of the book. If there are any who care for this sort of thing, they cannot do better than go to Mr. Bird for it; he will give them enough and to spare.

It was *In a Rash Moment*, it appears, that having become convinced that Horace Frazer was a married man, Roberta Gathorne smoked a cigar, broke a lady's head with a china dish, saw a ghost, and bestowed her hand upon Patrick Beatoun. It was assuredly in a rash moment that Miss Maclaren determined to produce her adventures to the world; for Miss Gathorne is a vulgar and skittish young creature, who has frequented the novels of Miss Rhoda Broughton, and has "profited" by the association as Prince Harry's gift-boy "profited" by the neighbourhood of Sir John Falstaff. In her first chapter she—but she shall speak for herself. "Were my heart a church," she says, "I am morally certain petitions to Heaven for a speedy and wealthy matrimonial settlement would be found fixed up where the Creed and Ten Commandments usually are." She "suspects" her "Governor's few remaining hairs would stand on end if he guessed half the flirtations she has carried on under his aristocratic Roman nose." She "has reason to know herself handsome enough to be fallen in love with

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at first sight." She is sure that a strange man who has trodden on and torn her dress will "probably hang about near the door with his cigar after dinner, when if he is not plucky enough to say *bon soir* on the strength of having spoiled her gown, she will drop her fan or handkerchief, or do something so suggestive that a blind beetle could hardly help seeing her intentions." She confesses her "energies . . . . absorbed" in "the thorough enjoyment" of something "which tastes ambrosial, although rather like a stewed constrictor to look at." She goes upstairs, rhapsodises about the sunset, tells her fortune "with a well-thumbed pack of cards," and falls asleep to the music of Victor Hugo's *Vous qui pleurez*—a song the melody of which pursues her so unnaturally as to be even played to her by the Christmas waits in Edinburgh. In her second chapter she is orphaned. In her third, a few hours afterwards, she has met Horace Frazer, and—"Such golden, wavy hair, such adorable, violet eyes, I am sure he dances divinely, and I love him! love him! love him! as I never thought anybody could be adored by anybody." Horace is a divinity student; "when he opens the harmonium of an evening and plays his favourite hymns it is as good as being at church, and makes her feel so religious it is quite exhilarating;" she is "tied fast to his chariot wheels, and can only pray that he may never choose to drive over her crushed and bleeding heart, for if he wanted to do so"—*Assez!* There are three or four hundred pages more of it. And nothing can be done to keep young ladies from pen and ink! and nothing can be done to scare young ladies from publishers and publication!

There is plenty of cleverness in *Elizabeth Eden*—cleverness of all sorts and of several values. Mr. Bishop has some idea of story-making and story-telling, to begin with; then he is a student of character and a writer who sees that when you are engaged in dramatic work you should do your best to produce dramatic speech; he writes with brightness, and point, and ease, if with no special force; and, finally, he appears to have considered his epoch, in so far at least as its religious tendencies are concerned, with much discretion and some intelligence. His heroine is a young lady of temperament, culture, and brains, who behaves nobly and well at a somewhat difficult moment, drifts into intellectual radicalism, indulges in a little unseemly flirtation, marries the man she loves, and by his means (he is a Roman Catholic) casts anchor finally off Saint Peter's, and is as happy as a splendid husband, two millions of money, and the approbation of "the Cardinal" and his late Holiness Pius IX. can make her. In this outline of her and her adventures there is nothing particularly attractive, it must be owned. But Elizabeth Eden herself is happily and gracefully sketched; there is much more of the passionate than of the religious element in her story; and there are lots of curious personages and exciting incidents thrown in with her; so that her book is unusually readable and unusually full. Some of the characters grouped about her have a flavour of actuality; and this once discovered, the degenerate human mind will doubtless find a sincere pleasure in the task of hunting for resemblances throughout, and in speculating as to who may have sat for Canon Harlay, the Apostolical Pantheist, or who may have been the original of Ernest Harlay, the "pocket prophet," or whether Henri Duval is a creation or a reminiscence, or where Mr. Bishop got his Alphonsine and his Mrs. Harlay (both among his best), and his Rudolf Dene and his Madame Chenevière. But this abominable and unlawful interest apart—and its existence may be purely imaginary after all—there is in *Elizabeth Eden* the interest which attaches always to a work of merit; and that should be enough to make it largely read, though its most ardent admirer can hardly hope for it that it will be long remembered. W. E. Henley.

Vom Don zur Donau: neue Culturbilder aus "Halb-Asien." Von Karl Emil Franzos. (Leipzig: Duncker & Humblot.)

This new work of M. Franzos is avowedly a continuation of his *Aus Halb-Asien*, reviewed in these columns (Academy, November 11, 1876), and forms no exception to the general rule of the inferiority of continuations. It contains as much, if not more, solid information, more or less laboriously worked up, comprising very full reviews of the Bulgarian, Rouman, and Little Russian literatures, but less matter derived from long and intimate observation and personal experience. The author tells us in his Preface that the book before us has two things in common with its predecessor—the outward form, a series of reprinted newspaper articles; and the position (*Standpunkt*) which he occupies in the struggle between light and darkness going on in "Half-Asia." This position may, perhaps, not unfairly be described as that of a pessimist.

"The state of things in Eastern Europe is," he tells us, "for the most part pure barbarism, modified here and there by a superficial imitation of Western civilisation, an imitation which leaves untouched the secret springs of national life, and does, in fact, more harm than good."

Nor does our author see any good grounds for expecting a speedy improvement of this state of things. Such improvement can only be effected by intelligent and sustained exertions, rendered possible by peace and mutual toleration, and inspired by German culture, which on account of its "thoroughness and disinterestedness" seems to M. Franzos peculiarly called to the work of civilising "Half-Asia." But sustained efforts are to the last degree repulsive to the Eastern European, while his national self-conceit resents the idea that he has anything to learn from the German. Nor is mutual toleration any more in vogue than industry or German letters. On the one side of the Austrian-Russian frontier the Gallician Pole vexes the German, the Jew, and the Ruthenian; on the other the Muscovite crushes the Ruthenian and the Pole. The author goes on to tell us that *Vom Don zur Donau* differs from *Aus Halb-Asien* in three points. In the first place, the literary efforts of the populations of Half-Asia receive a fuller and more systematic treatment; in the second, the novelettes which relieve the reviews and sketches are more closely subordinated to the main subject of the book; and, lastly, the author's observations are extended over a larger geographical area. In his former work they were confined to the Bukovina, Austrian Podolia and their immediate neighbourhood. But he is careful to assure us that "here also"—*i.e.* in reference to South Russia, Roumania, and Bulgaria—

"I have described nothing that I do not know from personal observation. I have criticised no literature which I have not myself read. I make no excursions into Siberia, for I have never been there, nor venture on a description of Constantinople, because my acquaintance with it is too slight."

One of the results of the wider area of his observations is that the Muscovite plays in these volumes the diabolic *rôle* that in the former was filled by the Pole. What our author has to say of both these peoples shows that in "Half-Asia" atrocities are not the monopoly of any one dominant caste.

In his treatment of this last-mentioned theme, M. Franzos introduces several novelettes, apparently keeping very close to actual facts. The least tragic of his stories recounts how "Martin the Rouble," between his eighth and twenty-eighth year, developed from a dirty little boy whose only garment was a shirt—his father, a Gallician village pope, drank too much schnaps to allow him a pair of trousers—into an elegant "Cavalier" decorated with the Orders of Merit of Stanislas and of Takova. His career as a Russian spy is amusingly told, with just sufficient details not to be tedious; but our author is more often inclined to be tragic. The fearful stories of "My Uncle Bernhard" and "*Die Gezwungenen*" throw a truly lurid light, not only on the police administration in Russia, but also on the peculiar position of the Jews in that uncomfortable country. Indeed, the conversation between the Polish *Gezwungener* and the Jewish driver is so managed as to bring before our eyes the strange religious contrasts to be found in "Half-Asia," and the Brahminical form religion there assumes, especially among the Jews.

The wickedness of the Muscovites—of the "Snubnoses," as we are told the Little Russians call them—serves as a sort of link between the novelettes and the reviews that make up the greater part of the book. In the first of these reviews, entitled "The Little Russians and their Poets," we see a race of the purest Slavonic blood, and exhibiting the Slavonic love of independence in a degree incompatible with the organisation of a powerful State. They thus remind us of the ἀνάρχα καὶ μισαλλήλα of the Byzantine Emperor Maurice. They were consequently reduced to servitude by their Polish and Great Russian neighbours. Sufficiently distinct from the latter to have a national consciousness of their own, they are yet sufficiently like their masters to inspire a hope of their being assimilated. Consequently the Little Russian nationality is subjected by the Russian Government to a pressure applied to no other nationality in the empire. A Polish poet is only punished for writing political poems: while a Little Russian poet is punished for writing poetry at all in his own language.

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One of the consequences of this state of things is worth observing. The poets of the Ukraine are divided into three classes. The more resolute, the Abdiels of patriotism, such as the hapless and gifted Taras Scheftschenko, cleave the more closely to the mother-tongue of their oppressed country the more severely it is proscribed. Such, besides Scheftschenko, were Pantalimon Kulisch and Gregor Kwitka. The more ambitious chose to cultivate the Great Russian as the path to riches and honour, of which class we may take as the most distinguished example the well-known Gogol. Those, however, who had not enough resolution to follow the example of Scheftschenko, yet had too much aversion to the Muscovites to follow that of Gogol, struck out a third path and wrote in Polish. Of these our author enumerates Michael Czajkowski, Thomas Padura, Alexander Groza, and Bohdan Zaleski. As the tone of Little Russian poetry is popular, natural, and wholesome, it forms a striking contrast to that of the Great Russians, whose principal poets belong to the same school as Byron, Musset, Heine, the school of the *Zerrissenen*.

When we find this interesting account of the poetry and poets of the Little Russians followed by a fairly complete history of the intellectual strivings of the Bulgarians, and that again by reviews of the poetry and the proverbs of the Roumans, we are tempted to exclaim "Who is sufficient for these things?" Our sceptical admiration, however, may be to some extent moderated as we read that in each of these three cases the literature reviewed goes back but a few decades. Scheftschenko was born in 1814. In 1826 even Schafarik could say nothing about the language of the Bulgarians, as they did not at that date write their correspondence in their own language, much less books. The first hornbook in Bulgarian appeared in 1824; the first Bulgarian primary school was opened in 1835. As the literature of a people is our safest guide to a right judgment of its national character, it is instructive to note that in Bulgaria literature has made herself the handmaid of primary education, and is consequently characterised by a certain utilitarian sobriety.

The literature of the Roumanians differs from those of their northern and southern neighbours, and that, too, to its disadvantage. Its very recent origin and the fact that it is in part developed out of the folk-song are the two points in which it resembles them. Those Wallachian and Moldavian boyars who in 1780 sought poetical fame taught their compositions by word of mouth to gipsy singers, who then sang them in the courtyards of the gentry, in country parsonages, and at fairs. It is interesting to find less than a century ago the same relations existing between the boyar and the gipsy as existed in mediaeval Provence between the troubadour and the jongleur. From this primitive yet recent origin dates the poetry of Roumania. The "troubadour period" did not last long. Some time in the second decade of the present century Roumanian poets began to print their effusions, in which the influence of the sentimental school of Germany can be traced very plainly. Since 1830, however, an almost exclusive imitation of French models has prevailed. But *decipit exemplar vitiis imitabile*. In striking contrast to the poets and prose-writers of the other Latin nations, of Italy, Spain and France, those of Roumania are distinguished by a contempt for form, regularity and polish. In one and the same piece the Rouman poet passes from one metre to another from mere caprice and indolence. The "southern forms," the Ritornell, the Sestine, the Terzine and the Canzone, are never used; and as for the Sonnet, M. Franzos knows but one poet, Georgi Cretcianu, who has employed it. Nor do the prose-writers appear a whit more careful of style than their compatriots who write in verse. A kindred fault of the Rouman authors is their diffuseness. They seem to make it a rule to write down everything that occurs to them, and to publish everything they have written. These faults are fostered by the ideas that prevail in Roumania with regard to patriotic duty, which require all criticism of patriotic—*i.e.*, Rouman—poets to be favourable. Another pernicious outcome of mistaken patriotism is the excessive importance attached to politics. Rouman poets are not merely political partisans, but advocate their political opinions in their verse. It must, however, be remarked as affording hope for the future that the Rouman people is a better poet than any of its poets by profession. The folk-song flourishes in such abundance on Rouman soil as to prove a true poetical vein on the part of the race, and is characterised by a great variety and tenderness of feeling and an exuberant fancy. In short, the faults of Rouman literature are those of barbarians who have received a superficial and precipitate education. Making haste to be civilised is as unsatisfactory a mode of proceeding as making haste to be rich.

It will be seen from this analysis of the more important portions of M. Franzos' book that it contains a good deal of valuable information about a part of the world particularly interesting for the student of society as exhibiting nations in the making. And an English reader, regarding the subject from a greater distance, and therefore with more dispassionate vision than our Podolian critic, will find grounds in the body of his book for disputing the pessimism of his Preface. The peoples who have produced Scheftschenko, the Rouman folk-songs, and the primary schools of Bulgaria, may be expected to advance still further in the way of self-improvement. Our author would probably suggest the important qualification, "If only their more powerful neighbours would leave them in peace."

Arthur J. Patterson.

CURRENT LITERATURE.

Poems, by the Author of the "Growth of Love" (E. Bumpus), is a mere pamphlet of some fifty pages, but contains some very remarkable work. We do not think that the author has as yet fully digested his own powers, and his work is apt to contain blemishes by the side of its beauties. But the beauties are undeniable, and, what is perhaps of more importance, they are not in the least copied or reflected from the beauties of anybody else. The "Hymn to Nature" with which the book opens is spoilt to our taste by a wilful Latinising of its language which we cannot admit as allowable. The poem is, in fact, a corrupt following of Milton and other and earlier seventeenth-century authors, but it must be admitted that with the faults it has also a double portion of the grandeur of its models. Nothing, on the other hand, can be simpler and more charming than the piece which follows, "Will Love again Awake?" The next poem, "A Passer-by," is an attempt at a choric rhythm which we take to be choriambic in base. We might go through all the nineteen poems which the *brochure* contains, for there is hardly one of them which is not remarkable for metre, language, or thought, and generally for all combined. But it will, perhaps, be better to quote one in full. It is not the best, because all or almost all are equally good, but it is one of the clearest and least blemished:—

"I have loved flowers that fade,
  Within whose magic tents
Rich hues have marriage made
  With sweet unmemoried scents:
A joy of love at sight—
A honeymoon delight,
  That ages in an hour;
  My song, be like a flower!

I have loved airs, that die
  Before their charm is writ
Upon the liquid sky
  Trembling to welcome it.
Notes, that with pulse of fire
Proclaim the spirit's desire,
  Then die and are nowhere;
  My song, be like an air!

Die, song, die like a breath,
  And wither as a bloom;
Fear not a flowery death,
  Dread not an airy tomb!
Fly with delight, fly hence!
'Twas thine love's tender sense
  To feast, and on thy bier
  Beauty shall shed a tear."

We do not remember to have met for a long time any poetry so fresh, and at the same time so complete as this, which is one of the least ambitious things in the book. Further quotation from so small a pamphlet would hardly be fair, and without further quotation we could not well illustrate its peculiarities. But all who are interested in English poetry should certainly read it. The seventeenth-century hue which we have noted prevails throughout. But it is not in the least a *pastiche*. It has rather the manner in which a poet of the seventeenth century would have written if he had lived in the nineteenth.

The last three numbers issued of the *Journal* of the Historical and Archaeological Association of Ireland consist exclusively of documents relating to the Geraldines in the seventeenth and eighteenth centuries, in continuation of a previous paper upon their Italian descent; and of a further portion of the Rev. S. F. Shearman's "Loca Patriciana." The latter article traces the descent of the kings of Ossory from Counla, "Ossoriorum pater," to Brian Oge, who surrendered the rights of himself and his clan to Henry VIII., and to the MacGillapatricks or Fitzpatricks, who took part in the civil war in the seventeenth century. One of these kings, Feradach Find, was, St. Columbkille says, "one of the three kings who went to Heaven in his time," having atoned for a life of rapacity by allowing himself to be robbed of his treasures when on his death-bed, "that the Lord might not torment him beyond." Another, by name Scanlan Mor, was freed from a long imprisonment by an angel at the intercession of the same saint. The story is evidently modelled on the account of St. Peter's deliverance from prison; but the narrator adds a bit of his own about the unquenchable thirst of the liberated chief, and his inability to say anything but the word "drink," which caused an hereditary impediment of speech among his descendants. It appears, too, that in Ossory werewolves left their human bodies behind them, and their spirits only took the wolfish form, instead of

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their bodies being changed into wolves as in some other countries. A facsimile of Dürer's drawing of Irish soldiers forms the frontispiece, exhibiting the Irish method of wearing the hair falling over the face, and the national frieze cloak. Two of the men who wear armour have two-handed swords about five feet in length; the others merely axes. Mr. Shearman concludes his series by a careful discussion on the personality of St. Patrick himself. The popular belief is that the apostle of the Irish came to the Island in 432, aged sixty, and died in 493. This is more excusable than the common opinion in many parts of England that the same Cromwell destroyed the abbeys and battered down the castles, and is founded on a similar error. Mr. Shearman shows that Palladius, who was sent by Pope Celestine as the first bishop of the Scots in 431, was also called Patricius, which he takes to be a title of honour. It is well known that the Emperor Constantine revived the title as a personal distinction, and also that it became a not uncommon cognomen in the Lower Empire; but Mr. Shearman does not adduce any very distinct evidence of its use as an ecclesiastical title. Palladius appears to have died in the following year, 432, and to have been succeeded by Patrick, son of Alvyrdd, or Sen Patrick, who died at Armagh in 458 or 461, while the best-known owner of the name, the son of the decurion Calpurnius, of Dumbarton, was carried as a slave to Ireland in 432, consecrated bishop in 455, and died in 493. The chronology being so intricate, it would have been surprising if the persons had not been confused; and Mr. Shearman has done a great service to the ecclesiastical history of the Isle of Saints by unravelling the tangle.

The Annotated Bible. Edited by J. H. Blunt. (Rivingtons.) The intention of this work is admirable. It was undertaken with the object of providing for educated readers, as distinguished from laborious students, a sufficient aid towards understanding the Scriptures from an intellectual point of view. The execution is disappointing: most of the questions that an educated reader who was aware of the difficulties raised by modern science would wish to see answered are left untouched; even the numbers in Chronicles are scarcely remarked upon. The writer generally gives the impression that Matthew Henry would have been quite perfect if he had known of the Moabite Stone and similar "aids to faith." We can praise the chapter on the English Bible in the Introduction as containing a good deal of interesting information. The translation, too, of the missing fragment of the second Apocryphal book of Esdras is well done, and it is something to have that very interesting book made accessible for the first time in a complete form to English readers.

Historical Portraits of the Tudor Dynasty and the Reformation Period. By S. Hubert Burke. Vol. I. (Hodges.) The idea of writing not a history but a series of cabinet portraits of the noteworthy people of the sixteenth century is a good one, and had it been well carried out a charming book might have been made; but Mr. Burke has shown little qualification for the task. We have no striking pictures and few quaint details of that troubled time, but instead thereof a dull abridgment of history which throws not one ray of new light on any one of the dark periods of Tudor rule. Mr. Burke's opinions have been guided mainly by certain new writers, who, if they have added little to our real knowledge of the Reformation period, have certainly had the ability to put the old facts before us in a telling and graceful manner. We cannot see what need there was of going over the old story again with no fresh facts to communicate, when the power was wanting to set forth the events in a form graphic enough to compel them to cling to the memory. The gift of making the past become once more a present belongs to very few of us; but there are certain mechanical details of authorship which anyone may execute well if proper pains be taken. The habit of giving references which no one can use except by spending an amount of labour which it is utterly unreasonable to expect is not to be pardoned. If it be needful to direct attention to a fact at all, it should be done in such a way as to make the said fact easily attainable. Anyone who knows what manner of book Leland's *Collectanea* is will smile at finding it referred to without any reference to volume or page. Even this, however, is not quite so hopeless as "Rolls House MSS." or "Crumwell's State Papers," both of which may be found near the end of the volume. There are many passages which indicate to the historical student that the author has limited his reading far too exclusively to one period of time and to a single class of subjects, and as a consequence has fallen into a habit of using language which conveys wrong ideas, or at best jars on the senses. Does Mr. Burke know when the words "Constitution" and "unconstitutional" first acquired their technical meaning in English history? We imagine not, or he would hardly have spoken of John as a prince of "unconstitutional memory." This employment of the language of the seventeenth century to describe an Angevin king reminds one of the pictures in the *Comic History of England*, in which much of the humour lies in representing people in unhistorical costume.

The *Civil Service Geography*, by the late Mr. L. M. D. Spence, edited by Mr. T. Gray (Crosby Lockwood and Co.), has now reached a sixth edition, and may, therefore, be supposed to have established for itself a certain position in public estimation. In the present edition, we are told, "the statistics have been corrected to the latest date, and care has been taken to record recent alterations, amongst others those included in the Treaty of Berlin:" presumably with the view of making it as useful as possible as a cram-book for Civil Service Examinations. The Anglo-Turkish Convention of June 4, however, appears to have been too much for Mr. Gray; for on page 61 he places Cyprus among the foreign possessions of Great Britain in Europe, while on page 69 it is referred to under Turkey in Asia. We should fancy that such a confusion of ideas would hardly gain a candidate many marks in Cannon Row. The general character of the book, it is only just to add, is more correct; and the gravest objection we have to urge against it is that, being compressed within the very narrowest limits, it sometimes fails to give necessary information. For instance, we might fairly have expected to find Kilima-Njaro and Mount Kenia mentioned among the mountains of Africa, considering that the former reaches an altitude of at least 20,000 feet, and that the latter is not quite unknown to fame.

History of the Gwydir Family. By Sir John Wynne, Kt. and Bart. (Oswestry: Woodall and Venables.) Sir John Wynne's *History of the Wynnes of Gwydir, ut creditur et patet*, stands alone as being the only family history which has reached a fourth edition. It was first printed in 1770 by Daines Barrington, but the MS. had long enjoyed so high a reputation that it had been frequently transcribed for different libraries in North Wales. It is quoted by Carte the historian as his authority for the massacre of the Welsh bards by Edward I., which is now reckoned among the exploded fables of history. But although the details of the earlier history and genealogy will not all bear the test of modern criticism, the book contains many quaint and interesting anecdotes, which are not to be found elsewhere, and which throw a vivid light on Welsh manners and customs in the fifteenth and sixteenth centuries. The author was a baronet of the first creation in 1611, and had the character of being "shrewd and successful in all his dealings." Yorke says, in his *Royal Tribes of Wales*, that "it is the superstition of Llanrwst to this day, that the spirit of the old gentleman lies under the great waterfall Rhaiadr y Wennol, there to be punished, purged, spouted upon and purified from the foul deeds done in his days of nature." The Wynnes are traced from Owen Gwynnedd, Prince of North Wales, who died in 1169, and from whom Sir John claimed to be thirteenth in direct lineal descent. But the real founder of the family was Meredith ap Jevan, who purchased the estate of Gwydir in the reign of Henry VII., and whose sons bore the name of Wynne, after the English fashion. Meredith was born in 1460, and went to school at Westminster, "where he learnt the English tongue, and to understand Latin, a matter of great moment in those days." This connexion of the Wynnes with Westminster has never been interrupted, and the present Sir Watkin Wynne is conspicuous among "old Westminsters" at the Christmas play. Sir John Wynne died in 1626, and, although he had eleven sons, his title and male line came to an end in 1719 with his grandson, the fifth baronet, Sir John Wynne of Wynnstay, who devised the bulk of his estates to his cousin, Sir Watkin Williams, Bart., the grandson of the Speaker, and the ancestor of the present Sir Watkin Williams Wynne. Sir Watkin is not, however, the heir of Gwydir, for the fourth baronet left, in 1674, an only daughter, the Duchess of Ancaster, whose representative, Lady Willoughby d'Eresby, is the present heir and owner of Gwydir.

Essays from Shakspere. By G. Somers Bellamy. (Edinburgh Publishing Company.) The title means that the talk which Mr. Bellamy spins on Fame, Hope, Drunkenness, Love, and such-like themes, is not his own, but that he is here only helping Shakspere to speak for himself. It would not be fair to set down the book as worthless, for there may be readers who will learn from it something of the mind of Shakspere; but for anyone who has been a student of Shakspere it is certainly without value. We fail to perceive the grammar of the following sentence in the opening paragraph of the first essay:—"According to this writer, the Court fool was sometimes a mere idiot and butt, or that he corresponded with his name in having some mental weakness or eccentricity." We fail to understand the allusion in the following:—"The germ of all womanly virtues was only dormant in this would-be Zantope." Shakspere's Shrew is the "would-be Zantope," who, we venture to surmise, must be a kinswoman of that better-known Xanthippe, whom old Thomas Cooper describes as "a passing shrewde curst and a wayward woman, wife to the pacient and wise philosopher Socrates."

NOTES AND NEWS.

A lecture will be delivered by Mr. William Morris, author of *The Earthly Paradise*, on the "Historical Development of Pattern Designing," at the Co-operative Institute, Castle Street, Oxford Street, on Tuesday evening, April 8, at 8 o'clock. This lecture will be the second of a course on the Decorative Arts, which Mr. Morris is delivering for the Trades' Guild of Learning. It will be illustrated with a series of diagrams specially designed for the purpose.

The late Mr. Brewer has, we are glad to learn, left a revision of the *Student's Hume* in an almost complete state. It will be issued by Mr. Murray.

The late Mr. Brash's work on *The Ogam Inscribed Monuments of the Gaedhil in the British Islands* is now nearly ready for delivery. The book has been edited by Mr. George M. Atkinson, and Messrs. George Bell and Sons are the publishers.

Mr. Arber has fortunately been able to get access to one of the two extant copies of the first and unaltered edition of Stanyhurst's Virgil, containing the first four books of the *Aeneid*. From its uncouth phonetic spelling and extraordinary

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manufactures in the way of words, the book is one of the greatest curiosities in our language. Mr. Arber will give it as No. 10 of his English Scholars' Library, and will make Robert Green's *Menaphon* No. 12.

Mr. Edward Rose writes the article on the "Revolution and Stage in France" in this month's *Cornhill*.

Mr. Alfred Perceval Graves, author of *Songs of Killarney*, will publish shortly by subscription a new volume of poems entitled *Irish Songs and Ballads*. The character of the work will be best understood from the author's own words:—

"Most of the songs and ballads in this volume, if not actually composed to the music of our inimitable old Irish airs, owe to them their prime impulse and complete character. I speak in the main of airs in Bunting's collection, which have been left untouched by Moore, and of others in Petrie's *Ancient Music of Ireland*, published after the last of the poet's Irish melodies, and which will therefore be fresh to all but specialists in Irish music. Whenever the Celtic words to these airs, or a translation of them, in whole or part remained, I have not for a moment scrupled to press into my service whatever appeared to me poetical in the original. In such cases I have, of course, taken care to give my readers an opportunity of comparing my version with the older one. But in only too many instances the titles of the lyrics have been the sole key left me to their meaning. In many others, their existing names are modern vulgarisms quite at variance with the spirit of the music—a spirit irresistible in its tenderness and despair, its gaiety and passion, as it breathes from the hush-song or the lamentation, the festal chorus or the love-ballad. In order that the reader may be able to realise the character of the more remarkable of these airs, they are printed over my poems in the body of the book, as in the accompanying specimen. From twenty to five-and-twenty of these poems with music will be thus printed in the volume. Some few of them, arranged for the pianoforte by Mr. Joseph Robinson, of Dublin, have been published separately by Messrs. Cramer and Co. With regard to the few poems of an idyllic character in my book, I cannot do more than say that they are the outcome of an affectionate study of Irish peasant-life among the mountains of Kerry."

The book will be printed by Messrs. A. Ireland and Co., of Manchester.

Mr. Graves read a paper on "Celtic Song" before the Manchester Literary Club on the 24th ult. After referring to some of the Bardic tales and poems, and quoting with high praise passages from very poetical if rather free renderings of them by Mr. Standish O'Grady in his volume on the *Heroic Period of Ireland*, Mr. Graves passed on to the consideration of the literary value of some modern Celtic songs. Specimens were given of the Loobeen (Highland Luinig), Pleraca (Revel Song), the Hush Song, Love Song, and such songs of occupation as the Ploughman's Whistle and the Smith's Song. For some of the literal prose translations from the Celtic which Mr. Graves read, he expressed his indebtedness to Dr. Joyce, author of *Irish Names of Places*, while others were taken from Petrie's *Ancient Music of Ireland*. Mr. Graves also recited some variations of his own in verse of some of these songs, and a translation into the metre of the original of Curnan's Song, which is, perhaps, one of the most remarkable of existing modern Celtic poems.

The Rev. W. Houghton has in the press *A History of British Fresh-Water Fishes*; *Gleanings from the Natural History of the Ancients*, being a Course of Lectures delivered at the Royal Institution in the spring of 1878; and *Assyrian Verbs, arranged according to the Letters of the Hebrew Alphabet, and a Comparative List of Cuneiform Characters*, to be published by Messrs. Samuel Bagster and Sons.

Messrs. Hodder and Stoughton are about to publish, by subscription, a new and cheap edition of Dr. Pressensé's *Early Years of Christianity*.

Messrs. Calvary, of Berlin, propose to issue, about the end of the present year, the first volume of a *Jahresbericht über die Erscheinungen auf dem Gebiete der deutschen Philologie*, edited by the Berlin Society for German Philology.

Messrs. Groombridge announce a new serial publication under the title of *Greenhouse Favourites*, a selection of choice greenhouse plants, with practical directions for their cultivation. It is intended to complete the work in about eighteen monthly parts.

M. Calmann Lévy has just published a volume of inedited essays by Michelet under the title of *Le Banquet: papiers intimes*.

Messrs. Macmillan send us a *Supplement to the Annals of our Time*, by Joseph Irving, extending from March 20, 1874, to the occupation of Cyprus. In turning over the leaves we notice that the painter of *The Roll-Call* figures as "Miss Thomson," and Charles Daubigny as "Dauvigny." And we can hardly believe that "the following simple inscription was placed" upon the coffin of the late Pope: Pious IX. [*sic*] P. O. M.

Messrs. Longmans' announcements include:—*Some Epochs of the Early Church*, by Dean Merivale; *A Freak of Freedom; or, the Republic of San Marino*, by J. Theodore Bent; *The First Afghan War and its Causes*, by the late Major-General Sir Henry Marion Durand; *The Angel-Messiah of Buddhists, Essenes and Christians*, by Ernest de Bunsen; *The Life and Times of Jesus the Messiah*, by the Rev. A. Edersheim; *Tales from Euripides*, by Vincent King Cooper; *Japanese Arts*, by Dr. Christopher Dresser, &c.

Messrs. Griffith and Farran will publish immediately *Norstone: or, the Rifts in the Clouds*, a story for boys, in one volume, by M. E. Hattersley.

Mr. James Black, of Elgin, writes to us that he has been for about two years engaged on a new edition of Shaw's *History of Moray*, of which another new edition has been recently announced, by Dr. Gordon, of Glasgow.

Whatever Mr. Tennyson produces now must be read with the respect due to his great prestige and to the body of his earlier work. Opinions will be divided as to the merits of the long ballad on "The Defence of Lucknow" which he contributes to the April number of the *Nineteenth Century*, but there can be no question about the tenderness and beauty of the memorial lines to the Princess Alice which precede it. In such cadences as these we hear once more the flow of the inimitable blank verse, liquid, pure and strong, of which the Laureate is the greatest master:—

"This March morn that sees
Thy Soldier-brother's bridal orange-bloom
Break thro' the yews and cypress of thy grave,
And thine Imperial mother smile again,
May send one ray to thee! and who can tell—
Thou—England's England-loving daughter—thou
Dying so English thou would'st have her flag
Borne on thy coffin—where is he can swear
But that some broken gleam from our poor earth
May touch thee, while remembering thee, I lay
At thy pale feet this ballad of the deeds
Of England, and her banner in the East?"

This is perfect—grave and lovely elegiac fancy in most sweetly-varied verse; but the ballad itself is disappointing. It is rough, but hardly powerful, interesting but not moving, a skilful piece of description, but neither lyrical nor passionate. Its form, too, is unfortunate, the long rough line becoming very tedious at last, and some of the verses, such as

"So that the brute bullet broke thro' the brain that could think for the rest,"

failing to produce the brilliant impression that alone could reconcile us to their licence. In short, "The Defence of Lucknow" will take its place among Mr. Tennyson's less prominent works, but it will never attain to the same popularity that awaits his magnificent ballad of the "Fight in the Revenge." The most remarkable passage is that commencing:—

"Men will forget what we suffer and not what we do.
We can fight;
But to be soldier all day, and be sentinel all thro' the night—
Ever the mine and assault, our sallies, their lying alarms,
Bugles and drums in the darkness, and shoutings and soundings to arms."

The reference to the "pibroch of Europe" has caused considerable bewilderment, we hear, among Scotch readers, and when the poem is reprinted will, no doubt, be revised.

Björnstern Björnson has just completed another new drama, entitled *Leonarda*, which has been sent to the theatres of Christiania, Stockholm, and Copenhagen. It will also be produced in a German translation at Munich and Vienna. According to those who have seen the MS., this drama is of high poetical value and great scenic effect.

The first annual meeting of the Index Society was held at the rooms of the Royal Asiatic Society, 22 Albemarle Street, on the 26th ult. The chair was taken by the president, the Earl of Carnarvon. The report, which contained an account of the three books about to be issued to subscribers, and of other works in preparation, beside some notice of projected indexes outside the sphere of the society's labours, was in part read by the hon. secretary. The president in moving the adoption of the report dwelt particularly on the main object of the society, which, he said, was to do for the whole student world that work of indexing which each student had hitherto had to do for himself; and he felt satisfied that when once thoroughly known to the public, the usefulness of the object they had in view would be fully appreciated. Mr. R. Harrison seconded the motion, and drew special attention to the proposed index to the biographical and obituary notices in the *Gentleman's Magazine*, which could not be undertaken unless a sufficient guarantee fund were obtained. A series of ten rules for the government of the society were passed, and the following officers and council were elected:—President, the Earl of Carnarvon; Vice-Presidents, Lord Lindsay, Sir Henry Thring, R. Harrison, and W. J. Thoms; Treasurer, Edward Solly; Director and Secretary, Henry B. Wheatley; other members, E. W. Ashbee, W. De Gray Birch, H. Campkin, W. Chappell, Col. Chester, G. L. Gomme, R. E. Graves, Prof. Stanley Jevons, A. Kingston, the Rev. W. D. Macray, the Rev. Prof. Mayor, Prof. Newton, E. Peacock, E. C. Rye, the Rev. Prof. Skeat, and E. C. Thomas. Various resolutions were carried unanimously, and the proceedings terminated with a vote of thanks to the chairman. Since the meeting the Baroness Burdett Coutts has joined the society, and made a donation of 20*l*. to its funds.

The *Rivista Europea* of March 16 has some interesting articles. Signor Claretta publishes letters of Silvio Pellico written between the years 1832 and 1835. Signor Caix raises a doubt about the actual existence of the early Italian poet who is quoted as Ciullo d'Alcamo; he points out his mythical character, and identifies his writings with those of Giacomino Pugliese. Signor Moschettini begins a series of articles on the life of Giulio Cesare Vanini, who certainly needs more investigation than he has yet received at the hands of his countrymen.

Mr. Burne Jones, Dr. Günther and Mr. W. R. S. Ralston have been elected by the committee "selected members" of the Athenaeum Club.

The English Dialect Society has this week issued to the members the first two of its publications for 1879—a volume of Reprinted Glossaries, most of them very scarce, edited by Prof. Skeat, and a small Supplement to Mr. Dickinson's *Cumberland Glossary*.

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NOTES OF TRAVEL.

At the last meeting of the Paris Geographical Society, a letter from M. Debaize was read. It is dated from Kwihara near Tabora, October 17, 1878, and contains no geographical information whatever. The French traveller had left Bagomiyo on August 4, with about 500 carriers, of whom not a single man deserted. He ascribes his success to "moral ascendency," strict discipline, and robust health. Of the Arabs he says:—

"Their power wanes daily. The ivory trade no longer supplies their wants, and as they are not permitted to traffic in slaves, they will soon be compelled to abandon the colonies which they have founded in the interior of Africa. Their places will be occupied by the English whenever the *nominal* power of the Sultan of Zanzibar shall have ceased to exist. This day is near at hand. Everything is ready to bring about this change without a shock, and almost imperceptibly. The Sultan reigns, but the English consul governs. Nothing of importance is done in the island without the advice and consent of Dr. Kirk. Commerce is in the hands of English subjects. The militia is drilled by officers sent from London. They say that an English protectorate has been proposed to the Sultan and accepted by him."

At the last meeting of the Anthropological Institute, Mr. H. Seebohm gave some interesting particulars respecting the native races of Arctic Siberia. In 1874 he visited Lapland, of which he gave some account, and in the following year he proceeded from St. Petersburg to Archangel, and thence 600 miles eastward, where he first came in contact with the Samoeïdes, and obtained some particulars about the Voguls, who dwell across the Ural range. But his most adventurous journey was in 1877, when he accompanied Captain Wiggins on his expedition for the exploration of Arctic Siberia. After travelling 2,500 miles from London to Nishni-Novogorod, they took sledge thence and pushed on 3,500 miles further, until they reached the Arctic Circle. In the Tartar villages in which they found themselves they were astonished to find that the crescent predominated over the cross, and, what still more surprised them, the former seemed to be the symbol of a superior civilisation and order. The native languages are akin to the Turkish. The copper-coloured Buriats, who dwell behind the Baikal mountains, are a somewhat different race, and bear a strong resemblance to the Chinese. The Ostiaks are located on the Yenisei, which is reckoned the third largest river on the face of the globe. The Tungooks are settled on one of its chief tributaries. The costumes, weapons, tools, smoking appliances, reindeer harness, snow shoes, snow goggles, idols, &c., of these and kindred tribes were shown, together with a remarkable case of prehistoric bronzes, found in ancient Siberian graves, and thought to be from 4,000 to 5,000 years old.

Messrs. Letts, Son and Co., Limited, inform us that they have just completed the purchase of the whole of the copyrights and plates of the Useful Knowledge Society's Atlas, and that they are making arrangements to bring the series in question up to date in every particular.

Besides papers read at recent meetings of the Royal Geographical Society, &c., the current number of the *Monthly Record of Geography* contains some notes on the colouring of maps, by Prof. A. Cayley. There is also an obituary notice of Capt. J. S. Roe, R.N., one of the pioneers of Australian exploration. The two maps, showing portions of West and South Africa, are of much interest, from the fact of their being prepared from unpublished material.

An Introduction to the late M. Jomard's *Atlas des Monuments de la Géographie* has just been published (Paris: Berthand), under the editorship of M. E. Cortambert, who has made some additions to the materials placed at his disposal, the result being a *brochure* of considerable interest and value.

Dr. Jules Crevaux has brought his second journey through Guiana and across the Tumac Humac range into Brazil to a successful termination, having reached Pará in the middle of January. He has paid special attention to the geology of the region traversed, and is bringing home with him numerous observations taken on the Rivers Oyapock and Paru.

We hear that Dr. Otto Finsch will shortly start on his expedition among the islands of the North Pacific, of which mention was made in the Academy of November 2, but Capt. H. Sengstake will be unable to accompany him, as he has undertaken to lead an expedition for the relief of Prof. Nordenskiöld. Dr. Finsch's programme was discussed at the last meeting of the Berlin Academy of Sciences, when its estimated cost was stated to be about 650*l*. Dr. Finsch will proceed in the first instance to Honolulu, and his studies will be chiefly pursued in the Caroline and Marshall groups, and the Ladrone and Bonin Islands. After his work there is completed, it is probable that Dr. Finsch will return to Europe by way of Japan, China, and the Philippines.

Dr. Bastian, who started on a scientific expedition in Persia, India, and the Eastern Archipelago in the early part of last summer, has written from Calcutta to the Berlin Geographical Society, stating that he is about to leave that place with the view of pursuing his ethnological studies in Assam and Java. In the latter island, however, his work will have been in a great measure anticipated by that of M. Désiré Charnay, the archaeological explorer of Yucatan, Southern Mexico, and Madagascar.

For the benefit of those who have not a Gazetteer ready to their hand we may mention that, according to the latest authority, the island of Matacong is situated one mile from the mainland of Sierra Leone, in 9° 10′ N. Lat. It is three miles in circumference, and has a port and warehouses. The population consists of 300 free negroes, and one European.

The third volume of *The Countries of the World*, edited by Dr. Robert Brown, has just been published by Messrs. Cassell, Petter and Galpin. It deals with Central and South America, and shows no falling-off from the high level reached in the previous volumes.

OBITUARY.

The Ven. James Garbett, Archdeacon of Chichester, died peacefully of old age—he was seventy-seven—on March 26. Though his works have not proved permanent contributions, either to theological science or to literature, he was a man of mark in his time, as being the most scholarly of the Oxford Evangelicals at the time of the Tractarian controversy. In 1841 he was elected by a large majority Professor of Poetry in succession to Keble, and in opposition to Isaac Williams; in the next year he was Bampton Lecturer, and chose for his subject the "Vindication of the Church of England" from the Tractarian doctrines. He took his first class in 1822, became Fellow of Brasenose in 1826, went to a college living in 1835, and was made Archdeacon of Chichester in succession to the present Cardinal Manning, in 1851.

The name of Prof. Huber, of Munich, who died of heart disease somewhat suddenly on March 20, at the age of forty-eight, was well known, not only in Germany but throughout Europe. He was born at Munich August 18, 1830, in very humble circumstances, and rose by his own talents and energy to the position of eminence he has long occupied. Being originally destined for the priesthood, he devoted several years to the study of theology, in which he never ceased throughout his life to take a keen interest. But his special bent was to philosophical investigation, and in 1854, on the appearance of his first treatise, *On the Cartesian Proof of the Existence of God*, he took the degree of Doctor of Philosophy. In 1855 he became *Docent*, in 1859 Extraordinary, and in 1864 Ordinary Professor of Philosophy in the University of Munich, which post he retained to the last, with the general respect and applause even of his theological opponents. His publications were numerous, many of them, however, belonging rather to the category of *Zeitschriften*. Among the most important may be named his early work (1859) on the *Philosophy of the Fathers*, which was placed on the Index, and still more the Essay on the *Immortality of the Soul*, published in 1861. He also wrote controversial works against Darwin and Strauss. He had always cherished a warm interest in the sufferings and prospects of the class from which he himself sprang, and when in London he made a point of personally examining into the condition of the labouring poor; the result of his investigations was the book on *The Proletariate*, published in 1865. This question was to him essentially a religious one, viewed in connexion with the mission of the gospel to the poor. He was wont to say that "no other religion has become, like Christianity, the religion of the poor," and that "religion is the foundation of the life of the State." From the first he had been adverse to Ultramontanism, and when the Vatican Council was announced he took a leading part in the anti-infallibilist opposition in Germany. He was one of the contributors to *Janus*, and one of the first, after the Infallibilist decree of July 1870, to join the Old Catholic movement. In 1873 appeared his *Jesuiten Orden*, dedicated to Döllinger, which was reviewed at the time in our columns; an able and brilliant, though somewhat onesided sketch of the history, constitution, and principles of the famous Society from an avowedly unfriendly hand. Huber did not, like Froschammer, refuse to take part in the Munich Congress organised by Döllinger in September 1863, shortly before the issue of the Syllabus, but he occupied a position there on the extreme left. In private life he was a devoted father and husband, as he had been a devoted son, and was the centre of a large circle of attached and admiring friends. His funeral on March 22 was attended by the Rector and the great body of the professors of the University, including the venerable Dr. Döllinger, now in his eighty-first year, as well as by the municipal authorities and a vast assemblage of all classes. Dr. Friedrich, who performed the ecclesiastical rites, pronounced afterwards a touching and eloquent panegyric over the grave. A letter of warm sympathy has since been addressed to his widow by Bishop Reinkens.

There has just been announced the death of Prof. G. F. Schoemann, at the age of eighty-six, ripe in learning as in years to a degree much beyond the majority of those who in the present century have along with him laboured for the advancement of our knowledge of Greek literature and antiquities—not antiquities in the ordinary use of the word, but in that sense in which it embraces the public and private institutions and customs of a nation. Nothing of its kind could surpass his *Handbuch der Griechischen Alterthümer*, with its most readable flow and its sound judgment on all difficult problems. It is, we understand, being translated into English, and will, no doubt, in that form enjoy a wide popularity, much wider than fell to the lot of his *Athenian Assemblies* when it long ago appeared in an English dress. The procedure of the Athenian law courts was a favourite subject of his, and though a good deal of new light has been thrown on it since the appearance of *Der Attische Process* (1824), which he published jointly with Meier, that book still holds the field as in the main the best there is. Even when the time comes for it to be superseded, it will remain a splendid monument to the acumen, the learning and the sound sense of the authors. In Greek literature Schoemann worked most at Hesiod and

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Aeschylos. His translation of the *Prometheus* attests his skill as a poetic interpreter.

Three well-known clergymen of the Established Church have passed away within the last week. The Rev. John Day Collis, D.D., Vicar of Stratford-on-Avon since 1867, died at Shottery Hall on the 1st instant. He entered himself at Worcester College, Oxford, and took his B.A. degree in 1838, obtaining the distinction of a first class in classics. In the same year he was rewarded with a fellowship of his college. In 1839 he was elected Kennicott Scholar, and two years later gained the Pusey and Ellerton scholarship. From 1843 to 1867 Dr. Collis held the post of Head Master of Bromsgrove Grammar School, and on the tercentenary of its foundation he brought out a short history of the school with which he had been so intimately connected. Many school-books of his composition were published during his tenure of the mastership of Bromsgrove, and most of them received a fair share of popularity. Dr. Collis was also the author of ordination and other sermons.

The name of the late Dr. Worthington was more familiar to English churchmen thirty years ago than at the present time. He has held the rectory of Holy Trinity, Gray's Inn Road, during the last forty-two years. For some time he was the editor of two extinct periodicals, the *Foreign Quarterly Review* and the *Foreign and Colonial Review*. A fierce controversialist on political and religious topics, Dr. Worthington produced a variety of pamphlets, all of which have now perished. His opinions will be sufficiently shown by the titles of his pamphlets on *Romish Usurpation* and *Tractarian Tendencies*, both of which were published amid the excitement of that memorable year 1850. Dr. Worthington died on the 29th ult., in his eightieth year.

For thirty-seven years the Rev. Robert Jones (whose death took place on the 28th ult., in his seventy-first year) has officiated as the Vicar of All Saints', Rotherhithe. A Welshman, as his name implies, he naturally graduated at Jesus College, Oxford, in 1837. Mr. Jones has long been the "metropolitan secretary" to the Cambrian Institute. In 1867 he edited the poetical works, with Life and correspondence, of Goronwy Owen, and had previously superintended the issue of a reprint of Thomas Roscoe's *Wanderings and Excursions in North Wales*. We believe that Mr. Jones has rendered other services to Welsh literature.

On the 29th ult. died M. Achille de Vaulabelle, one of the veterans of the Republican party in France. Born at Châtel Censoir (Yonne) in 1799, he commenced his literary career as a journalist. In 1824 he founded the *Nain Jaune*, and afterwards *Le Pour et le Contre*, which became *La Révolution de* 1830. Under Louis Philippe he was on the staff of the *National*, but he did not show that violent hostility toward the Government of July by which some of his fellow-contributors were animated. By this time he had begun some substantial works, which thenceforward absorbed almost all his thoughts. In 1835 he published his *Histoire de l'Egypte Moderne*, 1802–1833; and in the same year he began the preparatory labours for the work which made his reputation, *L'Histoire des Deux Restaurations*. It was only nine years later, in 1844, that the first volume appeared. The seven others followed in rapid succession. M. de Vaulabelle's work is now superannuated; it has been greatly surpassed both in abundance of information and in impartiality of view by that recently published in twenty volumes by M. L. de Viel-Castel. It bears the impress of the passions which animated the Liberal party against the Bourbons before they had lost any of their bitterness; it does no justice either to their acts or to their intentions; and, what is especially distasteful at the present day, it shows that combination of Bonapartist enthusiasm and democratic aspirations which was the distinctive characteristic of the Liberalism of 1830. Nevertheless *L'Histoire des Deux Restaurations*, which is based upon very wide and profound researches, brought forward at the time of its publication a host of historical revelations, and met with a legitimate success. Even at the present day, considered rather as "memoirs" than as an impartial history, it continues to possess much value. It is written with spirit, with a warmth of conviction which carries the reader away, and it faithfully reflects the sentiments by which the noblest part of the French nation was animated between 1815 and 1830. It is very superior to the "Histories" of the same period by Lamartine and Nettement. In 1848 M. de Vaulabelle was a member of the National Assembly, and for a brief space Minister of Public Instruction under General Cavaignac's Government. Since 1849 he has lived in retirement, and has been working at a *Histoire Contemporaine depuis* 1830, which will no doubt contain interesting personal reminiscences.

SELECTED BOOKS.

General Literature.

Armand, A. Les médailleurs italiens des quinzième et seizième siècles. Paris: Plon. 12 fr.
Champier, V. L'année artistique. 1878. Paris: Quantin. 5 fr.
Farrer, J. A. Primitive Manners and Customs. Chatto & Windus. 8*s*.
Labessade, L. de. Les ruelles du xviiie siècle. Paris: Rouveyre. 20 fr.
Merkens, H. Deutscher Humor alter Zeit. Würzburg: Stuber. 8 M.
Nettelbladt, C. C. F. W. v. Geschichte freimaurerischer Systeme in England, Frankreich u. Deutschland. Berlin: Mittler. 20 M.

History.

Bruc, le comte C. de. La France et sa politique étrangère (1461–1879). T. 1. Paris: Dentu. 3 fr. 50 c.
Falke, J. v. Hellas u. Rom. 5. Hft. Leipzig: Spemann. 1 M. 50 Pf.
Fontes rerum Austriacarum. 2. Abth. Diplomataria et acta. 41. Bd. 1. u. 2. Hälfte. Wien: Gerold's Sohn. 6 M. 60 Pf.
Hassell, W. v. Die Schlesischen Kriege u. das Kurfürstenth. Hannover. Hannover: Hahn. 10 M.
Lefroy, Sir J. H. Memorials of the Discovery and Early Settlement of the Bermudas or Somers Islands, 1511–1687. Vol. II. Longmans. 30*s*.
Nemec, V. Papst Alexander VI. Linz: Ebenhöch. 3 M.
Ravaisson, F. Archives de la Bastille. T. 10. (1687–1692.) Paris: Pedone-Lauriel. 9 fr.
Schaumann, A. F. H. Sophie Dorothea, Prinzessin v. Ahlden, u. Kurfürstin Sophie v. Hannover. Hannover: Klindworth. 3 M. 60 Pf.
Vast, H. Le Cardinal Bessarion (1403-1472). Paris: Hachette. 7 fr. 50 c.
Védrenne, P. Vie de Charles X., roi de France. Paris: Lecoffre.
Wenzelburger, K. Th. Geschichte der Niederlande. 1. Bd. Gotha: Perthes. 15 M.

Physical Science and Philosophy.

Arbeiten d. botanischen Instituts in Würzburg. Hrsg. v. J. Sachs. 2. Bd. 2 Hft. Leipzig: Engelmann. 4 M.
Bellesme, Jousset de. Recherches expérimentales sur les fonctions du balancier chez les insectes diptères. Paris: Germer Baillière.
Hildebrand, F. Die Farben der Blüthen in ihrer jetzigen Variation und früheren Entwicklung. Leipzig: Engelmann. 1 M. 60 Pf.
Teichmueller, G. Neue Studien zur Geschichte der Begriffe. 3. Hft. Die prakt. Vernunft bei Aristoteles. Gotha: Perthes. 9 M.

Philology, &c.

Nathan filius Jechielis, Aruch completum sive lexicon, vocabula et res, quae in libris targumicis, talmudicis et midraschicis continentur. Ed. A. Kohut. Tom. 1. Fasc. 3–5. Viennae. 4 M.
Pernwerth v. Bärnstein, A. Carmina burana selecta. Würzburg: Staudinger. 2 M. 40 Pf.
Schwab, M. Des Points-voyelles dans les langues sémitiques. Paris: Leroux. 3 fr.
Susemihl, F. De recognoscendis ethicis Nicomacheis dissertatio II. Berlin: Calvary. 1 M. 20 Pf.

CORRESPONDENCE.

A NEW PHASE OF THE INTERNATIONAL COPYRIGHT QUESTION.

London: April 2, 1879.

The significant tokens of a change in the opinions of American publishers on the subject of international copyright noted by Mr. Marston in his recent pamphlet on this subject are strikingly corroborated by an important circular just issued by the great house of Harper and Brothers, of New York. As no document more important to English authors and other persons interested in literary, dramatic, and artistic property has appeared for some years, I shall be glad if you will allow me a little space for the purpose of calling attention to its contents. Briefly, what Messrs. Harper and Co. propose is, that full copyright in the United States shall, on reciprocal terms, be conferred on English authors, upon the condition that their works shall be "manufactured and published in that country by a citizen thereof within three months after publication here." The proviso, it is suggested, shall not apply to paintings, engravings, sculpture, or other works of art; nor is it proposed to prohibit printing in either country from stereotype plates prepared in the other and imported for the purpose.

Practically this may be regarded as conceding the whole principle of international copyright; for if English works are to be republished in America it is to be expected that it will be stipulated that they shall not be withheld from American readers beyond a reasonable time. English publishers would doubtless prefer to be at liberty to export to America manufactured books. But it is to be observed that the proviso is merely an extension of the established commercial policy of the United States, which is that of protection, not free trade. That it imposes an artificial restriction on the supply of books, doubles the compositors' labour—at least when it is not found practicable or expedient to stereotype—and thus tends to make American publication artificially dear for the benefit of no one but American printers, paper-makers, and bookbinders, is perfectly true. But that is a matter which concerns American book-buyers much more than it concerns English authors. It is certainly no part of our business to dictate to the people of the United States a commercial policy however sound or consistent with principles of natural justice. While the economical doctrines in fashion in America shall still hold sway, it is idle to suppose that the English publisher will be permitted to outrival American publishers in their own market; and it is obvious that even the fullest concession to our publishers' wishes on these points could at any moment be nullified by the mere exercise of that right to impose additional custom duties which the United States legislature is little likely to relinquish. Even our own colonists, the Canadians, have obtained the sanction of our Government to the principle of local remanufacture; and it may be considered certain that, in the present state of opinion, international copyright in the United States will be accompanied by efficient protection of native industry. Should a convention be settled as proposed, however, it is to be hoped that the English Government will decline the reciprocal right of insisting on republication here; for it could hardly be worth our while to abandon the generous policy of industrial and commercial freedom for the sake of hampering the transactions of Mr. Longfellow or Mr. Bret Harte in the improbable case of his finding it convenient to send his American editions here instead of selling his English rights to Messrs. Sampson Low, Messrs. Warne, or Messrs. Routledge.

In the proposal, however, that the American editions shall not only be printed and manufactured but *published* by citizens of the United States, there unhappily lurks a much more illiberal purpose than anything to be found in the ordinary application of the doctrine of protection. The most bigoted opponents of free trade, at least among civilised nations, have hitherto been content to repose under the shelter of prohibitive or burdensome duties. Inside the cordon of custom-houses, at least, there has been equality between the native and the foreign producer. In Russia, for example, barbaric exclusiveness is the prevailing feature of the official tariffs; yet there is, I believe, nothing to prevent an English engineer or cotton spinner, as such, from setting up an establishment in Moscow or St. Petersburg. Yet this is just what the United States publishers, repre-

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sented by Messrs. Harper and Brothers, propose. In order to deal in English copyrights, or to print, bind, or make paper for publishing English works under this proposed arrangement, a man must be American born, or must have renounced his native country and obtained letters of naturalisation. The object, of course, is to destroy the trade of those branch establishments which some of our leading publishers have successfully established on the other side of the Atlantic; or, at least, to compel their transfer into other hands. It is to be observed that in the analogous and not less important case of international patent rights, no such restrictions have ever been established, or even imagined. For the credit of the United States people it is to be hoped that a stipulation so entirely opposed to international usage and to the whole spirit of the generous policy hitherto pursued by that nation towards strangers will not be insisted on. To accept on our part the reciprocal privilege of forbidding citizens of the United States to carry on a publishing trade here would be obviously against all English precedent; and yet it would be grossly unfair to our publishers to grant their American rivals privileges denied to them. On the other hand, it would be contrary to all principle if the great boon of international copyright, which would confer on English literature the immense encouragement of another nation of book-buyers, speaking our language, and even more numerous than our own population, should be declined for the sake of the private interests of two or three publishing houses. Such are the embarrassments in which this proposition must involve the English members of the suggested commission.

The minor details of Messrs. Harpers' proposal are comparatively unimportant; though I may observe that they necessarily involve a reform of our loose registration system. It may, indeed, be taken for granted that international copyright with America will be found incompatible with our curious superstition which permits the registration of all our literary, dramatic, and musical property to be in the irresponsible hands of an old civic guild or corporation as obsolete and dead as is their very title of "stationers," when employed in the sense of publishers and booksellers.

I understand Messrs. Harper to propose that similar privileges shall be reciprocally conferred in the case of stage-right—that is, the right of representation of plays and music. It will perhaps seem at first sight that the condition that plays should in all cases be represented in America within three months after their production here would be far more inconvenient than the like limit of term in the case of book publication. This is, however, practically of little importance, as it appears from recent decisions of the American courts that a dramatist might still protect his rights by simply abstaining from publishing his play until it had been represented in America.

The proposals of the large American house of Appleton and Co., and the address on the same subject by Mr. G. H. Putnam, which are included in Messrs. Harpers' pamphlet, indicate views substantially in accordance with those stated. The American publishers, whose opposition has been so powerful in delaying a settlement of this question, may, therefore, be regarded as at length agreed on this subject; nor does there seem any reason to doubt the sincerity of Messrs. Harpers' assertion that there is "no disinclination on the part of American publishers to pay British authors as they do American authors."

Messrs. Harper propose the appointment of a commission or conference of eighteen American citizens and British subjects, in which the United States and Great Britain shall be equally represented, jointly to consider the details of a treaty. It is further suggested that in each country the commission should be composed of three authors, three publishers, and three publicists.

Moy Thomas.

ETYMOLOGY OF THE ITALIAN WORDS "MALATO" AND "MALATTIA."

6 Norfolk Terrace, Bayswater, W.: March 29, 1879.

That *malato* is nothing but the past participle of *malare*, a synonym of *ammalare*, "to fall sick," is fully proved by the use made by good Italian authors, such as G. Villani and Bembo, of the first of these verbs. The Italian participial termination *-ato* corresponds to the Latin *-atus*, the Spanish and Portuguese *-ado*, the Occitanian *-at*, the ancient French *-eit*, and the modern French *-é*.

With regard to *malattia*, always spelt and pronounced with two *t*'s, where does this reduplication come from? No Italian participle ends in *-atto*, and consequently from no participle whatever can *malattia* be derived; but, as *malaptia* and *malapte*, meaning "sickness" and "sick," are to be found in ancient Occitanian, it seems more than probable that *malattia*, notwithstanding the contrary appearance, is not derived from *malato*, but from *male aptus*.

L.-L. Bonaparte.

HAMLET'S LEAPING INTO OPHELIA'S GRAVE.

17 Kensington Square, W.: March 31, 1879.

Mr. F. S. Ellis calls my attention to the correspondence in the Academy of January 11 and 18, concerning Hamlet's leaping into the grave, in which Mr. Furnivall incidentally asserts that the lines—

"Which he revived to be revived soe
No more young Hamlett, ould Hieronymoe
Kind [*not* King] Lear, the greued [*not* creuel]
Moore, and more beside,
That liued in him, haue now for euer dyed"

are "evidently" forged; and appeals to Dr. Ingleby's *Centurie of Prayse*. Neither Mr. Furnivall nor Dr. Ingleby ever saw the MS., however, which, together with the one they allow to be authentic, is in the library of my late father, Henry Huth; and hence, with every respect for the judgment of these great critics, I do not feel disposed to rely on their bare assertion. Dr. Ingleby has so often attacked Mr. Collier that it is naturally impossible for him to credit anything published by that gentleman; but, as Mr. Moy Thomas points out, it is Mr. Haslewood, in whose possession the MSS. formerly were, who is responsible, and he sent the new version to Mr. Collier, who never (probably) saw the original. (There is the following note in the octavo MS.: "After printing from the opposite poem, I met with another copy in MS., which is to be inserted by Mr. Collier in his Theatrical History, having transmitted him copy for that purpose.")

Had Dr. Ingleby seen the folio MS. in which the accused lines appear, I think he would not have so lightly pronounced them "spurious." This folio is made up of several poetical commonplace books of poems by K. James, Beaumont, Fletcher, Herrick, Donne, Pembroke, Rudyard, Carew, Randolph, Suckling, Corbet, and many other and unknown authors; and the part in which the elegy on Richard Burbage occurs consists of two hundred pages closely written, all in the same hand (except, *perhaps*, towards the end), and with no sign of interpolation where the lines in question occur. It *may*, perhaps, be forged; but if it is, the forger must have spent a lifetime on this and the remainder of the eight hundred pages of which the volume is composed. Both MSS. date about the second quarter of the seventeenth century, and, from a careful comparison of the two versions, it seems to me that both have been copied from the same original; but that the 8vo has shortened the elegy, while the folio has polished it. There is one variant, indeed, which argues rather a careless forger. For the version—

"The slender Ivy topps ye *tallest* trees"

in the 8vo, the folio has—

"The slender Ivy topps the *smallest* trees,"

which proves a careless copyist, but hardly a forger.

I fail to see the force of Mr. Moy Thomas's objection that the elegy cannot be authentic because it was "published for the first time more than 200 years after the period at which, if genuine, it must have been written;" or of Mr. Furnivall's objection that it would hardly have been seemly for Laertes and Hamlet "to stamp on" the "coffinless corpse" of Ophelia. The grave must have been large for the bearers of the "coffinless corpse" to have been able to deposit the corpse in it, and easy of access. Again, there seems to be no reason why the lines

"—— and the rest
Of his crewes, whilst hee did but seeme to bleed
Amazed, thought hee had bene deade indeed,"

should not refer to the last scene of *Hamlet*. The elegy is a general tribute to the acting of Burbage, and not to a particular scene, or even play.

Alfred H. Huth.

A PHONETIC READING-BOOK AS A MEANS OF TRANSFER TO THE READING OF BOOKS IN THE ORDINARY SPELLING.

34A Pembroke Square, Kensington, W.: April 2, 1879.

Apart from the question of introducing any change of spelling in ordinary books and newspapers, it would be highly desirable to establish beyond reach of doubt the truth of the assertion that children, by beginning with books printed in phonetic spelling, can be taught to read books printed in the ordinary spelling in much less time, and with greater ease, distinctness, and expression, than is at present the case. It is proposed that a reading-book shall be prepared, containing nursery rhymes, fables, children's songs, &c.—in short, the most attractive reading for young children that can be found in the English language—and the whole rendered still more attractive by plentiful illustrations of a high class. If no new types be introduced, the cost of printing would not be excessive. Some of the leading publishers would doubtless be willing to lend electrotype blocks of illustrations if the loans were suitably acknowledged. It is further proposed that the book shall contain in itself the means of transfer to reading in the ordinary spelling. To effect this, in the first pages of the book, each word should have beneath it in very small print the same word in the ordinary spelling, and the last pages should be printed in bold type in the ordinary spelling, interlined with the phonetic spelling, in small print, whenever the ordinary spelling is not a guide to the sound. If the consistent use of digraphs for the long vowel sounds such as "aa, ai, ee, ei, oa, eu" be considered objectionable, "â, ā, ē, i, ō, ū," or "a', a·, e·, i·, o·, u·," might be adopted as substitutes for new types.

The book would be suitable for use by teachers not previously well versed in phonetic reading, and its contents and appearance would render it acceptable to parents for use in nurseries, as well as by teachers for use in schools for all classes, and not in public elementary schools only. In the course of time the question would inevitably press for solution—*Why go on to the ordinary spelling at all, when the phonetic spelling is so easily learned and the meaning of the words unmistakeably conveyed?* In this way a great reform might be silently and insensibly effected which no central authority or legislative enactment would be able to bring about. I should be glad to give my services in the editorship of such a reading-book; and, with an expenditure of a few pounds, some specimen pages and a more detailed prospectus could be circulated, and subscriptions invited, to form a guarantee fund to secure the thorough and efficient carrying out of the idea. I submit that this is one of the most practical steps that can be taken on behalf of spelling reform at the present time.

J. B. Rundell.

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THE LATE MR. PICKERING'S TENNYSON COLLECTION.

Chelsea: April 2, 1879.

A sale of unusual interest to Tennysonian students and collectors will take place at Messrs. Puttick and Simpson's rooms on Monday next, when a very remarkable collection of early editions and privately-printed works of the Poet Laureate will be dispersed. It comprises ninety-three separate lots, including no less than five copies of the early schoolboy volume by Alfred and Charles Tennyson, *Poems by Two Brothers*, published at Louth, in Lincolnshire, when they were at the grammar-school there, fifty-two years ago. Four of these are large-paper copies (for the book was published in two sizes, octavo and duodecimo); and one of these derives peculiar interest from the fact that it is a presentation copy from Charles Tennyson, and has the following inscription written on the fly-leaf: "To dear little Constance, from her affectionate friend, C. Tennyson, March 6, 1835." There are two copies of Charles Tennyson's early volume of Sonnets (one of which is addressed to Arthur Hallam), a tiny duodecimo of eighty-three pages, published at Cambridge in 1830; two of Alfred Tennyson's first volume, *Poems chiefly Lyrical*, published by Effingham Wilson in the same year, and two of his second volume, published by Edward Moxon in the winter of 1832. But the gem of the whole collection—a priceless treasure which it is to be hoped the authorities at our National Library will not a second time neglect to secure—is a copy of the original edition of *The Lover's Tale*—a blank-verse poem of sixty pages, bearing on the title the name of Alfred Tennyson as the author, and the imprint "Edward Moxon, 1833"—but withdrawn before publication, given away only to a few private friends, and never reprinted by its author. It was in June 1870, at Messrs. Sotheby's rooms, that this poem was last sold, and was allowed by the Museum authorities to slip through their fingers and to pass into Mr. Pickering's hands, a circumstance on which the *Athenaeum* severely animadverted at the time.

Next to *The Lover's Tale* in interest are two poems printed in 1867 at the private press of Sir Ivor Bertie Guest, Bart., of Canford Manor—viz., *The Window; or, the Loves of the Wrens*, the text of which differs very materially from that of the edition afterwards published with Mr. Arthur Sullivan's music, and *The Victim*. Both of these ought also to find a place in our national collection.

Among the minor rarities may be mentioned four copies of the first edition of *The Princess*, published in 1847, and two of the first edition of *In Memoriam*, published in 1850. There is a very rich and exhaustive accumulation of early reviews and notices of Tennyson, and of Annuals, Magazines, &c., in which some of his early poems appeared. Indeed the collection is of so unique and interesting a character that it seems a pity it should not (with the exception of the duplicates) have been sold *en masse*.

The Author of "Tennysoniana."

MR. THOROLD ROGERS'S "HISTORY OF AGRICULTURE AND PRICES."

London: April 2, 1879.

By an inadvertence for which I owe an apology to Mr. Thorold Rogers, I omitted to refer to his *History of Agriculture and Prices* in my review of Roscher's *Principles of Political Economy*. I cannot account for the oversight, as I had very lately spoken of that excellent work in the *Jahrbuch* of Political Economy edited by Dr. Conrad, of Halle, and am in the habit of referring to it. Mr. Rogers might reasonably complain of a sentence in my review, apparently ignoring it, and I beg leave, therefore, to acknowledge that I committed an inadvertence. T. E. C. Leslie.

ON THE RENDERING OF ἁρμονία IN ARISTOTLE'S "POLITICS," V. [VIII.] V., 22–25.

Glasgow: March 29, 1879.

Mr. W. Chappell's letter in the Academy of March 29 rested on the mistaken supposition that I had identified ἁρμονία with "harmony" in the technical modern sense. If Mr. Chappell had read my first letter (March 15) he would have known that this was not the case. I there expressly distinguished the Greek sense from the modern sense, and pointed out that with such epithets as "Dorian," "Phrygian" added, no one could suppose that the modern technical sense was meant.

Prof. Jowett, and Messrs. Davies and Vaughan, render ἁρμονία, in the same connexion, by "harmony," as I do. In Plato *Rep.* 398 E, τίνες οὖν θρηνώδεις ἁρμονίαι, κ.τ.λ., Prof. Jowett translates:—"And which are the harmonies expressive of sorrow? . . . The harmonies which you mean are the mixed or tenor Lydian, and the full-toned or bass Lydian." Messrs. Davies and Vaughan have:—"Which then are the plaintive harmonies? . . . . Mixed Lydian and Hyperlydian."

Mr. Chappell's letter requires no further answer, but it contains two statements which call for correction.

1. Mr. Chappell says:—"μουσική in Greek includes all art and science, ... and of this ἁρμονία, in our sense of the word, was but a branch." It is true that μουσική sometimes meant—not, indeed, "all art and science," but—literary *as well as* musical accomplishment—especially a knowledge of the poets. On the other hand, μουσική was frequently used in the special sense of *music*. All through Arist. *Pol.* v., v.—vii. it is so. See, *e.g.*, v. § 11, τὴν δὴ μουσικὴν πάντες εἶναί φαμεν τῶν ἡδίστων, καὶ ψιλὴν καὶ μετὰ μελῳδίας, "We all deem *music* one of the pleasantest things, *whether purely instrumental or accompanied by the voice*." And vii. § 1, ἐπειδὴ τὴν μὲν μουσικὴν ὁρῶμεν διὰ μελοποιΐας καὶ ῥυθμῶν οὖσαν: "We see that the constituent elements of *music* are melody and time." So vii. § 6, τὴν θεατρικὴν μουσικήν: and often elsewhere.

2. Mr. Chappell says:—"The true translation of ἁρμονία is 'music;' it includes all the art and science of music, theoretical and practical." No classical Greek writer ever used the word in this sense. The primary idea of ἁρμονία was the arrangement of sounds (φθόγγοι) at certain intervals (διαστήματα). But there was one condition of "music" which ἁρμονία did not include. This was *time* (ῥυθμός). Hence ἁρμονία and ῥυθμός are both named when the idea of "music" is to be completely represented: *e.g.* Arist. *Pol.* v., v. 23; Plato, *Rep.* 398 D.

An accurate account of the Greek ἁρμονίαι, and of their relations to the modern modes, is given by Mr. H. C. Banister, Professor of Harmony and Composition at the Royal Academy of Music, in his excellent text-book of *Music* (Sixth Edition, 1877). R. C. Jebb.

[We can insert no further correspondence on this subject.—Ed.]

APPOINTMENTS FOR NEXT WEEK.

Monday, April 7.—5 p.m. Royal Institution: General Monthly Meeting.
8 p.m.—Victoria Institute: "Does the Contemporaneity of Man with the Extinct Mammalia, as shown by recent Cavern Explorations, prove the Antiquity of Man?" by T. R. Callard.
Tuesday, April 8.—1 p.m. Horticultural.
8 p.m. Anthropological Institute: "Exhibition of Antiquities from the United States of Colombia," by W. D. Bowles; "On the Mummy of a Papuan from Darnley Island," by Prof. W. H. Flower; "Rag-bushes and kindred Observances," by M. J. Walhouse; "Trelech," by F. G. Hilton Price.
8 p.m. Civil Engineers: Discussion on "The Electric Light for Lighthouses."
Wednesday, April 9.—8 p.m. Microscopical: "On the thermal Death-point of known Monad Germs in Fluid," by the Rev. W. H. Dallinger; "An Illuminating Traverse-lens," by R. B. Tolles.
8 p.m. Geological: "Geological Age of the Rocks forming the Southern Highlands of Ireland," by Prof. E. Hull; "On the Silurian District of Rhymney and Pen y-lan, Cardiff," and "On some three-toed Footprints from the Triassic Conglomerate of South Wales," by W. J. Sollas; "A Contribution to the History of Mineral Veins," by J. A. Phillips.
8 p.m. Graphic.
8 p.m. Astronomical.
8 p.m. Telegraph Engineers: Discussion on "South African Telegraphs" and on "Experimental Researches into Means of Preventing Induction upon lateral Wires;" "Effects of Induction between Wire and Wire, with Reference to the Electric Light," by W. H. Preece.
Thursday, April 10.—8 p.m. Mathematical.
8 p.m. Historical: "Historical Development of Idealism and Realism," IV., by Dr. Zerffi; "Enquiry into the Origin of the Office of Poet Laureate in England," by W. Hamilton.

SCIENCE.

Geschichte und Kritik der Grundbegriffe der Gegenwart. Von Rudolf Eucken. (Leipzig: Veit.)

Geschichte der philosophischen Terminologie, im Umriss dargestellt. Von Rudolf Eucken. (Leipzig: Veit.)

Prof. Eucken, of Jena, deserves the thanks of every student of philosophy for the work which these two volumes represent. Never, perhaps, did the world require more than now a criticism of its ideas—an analysis of those pet terms which its disputants so frequently employ without perceiving any of the difficulties they conceal. But if the earlier of Prof. Eucken's works has thus a real mission to fulfil, his later-published history of philosophical terminology has even more substantial grounds on which to claim a hearty welcome. Such a history, although much needed, hitherto remained undone. Of course, philosophical lexicons such as that by Chauvin or by Walch, and still more works like Bonitz's admirable *Index Aristotelicus* or Prantl's *History of Logic*, were no small aids to such an undertaking. But hitherto no writer had systematically traced the development of philosophy as fixed in language; and Prof. Eucken has made, to say the least, a good beginning in the construction of such a history. He has carefully collected the chief terms which each great thinker has added to the stock of philosophical "counters." But his work is not merely the dry enumeration of names which such collection might be taken to imply. In his hands, terminology becomes an index to the history of philosophy; and the different contributions of successive thinkers are made to throw no inconsiderable light upon the leading tendencies of their systems. The ambiguity of Aristotle's phraseology is shown to result from his attitude to Plato; the subjective character of Stoicism is indicated by a survey of the psychological expressions introduced: the importance of Scholasticism is brought out by an enumeration of the terms which Duns Scotus and his immediate followers have bequeathed to modern Europe. It can hardly be but that omissions will be found in Prof. Eucken's work—ethical terms, for example, have not met with sufficient notice—and the writer himself modestly remarks that his labours will best secure their end if they be quickly superseded by more extensive enquiries. We also trust that the work will be carried further, but we feel assured that future labourers will look back with gratitude on the lines Prof. Eucken has mapped out.

The reflections which a reviewer would naturally make respecting such investigations are happily provided by the writer

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himself in the concluding chapter of the work. Terms, he reminds us, which are now on everybody's lips have often had a comparatively recent origin; others, referred possibly to some modern thinker, belong really to earlier systems. Distinctions like *a priori* and *a posteriori* often exist long before they obtain an established application; others, from want of a definite connotation —*e. g.*, *clear* and *distinct* ideas—never come into general use at all. And there are even terms—*subjective* and *objective*—which have entirely reversed their meaning in the course of centuries. The difference in the historical significance of one term as contrasted with another is well brought out by the writer. "Atom and idea," he remarks, "have maintained themselves for centuries in the most different languages. But while idea reflects all the turning-points of philosophical development, atom exhibits nothing but a variation in the form of its verbal termination." *Idea*, in fact, Prof. Eucken in two or three interesting pages shows, as it passes from the hands of Plato, who regards it as identical with reality, to Gassendi, who treats idea and reality as actual opposites, is a kind of microcosm in which the fortunes of the greater world are reflected. And the value of the study of terminology becomes still more striking when, as in the case of Tetens with *Gefühl*, the employment of some term is virtually a real advance in psychological analysis.

The chief, and perhaps the unavoidable, defect of such a history of terminology is that it leaves little room for what is really the most interesting side of such researches —the study of ideas as they pass through different ages from one language to another. But the defect, if such it can be called, is practically remedied in that *History and Criticism of the Fundamental Ideas of the Present* which Prof. Eucken published previously to his *History of Terminology*. It is, indeed, only the more popular of our conceptions that he has so traced—"not the ideas of the philosophy of the present, but the philosophical ideas of the present are," he says, "the subject of his labours"—but within this category are embraced the most important of philosophical ideas. So he traces the conception of *Experience* as it is employed in Aristotle, Bacon, and modern thought; or that of *Evolution* (*Entwicklung*) as it passes from being the mere opposite of Involution (*Einwicklung*) to its present pretensions to omnipotence. But such historical sketches are not, it is almost needless to say, regarded as merely matters of antiquarian interest. Rather, "the later presupposes so essentially the earlier that we cannot understand the tendencies of the present without casting a look back on the process as a whole." So it is shown that in the present use of *a priori* "Scholastic and Leibnitz, Kant and Hegel cross each other," and that the present tendency to identify the term with innate is as illogical as it is unhistorical. It may be seen from this that Prof. Eucken is not one of those who have been blinded by the superficial philosophy of the century: and the fact is still more apparent in his criticism of some other notions. If he discuss subjective and objective, it is to show that "matter and movement presuppose mental activity, and cannot therefore be set over against mind as the ultimate essence of things;" if he examines experience it is to note the weakness of an "inductive" psychology, or to maintain with regard to physiological explanations of our mental forms that one "may answer the psychological question altogether in the manner of empiricism without being a philosophical empiricist in the transcendental sense." The worshipper of Evolution is met by the question, "What is it that is evolved, and how and whence is it evolved?" and reminded that the mind could never come to translate customary association into causal connexion if this latter were not essentially rooted in the mind's own nature. A similar tone pervades Prof. Eucken's criticism of the notions of teleology, culture, humanity, optimism and pessimism. We really—so the writer would appear to sum up his criticism on the present application of our popular ideas—possess and apply to-day much more than we believe we do; we leave particularly those ideas which relate to practice without grounds to justify their use, while at the same time we give up none of their old pretensions. And thus, the writer somewhat severely adds, "the spiritual life of our day carries with it a content of which the premisses are shaken, or are at least not held steadily before the general consciousness."

Would that this truth might find some recognition in our popular philosophy!

Edwin Wallace.

A Sketch of the Modern Languages of the East Indies, accompanied by Two Language Maps. By Robert N. Cust, late of H. M. Indian Civil Service. (Trübner.)

If the title of this work be suggestive of an intention to contribute a mere *catalogue raisonné* of languages prevalent in our Eastern Empire, the Preface and Introduction are more explicit. They tell us that the author is one of those members of a distinguished service whose gratuitous labours of love are as heartily and readily given for the good of his fellows as were the paid exertions of his professional life. An Indian civilian of more than local repute, he had for a quarter of a century devoted his energies exclusively to the furtherance of the public interests. When compelled, by ill-health and overwork, to relinquish a lucrative and honourable vocation in the far East, it became his lot to realise how applicable to this island of ours, in the nineteenth century, is that ancient and undying truth spoken to a Semitic people by the wisest of kings, that "the race is not to the swift, nor the battle to the strong." That is to say, he applied for employment under his old masters at home, and was not successful. His official experiences had been doubtless valuable in India: they would be utilised at home, if required: but when required, or in what manner, or whether at all, it was impossible to render any account. Neither dismayed nor disheartened at this illustration of a practice which, to the initiated, has almost the force of law, he resolved to revert to original tastes, and, gathering up the fragments of a non-official linguistic experience, see what data he could put together which would be useful to the general student, or, to quote his own favourite expression, what he could "do for India." The volume before us is the far from unsatisfactory result of his effort in so good a cause.

Mr. Cust sought "to fill up a vacuum" by classifying the modern languages of the East Indies according to the families to which they respectively belong. Given the number of families—subdividing, where necessary, into branches—the several languages allotted to each would be ascertained and separately treated agreeably to their order in the list, due attention being paid to dialects. Such a programme augured no sinecure, but a performance of great labour; for, notwithstanding the avowed object of compiling rather than composing, the task of collecting, collating, and condensing would tax severely the skill and patience of anyone undertaking it, however able and painstaking. We may now offer our hearty congratulations on the result thus quietly and conscientiously achieved. Mr. Cust has presented the Indian student with a manual of invaluable lore, concisely expressed in some 200 pages, of which the Appendix alone, or about a fifth part of the whole (with the ingenious Language-Maps appertaining), should be in constant requisition, because it is for purposes of reference replete with interest and usefulness. Let us hope that so important a work will be known and appreciated beyond the limits of the Indian services; nor should its Western range be restricted to the bookshelves of confirmed Orientalists or scientific philologists.

A critical analysis of the contents of this volume would occupy more space than could be afforded in a weekly journal. Any single language of the 243 registered would be matter for a distinct review; and there are, besides, 296 dialects to be taken into account. Pushtú and Balúchi, the only two tongues of the Iranic branch of the Aryan family brought under notice, have an especial interest at the present hour. To describe the true area of the former in Afghanistan involves so largely the question of ethnology in that country, that we must be content to accept the rough definition shown in the Language Map; but no clue is afforded in the body of the "Sketch" to the precise whereabouts of cessation of Pushtú to the westward, or when and where it merges into Persian and other tongues. The number of the Balúchi-speaking population in Sindh is given generally at 145,000; but the subdivision of this very dubious figure into the numerous tribes scattered about the province —of which many heads or members possess rent-free lands, entailed or for life—would probably enable us to arrive at a philological separation sufficiently important to notice. It may be stated, *en passant*, that some half-million acres of land in Sindh are hereditary *jágírs*, or estates alienated in perpetuity, exclusive of a few grants to Afghan "Pattahdars," who hold on different but equally favourable terms. Among the fourteen languages of the Indic Aryan branch, Sindhi is treated mainly on the reports of Dr. Trumpp, an excellent authority, but who

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certainly did not, as here inferred, of his own judgment approve "the Arabic character, with additional letters to suit the Sindhi sounds." This learned and indefatigable scholar objected, in a most decided manner, to the so-called Arabic-Sindhi character upon philological principles, preferring the Urdú, which he contended could be made applicable to the language of Sindh without resorting to additional—*i.e.*, borrowed or invented—letters, a practice he not unnaturally condemned. That the Arabic-Sindhi was, however, a character generally understood by all educated natives (except the strictly trading classes, who clung to their own respective modes of expression) proved eventually too well-established a fact to be disputed: and publication after publication continued to be issued in that guise by the Government Lithographic Press, a printed specimen having been successfully attempted by Mr. Austin of Hertford, under the auspices of Messrs. Allen & Co., in 1863.

It cannot be supposed that the references on the several languages and dialects treated of in the work under notice should have been exhausted in the names of authorities found in the Appendix. But we would call attention to the circumstance that, besides the four well-known writers on Pushtú there mentioned, Klaproth appears to have contributed some published information on the subject at St. Petersburg in 1810–14; Wilken at Berlin in 1818–19; Evermann, also at Berlin, in 1823; Muhabbat Khan in London about 1828; Lieut. Leech at Calcutta in 1838-39; and Captain (now Lieut.-General) J. L. Vaughan, also at Calcutta, in 1854. A very interesting interpretation of more than 1,000 Pushtú proverbs was published by Mr. Thurburn in his book on Bannú only two or three years ago.

That philology does not imply a power of speaking languages as well as understanding them is self-evident. A good ear for music, a faculty for imitation, a taste for dramatic representation, all these are immense aids to the acquisition of foreign tongues colloquially, and do more to correct the Englishman's proneness to mispronounce unfamiliar words than long study and perseverance. But the linguist, who is as fluent and intelligible abroad as at home, exchanges a mechanical for an intellectual power when he can not only use but explain the appliances at his disposal; and there are linguists, in the practical sense of the term, who stand greatly in need of the additional knowledge indicated. To such as these it is that Mr. Cust's book may be recommended for careful perusal. In India, as elsewhere, there are many good linguists who are not philologists; and in India, more than elsewhere, men who have achieved the feat of qualifying for interpreterships in five, six, and it may be, seven or eight Oriental languages, have not the time, if the inclination, to bring their acquirements to bear on other than purely professional subjects. This is not always the fault of the hard-working officer. The many exigencies of the public service do not suffer that those whom the State pleases to consider its "good men" should become bookworms or confirmed students. Nor, be it said, does the State invariably suit the reward of attainment to the character of attainment. Instances might be given very much to the contrary effect. It is in the memory of living men that, during the period of their Indian service, an officer who had qualified in no less than seven native languages was selected and retained for the better part of his staff career, for the purpose of auditing military accounts in his own vernacular, and for the special edification of his British employers.

In conclusion, while thanking Mr. Cust for the really good service he has rendered to his fellows, we would suggest a reconsideration of his method of transliterating the many proper names inevitably put before the reader. Is "Rajpootana" (p. 48) consistent with "Ramusi" (p. 49); "Serhampore" (p. 48), with "Nagpur" (p. 58); "Jessulmere" (p. 49), with "Sioni" (p. 58); and so on, *usque ad infinitum*? Or does he think it right to be purposely inconsistent at a time when there is much disagreement in respect of Oriental phonetics?

F. J. Goldsmid.

SCIENCE NOTES.

Weather Forecasts.—The Meteorological Office has announced a new system of regular weather forecasts. From the 1st inst. any person who wishes for a forecast of weather for twenty-four hours in advance can obtain it by telegraphing to the office in London, at a cost of three shillings. For the Atlantic coasts the Office declines to issue forecasts, but undertakes to furnish engineers with the latest information it has received. The forecasts will be regularly drawn three times a day—at 11 A.M., 4 and 8 P.M.

On the Existence of the Saiga Antelope in France during the Reindeer Age.—It is now several years since the late M. Lartet announced the discovery of fragments of horns of the saiga in the quaternary deposits of Perigord, belonging to the reindeer-period. At the same time he expressed the opinion that this antelope was not living in France at the period in question, but that its horns had been obtained from foreign sources for use as weapons by palaeolithic man. The saiga is a curious sheep-faced antelope, which at present inhabits the steppes or open plains of Eastern Europe and Western Asia, extending from Poland through the region of the Don and the Volga, as far eastwards as the Altai and the Irtish River. It is of much interest to determine whether the distribution of this creature did or did not extend into France during post-pleiocene times. On this point M. Gaudry has recently communicated fresh information to the French Academy of Sciences, in a note "De l'existence des Saïgas en France à l'âge du Renne." This palaeontologist has lately found among specimens from the bone-caves of Aquitaine not only the horns, but the teeth and many of the bones of the saiga, some of which have been broken, obviously for the purpose of extracting the marrow. It seems, therefore, to be now placed beyond doubt that the saiga lived on the borders of the Tardoire and the Vezère, contemporary with the reindeer, and that it served as food to the prehistoric men who dwelt in the caves and rock-shelters of the district, and who have left to us the well-known works of primitive art sculptured on bone and reindeer-antler. M. Gaudry's observations thus tend to confirm the opinion of the late M. Paul Gervais, that an engraving found by M. Piette in the cave of Gourdon, in the Haute Garonne, really represents the head of the saiga antelope, copied from the living creature.

Improvements in Weather Telegraphy.—Dr. Harm has published in the Austrian *Zeitschrift* some suggestions for the improvement of the weather telegraphic code. His principal propositions are to abandon the telegraphing tenths of millimètres for the barometer, and to give up any attempt to give information as to humidity: this condition being essentially local, as well as having a very great diurnal range. He proposes the regular institution of telegraphic reports on the movement of upper clouds. He further points out the absurdity of calculating gradients for inland stations by means of pressures reduced to sea level, and then supposing that such fictitious pressures will have any bearing on the winds actually felt.

The Radiation of Incandescent Platinum.—M. J. Violle (*Comptes Rendus*, lxxxviii., p. 171) has measured the intensity of the light emitted by platinum at different temperatures from 900° to 1775°, the fusing point of the metal. Taking for the unit of intensity that of the red light emitted by platinum at 954°, the temperature of fusion of silver, he finds a formula for the intensity at any other temperature from which the following values are deduced:—

Temp.	Intensity.	Temp.	Intensity.	Temp.	Intensity.
800	0·108	1200	17·8	1600	327
900	0·475	1300	45·2	1700	481
1000	1·82	1400	100·	177	5587
1100	6·10	1500	194·		

These numbers being known, it becomes easy to measure the temperature of platinum (and hence that of any furnace into which a strip of platinum is introduced) by a simple photometric experiment.

In the *Öfversigten af Förhandlingar* of the Stockholm Academy of Sciences for November 1878, Prof. Axel Moeller, of Lund, has published elements and an ephemeris of Faye's periodical comet for the time of its next reappearance in 1880. The comet, which was first discovered in November 1843, performs one revolution round the sun in about seven years and a-half, and has been observed on the occasions of its return to perihelion in 1851, 1858, 1865 and 1873. Moeller's predictions of the comet's places on the last of these occasions were extremely accurate, but it appears that, through the unfavourable position of the comet with regard to the earth and sun, and its consequent great faintness, only four observations were secured, three at Marseilles and one at Clinton, N.Y. During the present revolution the comet's motion has experienced very considerable perturbations from the planet Jupiter, the distance between the two bodies during the interval from November 1874 to April 1876 having been less than twice the distance of the earth from the sun, the minimum distance of about 1·5 having been reached in July 1875. In consequence of these perturbations the next return of the comet to its perihelion will be retarded by about a month, the perihelion passage occurring on January 22, 1881. Moeller's accurate ephemeris of the places of the comet is given for every day from July 1, 1880, to January 1, 1881. The circumstances for observing will be rather more favourable than they were in 1865. The comet will be nearest to the earth on October 3, 1880, the distance being somewhat greater than that of the earth from the sun. Considering the great care with which Moeller has taken into account the perturbations by all the planets from Venus to Uranus, it is probable that the ephemeris will turn out to be very exact.

Comparison of Standard Barometers.—Dr. Hellmann has published in the *Repertorium für Meteorologie* (vol. vi.) an account of some recent comparisons between the standard barometers of St. Petersburg, Dorpat, Helsingfors, Stockholm, and Upsala, in which he points out the great difficulties which he experienced from imperfect illumination, owing to the awkward positions of the instruments. He concludes with a discussion of the defects of existing tables for the reduction of

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barometrical readings, and expresses the hope that new ones may be prepared by the forthcoming Congress at Rome.

Contact Theory of Voltaic Action.—In a paper on this subject by Profs. Ayrton and Perry, read at the meeting of the Royal Society on March 13, the following results were stated to have been arrived at:—(1) In any voltaic arrangement containing a number of contacts of dissimilar substances, solid and liquid, the electromotive force of the combination is equal to the algebraical sum of all the differences of potentials due to the successive contacts included in it; (2) the contact differences of potentials between a solid and a liquid are largely influenced by changes of temperature; (3) the differences of potential of liquids in contact with each other are much greater than has hitherto been supposed; *e.g.* strong sulphuric acid in contact with distilled water, solutions of alum, copper sulphate and zinc sulphate, has a measured difference of potentials of 1·3 to 1·7 volts, or an electromotive force more than twice as high as that of zinc and copper in contact.

Maritime Meteorology in Germany.—Dr. Neumayer has published a Report to the Congress at Rome on the condition of his office, the Deutsche Seewarte at Hamburg. He commences with an account of his own work, twenty years ago, in the Department of Ocean Meteorology at the Flagstaff Observatory, Melbourne, which has been almost ignored by most modern writers on the subject. The most interesting part of the present paper is the account of the arrangements instituted between the Seewarte and the Meteorological Institute at Utrecht, for the mutual interchange of materials, for the discussion, respectively, of the North Atlantic and of the China Seas, and of the proposed publication of the results on a uniform plan.

New Electric Candle.—M. Jamin has entered the field as an inventor of electric burners. His lamp, as described in the *Comptes Rendus* (lxxxviii., No. 11), consists of two carbon rods placed vertically side by side, hinged below and drawn together at the top by a spring. These are enclosed by a metallic rectangular frame. A current is sent up one carbon, down the other, and then round the metal frame; by current attraction the carbons are drawn apart, and the arc appears at the top and descends gradually, consuming the carbons. When the action of the rectangle is sufficient, the arc, driven beyond the points, is like a gas flame, and M. Jamin receives it on a piece of lime, magnesia, or zirconia, getting intense light. The burner is not unlike Mr. Wilde's arrangement, the electro-magnet of the latter, by the aid of which the carbons are separated, being replaced in M. Jamin's lamp by the electro-dynamic action of the parallel currents.

Agricultural Meteorology.—Dr. Lorenz has published a Report to the Congress at Rome on the prosecution of enquiries on this subject, about which he feels bitterly that it has been tossed backwards and forwards between the meteorologists and the farmers without ever being seriously taken up. The Report is a spirited effort to obtain from the Roman Congress some recognition for the subject, although Dr. Lorenz admits that the meteorological institutes have no spare funds for extensive experiments in this line.

After an interval of comparative quietude of four months and a-half since the discovery of the minor planet No. 191, named "Kolga," four more new planets have been added within a few weeks to the already long list. On February 17 Palisa at Pola found No. 192 of the eleventh magnitude; on February 28 Coggia at Marseilles followed with a considerably fainter one, No. 193; and in the night of March 21 Prof. Peters, at Clinton, N.Y., gleaned two more, the last of which, stated to be of the tenth magnitude, raises the number of Peters' unanticipated discoveries to 34.

PHILOLOGY NOTES.

The study of Zend and of the whole sacred literature of the Parsees is fast becoming a favourite one among philologists and orientalists, especially in Germany and in the French world. The new edition of Dr. Haug's *Essays* (by West) has already been reviewed in the Academy. Bartholomae's book on the Verb in the Ancient Iranian Dialects, meaning Zend and the language of the cuneiform inscriptions of the Achaemenides, first column, is a most useful work. As it is important for comparative purposes, on the one hand, to have in it a trustworthy account of all the verbal forms of Zend and Old Persian, the peculiar nature of a great number of which has given rise to so many conflicting statements among Zend scholars, so, on the other hand, a careful analysis of all the verbal forms has enabled the author to propose new and improved renderings of a certain number of difficult passages of the Zend texts. Another commendable feature of Bartholomae's work is the way in which he avails himself of metrics for grammatical purposes, both for making a good choice among the various readings of some forms, and for restoring and establishing others, which are corrupted or mutilated in all the MSS. Geiger's *Aogemadaêça* is an *editio princeps* of the short Parsi tract bearing that name, the chief importance of which consists in the fact that it contains a certain number of quotations in Zend which are not found in that part of the Zendavesta which has come down to our times. The author has enhanced the value of his publication by editing along with it an old Sanskrit translation of the *Aogemadaêça*, and by adding copious notes, a glossary of all the Parsi, Zend, and Sanskrit words occurring in the original text and in the Sanskrit translation, and a German version. M. C. de Harlez has given to the world a *Manuel de la langue de l'Avesta*, consisting of a grammar and an anthology accompanied by a glossary. The anthology contains a judicious selection of texts from the different parts of the Zendavesta. Beginners had, perhaps, better omit the pieces from the Gâthâs, but otherwise this manual is very well calculated to accomplish its end; and what with its cheapness and its practical arrangement, it is much to be hoped that it will tend to make the study of the Zend language more common among Orientalists than it now is. M. Hovelacque's Zend grammar, which has just appeared in a second revised edition, is destined mainly for philologists, and its arrangement being almost entirely the same as in Schleicher's *Compendium*, it is specially adapted for the use of those who will avail themselves of that excellent manual of comparative grammar. Among the papers relative to Zend philology which have appeared in periodicals within the last twelvemonth, Hübschmann's "Iranische Studien," in the *Zeitschrift für vergleich. Sprach.*, is the most conspicuous. These Studies deal with a variety of phonetic and etymological questions, and are equally important in their bearing upon Iranian philology and upon comparative grammar. Nöldeke's History of Artachshatr i Pâpekân, in the fourth volume of Bezzenberger's *Beiträge*, is a German version of an interesting historical work written in Pehlevi. Among the minor papers, Darmesteter's "La légende d'Alexandre chez les Parses," and Benfey's investigations into the etymology of *mazda*, the epithet of the supreme God of the ancient Iranians (*Ormuzd*), deserve special mention.

The tenth volume of the *Zeitschrift für Deutsche Philologie* begins (part i.) with three essays on Lamprecht's *Alexander*. The first is by A. Miller, and discusses the various sources of the Alexander-myth, laying some stress upon Plutarch. In the second K. Kinzel considers the mutual relations of the Strassburg and the Vorau manuscripts, and the relation of the Basel manuscript to each of them. Finally, Zacher ("Zur Basler Alexander-Handschrift") argues that the version given in the Basel manuscript is virtually that of Lamprecht, the additional matter not in Lamprecht being taken partly from Rudolf's Chronicle, partly from Ennkel, or from some interpolated and altered recension of Rudolf's Chronicle. The following part contains an elaborate paper by Hugo Busch on a German poem of the twelfth century. The poem, which contains legends of the early Christian church, exists in two fragments; six sheets of an older manuscript found in the university library at Halle, and published by Schede in 1866, and four sheets of a later MS. discovered in 1875 in the cathedral library of Halberstadt by G. Schmidt. Busch's essay includes an Introduction, the text of the poem, a commentary, and a chapter (not yet completed) on the language and birth-place of the poet. Woeste continues in both numbers his "Beiträge aus dem Niederdeutschen." A fragment of Wolfram's *Parzival*, discovered at Gratz, is published in part ii. by F. Pichler.

MEETINGS OF SOCIETIES.

Royal Society of Literature.—(*Wednesday, March 26.*)

Charles Clark, Esq., Q.C., V.-P., in the Chair. Mr. R. Davey read a paper "On Early Italian Dramatic Literature," in which he gave an interesting but concise account of its rise and progress down to the commencement of the sixteenth century, pointing out that it was gradually developed from the rude reminiscences of the classical drama, which had been preserved among the lower orders, and for which, in the end, the Church substituted the Miracle plays, many of which, according to modern ideas, would be considered very profane: the Maggi of Tuscany, which are rarely found in print, he thought to be probably an echo of these earlier plays. The drama was greatly affected by the rise of the Renaissance period, and by the great works of Dante, Petrarch, Boccaccio, and others. Trissino was the author of the first Italian tragedy of note, the *Sophonisba*, some scenes of which, as that of the death of the queen, Mr. Davey showed to have much dramatic power. Another work of considerable merit was Ruccellai's *Rosmunda*. Mr. Davey then referred to the remarkable influence of Italian literature on the English writers of the Elizabethan times, and expressed his opinion that Shakspere must have been acquainted with the leading Italian authors. The character of the Renaissance drama of Italy he considered to have been much affected by the cruel spirit which characterised the Renaissance itself, especially in the south of Europe.

Society of Antiquaries.—(*Thursday, March 27.*)

Lord Carnarvon in the Chair. Mr. F. Seebohm read a paper upon the ancient system of agriculture in England. From a study of Anglo-Saxon laws, Doomsday Book, and the old court rolls of manors he was enabled to show that the land belonging to the tenants of a manor was usually unenclosed, and was cultivated by co-operation. The land was then divided in strips among the tenants, sometimes in proportion to the number of oxen which each man contributed to the common plough. The produce of the tenth strip was taken for tithes. Evidence of the same custom is visible in the Welsh laws. Sir Henry Maine made a few remarks to the effect that this custom was common in other parts of the world besides England. Mr. Stuart Moore spoke of the variation in the measurements of land used in Doomsday Book and generally in the Middle Ages. He said that a hide was larger on light land than on heavy land; and that the word "caf," which is usually supposed to mean carucates of land, generally signifies *carucae* or ploughs; so that Doomsday is more correctly an assessment of the wealth of the holders of the land than a measurement of the land itself.

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FINE ART.

The Renaissance of Art in France. By Mrs. Mark Pattison. In Two Volumes. (C. Kegan Paul & Co.)

In these interesting volumes Mrs. Mark Pattison illustrates the various sections of French Renaissance art by a careful consideration of the lives and works, so far as they are known, of the few great representative men in their several *métiers*. Her space would not, perhaps, have permitted a more extended plan, wherein the reminiscences of an earlier and purer manner and the influence of foreign workers might have been more exactly traced; and by which she might have been led to admit the comparative want of originality in the art of the French revival, as compared with that of Flanders, Germany, and Italy.

In the execution of her task Mrs. Pattison has, of necessity, drawn largely from the more important works on the several branches of her subject, and has added thereto the results of more recent investigation. She has, moreover, surveyed much of the ground herself with painstaking and intelligent observation. The result is a book of considerable value, which, although it may not, perhaps, take rank among the more massive works of reference, will be a valuable introduction to the student, and an instructive and interesting book for the general reader.

In studying it, however, allowance must be made for an author's usual fondness for his hero. Mrs. Pattison is not free from a somewhat enthusiastic admiration of the Renaissance in general, and of its French development in particular; and an occasional tendency relatively to disparage that of an earlier time, and of other countries, from which, as we believe, it derived so much instruction.

The revival of art in Italy was a spontaneous growth, a modified return to ancient forms and details. The "Gothic" was never native there, but, adopted from the north, it was beautified under the graceful influence of southern taste; its constructive excellence was, however, never fully comprehended by the Italians. It was, indeed, as alien to them as the Renaissance was strange to France, where pointed architecture and sculpture in perfect harmony with their surroundings had attained to such perfection in the middle of the thirteenth century. In France the Renaissance was but a questionable improvement on the flamboyant pointed. Italy, "emancipated" by French arms, had been left prostrate, pillaged of her many treasures, and helpless. The French monarchs, on the other hand, had become all-powerful. They had seen, to admire and covet, the productions of the Italian *quattrocento*, and had, in fact, acquired "a taste." To adapt this style of ornamentation to their buildings and smaller objects became the fashion, and Italian artists were imported to assist in the development of able native hands. These Italians were, for the most part, rather sculptors than architects, and we consequently find that construction long retains its ancient "Gothic" principles and plans, to be covered by an ornamentation of Italian origin.

We will not presume to follow Mrs. Pattison too closely in her opening chapter; nor in her opinions that revived French art was the "expression of the desires, not of a nation, but of a class," nor in her belief that the Renaissance brought with it to France any great improvement in men's morals. Surely Villon is hardly a fair exponent of the old morality, but rather the shadow of the coming time, a writer whom we should have thought that few ladies would care to acknowledge; nor do we think that her quotations from Ronsard strengthen her argument. Full of admiration for the productions of the French revival, Mrs. Pattison asks, Why was the cause abortive? We would answer, because it was the comely but unhealthy offspring of violence, baptised in vain-glory, not in the pure stream of spiritual aspiration for the true and good —the really beautiful; because it was extraneous and material only, devoid of the living soul that stirred the earlier art of the Renaissance in Italy. Its later lineage, however, was not quite so contemptible as she would have us think.

The four succeeding chapters of her work are devoted to the consideration of architecture in France, as developed in the great châteaux of Blois, Chénonceau, Chambord, Madrid, Fontainebleau, Ecouen, Anet, the Tuileries, the Louvre, &c. Her descriptions are in some instances illustrated by reproductions of the perspective views given by Du Cerceau. Her love for Renaissance enrichment leads Mrs. Pattison to make remarks upon "Gothic" (to use the general term) architecture that seem to indicate a want of due appreciation of excellence in construction, of harmony, and proper subordination of ornament, which permits her fancy to overrule a higher judgment. Admitting that she has reason for objecting to the later examples of the flamboyant, we cannot allow that "Gothic fancy" was apt to "wildly distribute ornament and obscure design;" neither can we feel that a "great Gothic cathedral oppresses the mind." The truth is that the new manner, notwithstanding its enormous development under the powerful will of her kings, was no legitimate child of the country, as was her pure and graceful sister, the birth and growth of preceding centuries. The "Gothic" was native to the land, and long after its importation the Renaissance was but a surface ornamentation of a Gothic core. The mediaeval quadrangular castle with angle towers was gradually modified into the three-sided château; then to a centre with wings and lateral pavilions; the high-pitched roof with dormers was but little altered; but the whole was surfaced with dividing pilasters, pseudo-classic mouldings, and grotesques, instead of the earlier and more constructive lines with crockets and finials for enrichment. Not that the result was always objectionable; on the contrary, many very beautiful structures resulted from this admixture, as paralleled by our own Elizabethan; but we hardly agree with our author in preferring the somewhat overdone ornamentation of the designs of Bullant to a more chaste style, depending rather upon harmony of composition and purity of line. No mention is made of the Château de Bary, a building of purer model. "Ecouen expresses the fusion of the lingering elements of Gothic character with the absorbing principles of Italian design;" rather, we should say, it declares the fusion of lingering Gothic principles with the elements and details of Italian design. Mrs. Pattison's account of Anet is excellent. These chapters contain much valuable comment on that remarkable series of royal and noble châteaux which would have been the pride of France but for the levelling hand of the destroyer. Mrs. Pattison's space probably obliges her to omit mention of many smaller buildings, such as the episcopal palace at Sens, &c.; and she refrains from noticing such vagaries of the revival as Charleval and Gaillon. Nor does she allude to the little done in ecclesiastical architecture. Her account of the architectural vicissitudes of the Tuileries and the Louvre is very well given, but the statement that "De l'Orme had panelled his surfaces with delicate pilasters" is somewhat ambiguous. Mrs. Pattison leaves this part of her subject rather too soon. Surely the work of Perrault was something more than merely "monotonous." The Sorbonne, the Palais Royal, and especially Mansard's grand dome at the Invalides, were worthy of some remark. If the "spirit of the Renaissance lay dying," the body, its outcome, was still there, under that "rule of order and good taste" which she seems to despise.

With equal interest we read Mrs. Pattison's sixth and seventh chapters on sculpture, represented by the leading artists, Jean Goujon, Germain Pilon, &c.; but, if the architecture of the French revival was influenced by Flemish and Italian examples, sculpture was even more so. Mrs. Pattison places Michel Columbe at the front, as though French plastic art began with him; she ignores the admirable works of nameless French *tailleurs d'ymages* of the middle thirteenth century: or rather she scorns them as the "shrouded and emaciated shapes which haunted the cathedrals of the middle ages." Nor does she allow sufficiently for the teaching of the Netherlander Claux Sluter, in the later decades of the fourteenth century, and his predecessor at Dijon, Jacob de Baerze, the Fleming. In that school Columbe had graduated, before coming to Tours and being influenced by the Italian manner of Juste and others. We can, with Cicognara, thoroughly appreciate the works of Goujon, particularly his bas-reliefs and the caryatides; but his art was more reflective than original, and the *Diane chasseresse* wants harmony as a group, and, with all its seductive grace and high elaboration, does not, in our opinion, rise above an elegant work of the decline. Goujon's excellence was as a decorative sculptor, who ably adapted his subjects to the spaces and surroundings of the architecture he enriched: a quality shared by his brother of the chisel, Germain Pilon, who worked much under Primaticio. Mrs. Pattison's sketch of the further development of the art is extremely well done, although of necessity limited; and she is right in noticing the culpable inaccuracy of the illustrations of Du Sommerard's great work. Her account of the vicissitudes of nearly all the royal and other tombs of the French

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Renaissance is a melancholy history, discreditable alike to the priests to whose care they had been entrusted, and to the iconoclastic mob. Lenoir saved what he could, but much that he had rescued was subsequently wasted.

Mrs. Pattison's eighth and ninth chapters are devoted to painting, and the works of Jean Fouquet Perréal, the Clouets, including "Jannet," &c., all of which are ably considered. M. Grandmaison has shown that in Touraine also an early school of native limners was established; these, working at the first in their own native manner, were subsequently brought, first under northern, and then under Italian influence, as our authoress admits, though in a less degree than does M. de Laborde. Jannet's portrait of Francis I. was attributed by Denon to Mabuse, another proof of the Flemish semblance of his treatment.

In miniature, in illumination, and in portraiture, the artists of these schools were admirable; but they did not venture beyond a panel of moderate size, and probably had not the knowledge or power for work of a larger manner. It was to the Italians, therefore, whose manipulative skill in fresco and capacity for larger design enabled them to undertake such work, that the wall painting, &c., at Fontaineblean and other palaces was entrusted. These works, although of comparatively inferior merit, deserved better treatment than to receive "the finishing touches of destruction" "in the evil days of Louis Philippe" under the brushes of MM. Picot, Conder, and Pujol.

Our space will not allow us to do more than allude to the matter of Mrs. Pattison's second volume. Jean Cousin, perhaps the most manly and independent artist of his time and country, is the leading figure of her first chapters; as sculptor, as designer, as painter on glass and other vehicles, he was equally capable. We are also reminded of the remarkable fact that, although the Huguenots were among the most ruthless iconoclasts of Catholic art, nearly all the more talented artists of that century in France were themselves of the reformed faith. Engraving on wood occupies Mrs. Pattison's second chapter; on metal, by Duret, &c., her third; Etienne Delaulme, another Huguenot, is the goldsmith hero of the fourth. In all these chapters we find much interesting matter judiciously gathered. The enamel painters of Limoges from 1500 to 1588 are next considered, and an able sketch is given of the progress of their art. It is perhaps in these lesser arts that French skill was best exhibited, and in none more than in painted enamel.

Her last chapter is devoted to pottery, the charming ware of Oiron, so thoroughly *cinquecento* in its character, and the independent naturalistic productions of Palissy, which had really little in common with the art of his time. An ardent observer of nature, he made himself an able potter, and reproduced in the clay what he loved to note in real life, the fish, the foliage, the reptile, and the shell. Beyond that he can hardly be considered as a great artist, but rather an indomitable spirit which, binding to his purpose earth and fire, produced those *fictilia* of such admirable technical perfection, but which are, for the most part, as original and as impracticable as their creator. Mrs. Pattison does not even allude to the productions of Nevers or Rouen, and her criticisms of the works of the Limoges artists and of the potters she acknowledges approach to over-refining.

The chronological survey is useful as a guide. Foot reference notes to authorities would have rendered the work much more valuable. The illustrations are quite unworthy of its subject-matter. Duret's *Binding of Saturn* is misplaced by the binder at p. 182 instead of 132.

C. Drury E. Fortnum.

GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

At the meeting of February 28, Dr. Dressel, returning to the question introduced by Dr. von Duhn in his explanation of the fragment of the Hermes, in which he recognised the portrait of the Emperor Carus, while others consider it as more probably that of the Emperor Philip, presented a number of coins of these two emperors. Dr. Lumbroso then took up the discourse by observing that Dr. Dressel's highly commended work on the fictile remains of Monte Testaccio concluded with the expression of a desire that the heaps of broken pottery to be found in other ancient cities might be taken up as a study with reference to the history of commerce. Readily accepting a subject which recalled him to Alexandria, Dr. Lumbroso wished to make known the fact that the reasonable desire expressed by Dr. Dressel has, so far as concerns that celebrated Egyptian city, been in a great measure gratified; and exhibited the studies of Neroutzos, published in Greek, and reproduced in the *Bulletin* of the Egyptian Institute, on the piles of broken pottery and the dirt-heaps existing in Alexandria, and mentioned by various writers. Marchese Eroli showed the photographs of some bronze statuettes discovered in the territory of Città di Castello, and transmitted to him by Signor Magherini, of Florence.

Dr. Helbig called the attention of the audience to an extremely rare Egyptian dagger, in the possession of Signor Alessandro Castellani. The blade is of bronze gilt, the handle of silver, terminating, however, in a kind of flattened ball of wood, covered with thin gold plates. This object is in perfect preservation. At the junction of the blade with the handle some small silver nails are inserted in a very elegant manner, and with exquisite taste. From the examination of these nails he passed to the explanation of some passages of Homer, in which swords and daggers are described; saying, in conclusion, that no one ought to wonder at a reference to Egyptian utensils in an explanation of Greek customs of the heroic age, it being well known to how great an extent Egyptian art and taste had penetrated to the primitive Greeks through the commerce with Phoenicia. He then brought forward a very beautiful amber, discovered in Etruria, and also the property of Signor Castellani, representing a male figure of archaic style, and afterwards showed the cover of a sepulchral urn, found in the Alban mountains, and having the same form with the lids of the catafalque-shaped urns. He very justly observed that the cover in question represented the transition from the form of the simple catafalque-shaped urn to that of the sepulchral vase.

Dr. Schmidt spoke on the subject of some bricks discovered in 1853 at Urbisaglia, in the vicinity of Macerata in the Marches. These bricks, which he exhibited to the audience, are three in number, and bear, roughly depicted, the first, a winged Victory, flying towards the left; the second, a Minerva; the third, a Jupiter. A fourth brick found with the others only preserves the mere traces of a picture. Confining himself to the third representation, he drew attention to the fact that Jupiter is depicted with thunderbolt, dolphin, and trident, and concluded that, being thus invested with the additional symbols of his two brothers, this figure was intended to personify the supreme power dominating the universe. He mentioned a similar representation of Jupiter brought under the notice of the Institute in 1861 by Dr. Braun.

Prof. Henzen, recalling the previous communication of Dr. Bormann on the subject of the Emperor Commodus and the gladiators, enumerated the gladiatorial epithets by which that Caesar was pleased to be designated; and in the consideration of the terms *primus palus*, *scaeva*, *liberatus*, explained many points in various inscriptions which had hitherto not been understood in their true sense.

The whole of the sitting of March 7 was occupied by a communication from Cav. M. S. de Rossi, who is widely known by his studies on the ancient cemeteries of Latium and his researches on the Latian volcanoes. He exhibited various stone weapons, besides a red vase and a bronze lance-head, which he had received from Count Ambrosi, of Anagni. These antiquities were discovered in a plot of ground belonging to Count Ambrosi, not far from the Sgurgola station, where a very ancient sepulchre, covered with a block of travertino, was found. It contained a single skeleton. Near the left shoulder the vase was deposited with the pieces of flint, and the little bronze lance near the right arm. Together with the flints was a small stone axe, in excellent preservation, with a hole for the handle. The handle of the vase is lost, but the points where it was attached to the vase were distinctly perceptible. The paste, of blackish chalk slightly baked, is very like that of the small vases from the Alban hills, which are likewise very red and not turned upon the wheel. At all events, while with the vases from the cemeteries of Latium we often find other objects belonging to a period of more advanced civilisation, in the tomb at Sgurgola only stone weapons were found of the neolithic age, and the lance-head alone of bronze. And Cav. de Rossi pointed out that this lance, which was a very rare object, like other antiquities of an early epoch was not made by founding, but was formed out of a thin plate of metal, and was sharpened by being rubbed against a stone.

If the excavations carried out by Count Ambrosi on the grounds near have not led to the discovery of any other ancient tombs, it must not therefore be concluded that this tomb was the only one in the district. It was found that within the recollection of inhabitants many remains of funereal objects had been brought to light in the same plot of ground, though no account was taken of them, as the scholars of earlier times paid no attention to matters which are now recognised to be of immense importance for historical studies. Cav. de Rossi pointed out that a similar vase had been discovered in the very ancient Cantalupo-Bardella tomb, a short distance from Arsoli along the valley of the Anio. And as these remains, in De Rossi's opinion, are much more ancient than the so-called "Latian" antiquities—that is, than those which come from the cemeteries of the Alban Hills—it appears not improbable that they belonged to the peoples which occupied the country of the Hernici, who are described in the *Aeneid* of Virgil.

The publication of the second series of the monuments of Palestina (Tab. II., vol. xi. of the *Monumenti inediti, e tav. di aggiunte agli Annali*, 1878) was the occasion of a learned paper by Prof. Fabiani at the sitting of March 14. He undertook to show the relations subsisting between these antiquities and those of pure Assyrian art, contrasting them with the marvellous monuments preserved in the British Museum, of which he exhibited drawings in Layard's great work.

Dr. Bormann next spoke. In the sitting of December 20 (see Academy, January 11, p. 40)

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he gave a notice of a very important archaic stone discovered at S. Quirico, near Spoleto. This stone was built in in the wall of a house belonging to Messrs. Sordini. From Dr. Bormann's transcription it appeared that in the third, fourth, sixth, eighth, and ninth lines letters were wanting, the places of which he supplied; and he concluded that we did not possess the whole inscription, as a new clause could be clearly perceived at the end of the tenth line, which must have found its explanation in the portion of the stone that seemed lost. At all events, what remained was sufficient to prove that the inscription was the most ancient ever discovered in Umbria, and deserved to be removed from the place where it was walled in, to be preserved in some more worthy fashion. The Minister of Public Instruction, being assured that Messrs. Sordini would gladly present this remnant of antiquity to the municipality of Spoleto, in the hope of its being added to other objects from the territory and serving as the nucleus for a municipal museum, granted the necessary funds for the removal and transport of the stone. A few days after, while Sgr. Giuseppe Sordini was superintending the operations for its removal, and the part of the wall in which it was imbedded had already been thrown down, it was at once seen that it was not a simple stone slab, inscribed on one side only, but a parallelogram inscribed on both sides and likewise on the two ends, where the lines extended whenever from want of space the words had to be carried on. It was immediately perceived that the letters guessed by Dr. Bormann to have been there were really cut on the narrow ends. The inscription is therefore complete, and is a highly important one; and the Government may be congratulated on having preserved it for purposes of study, and having had it placed in the town-hall of Spoleto, where it will be jealously guarded.

Dr. Bormann remarked that in the importance of its contents this second part is not inferior to the first, which he read in December, and of which he spoke at the sitting of the 20th of the same month. But confining himself for the moment to a general notice of this valuable discovery, he gave a copy of the inscription, which is as follows:—

HONCE·LOVCOM
NEQVIS·VIOLATOD
NEQVE·EXVEHITO·NEQ VE
EXFERTO·QVOD·LOVC I
5 SIET·NEQVE·CEDITO
NESEI·QVO·DIE·RES·DE INA
ANNVA·FIET·EOD·DIE
QVOD·REI·DINAI·CAV SA
FIAT·SINE·DOLO·CED RE
10 CETOD·SEI·QVIS

VIOLASIT·IOVE·BOV ID
PIACLVM·DATOD
SEI·QVIS·SCIES
VIOLASIT·DOLO MAL O
5 IOVEI·BOVID·PIACLV M
DATOD·ET·A·CCC
MOLTAI·SVNTOD
EIVS·PIACLI
MOLTAIQVE·DICATOR
10 EXACTIO EST

In the last part of the front the reading is not quite clear: *eius piacli moltaique dicatori exactio estod.* Perhaps it may be open to discussion whether we ought to read *dicatori* or *dicatore*, as *Jovei* and *Jove* are written above indiscriminately. This uncertainty in grammatical forms proves that the inscription belongs to a time of transition. We have in fact the imperatives *violatod, licetod, suntod*, side by side with *exvehito, exferto, cedito.* Likewise *res deina* side by side with *rei dinai.* In the ninth line of the first part we have *cedre* instead of *cedere.* In the fourth line of the second part we have *malo* with a monogram. The *asses tercenti* (A·CCC) in the sixth verse of the newly-found half, fixed as a fine, are to be paralleled in the Eugubine Tables.

Dr. Bormann refrained from further comments, contenting himself with communicating in its integrity this valuable document, which will furnish abundant material for philological and linguistic studies.

Prof. Fabio Gori, who was the first to give notice of the discovery of the stone, was present at the sitting, and, after Dr. Bormann had spoken, he added that near the place where it was found there existed a little ancient church, called the "Madonna del Bosco," which name might suggest that the *lucus sacer* was kept up within Imperial times, and that upon that spot, thus consecrated to the ancient worship, the Christian church was afterwards built.

ART SALES.

A sale of remarkable portraits took place last week in Paris. It included some exceedingly rare portraits of Marie-Antoinette: some indeed that may be considered unique.

On Friday Messrs. Christie sold the remaining works of the late Sir Francis Grant, sometime President of the Royal Academy. These included a certain proportion of finished work, and some slighter productions—nearly all of them the portraits, more or less satisfactory and artistic, of the distinguished persons, and members of society, among whom Sir Francis's practice chiefly lay.

On Saturday last, Messrs. Christie held a sale of the remaining works of the late Mr. E. M. Ward, R.A. These included many studies and preparations for pictures now very well known. The prices obtained were generally low, as will be seen from the particulars we append with regard to the principal pictures and sketches. But there were, as will be perceived, some notable exceptions. A few pictures sold very well. The sale, which was largely attended, commenced with the dispersion of chalk and other studies for insignificant sums. The following pictures sold as under:—*Isaac Walton Fishing in the River Colne*, 61 gs. (Wallis); *Viscount Mahon in his Study at Grosvenor Place Houses, May* 1854, 105 gs. (Lord Stanhope); *Lord Macaulay in his Study at the Albany*, 62 gs. (Agnew); *Lord Lytton in his Study at Knebworth, August* 1854, 70 gs. (Agnew); *Thackeray in his Study*, 1844, 72 gs. (Agnew); *The Escape of Charles II. and Jane Lane*, finished study for the fresco in the House of Commons, 46 gs. (Trotter); *William III. at Windsor*, 97 gs. (White); *The Last Interview between Napoleon I. and Queen Louisa of Prussia* (mother of the present German Emperor) *at Tilsit*, 1807, 190 gs. (White); *Anne Boleyn at the Queen Stairs, Tower*, 450 gs. (Larkinson); *The Orphan of the Temple*—Marie-Thérèse, daughter of Louis XVI., sketching the tower of her prison from the garden, Paris, 1795, 190 gs. (Smith); *Lady Teazle as a Spinster playing her Father to Sleep*, 49 gs.; *Cimabue and Giotto*, 61 gs. (Mason); *The Landing of Charles II. at Dover*, 60 gs. (Corsbie); *Home Thoughts*, a small picture of a girl's head, 48 gs.; *Antechamber at Whitehall during the dying Moments of Charles II.*, the *chef-d'œuvre* of Mr. Ward, 500 gs.; *Frederick the Great encouraging an Argument after Dinner between Voltaire and Maupertuis*, the last work of the artist (unfinished), 36 gs. (Isaac); a finished sketch for the preceding work, 70 gs. (Ellis); *Europa*, after Titian, 37 gs. (G. F. White).

NOTES ON ART AND ARCHAEOLOGY.

The sub-committee of the Harvey Memorial Fund decided between the three selected statues on Tuesday last, and their lot fell upon B, which proves to be the work of Mr. Bruce Joy. This award has caused great surprise and dissatisfaction, for the very general opinion is that A, which is the work of Mr. Hamo Thornycroft, is the best from every artistic point of view, and that C is better than B. We say this in no spirit of depreciation of Mr. Joy, who has done much creditable and some admirable work, but who on this occasion had certainly a doubtful claim to the award. His figure seems to us conventional and affected, and what is still more unfortunate, it contains a direct though doubtless an accidental reminiscence of Mr. Weekes' statue of Harvey. Mr. Thornycroft's, on the other hand, with its animated and graceful pose of the head, and its entire originality of composition, would have been one of the most remarkable works of modern English sculpture. But so long as the decision of artistic questions is left to persons unacquainted with the technical qualities of art, we must expect these unfortunate results.

Several English collectors will contribute to the exhibition of drawings by the Old Masters which is to be held at the Ecole des Beaux-Arts in May next. Mr. Malcolm, whose splendid collection is now well known in England, will send some of the choicest of his Italian and German drawings, and Mr. Mitchell will also be represented. One of the features of strongest attraction in the programme of the exhibition is the promised display of the Raphael drawings belonging to the Duc d'Aumale.

Another English painter has chosen to try his skill in sculpture. Mr. W. B. Richmond will send to the Grosvenor Gallery a life-sized figure in bronze.

We understand that the election to fill the vacant Slade Professorship at Oxford is to be held at Easter. Mr. Ruskin has decided not to offer himself for re-election, and there are already six candidates in the field.

We hear that among pictures preparing for the Grosvenor Gallery is a work which will probably be pronounced the best work thus far executed by Mr. W. J. Hennessy. Like some other designs probably to be shown this year, and like *The Apple Harvest* of last year, the new picture, which is called *Waiting for the Boats*, is the fruit of the artist's continued sojourn in Normandy. *Waiting for the Boats*, in addition to its graces of design and its feeling of tempered realism, reaches a quality of pure painting to which we have thus far been not quite accustomed in Mr. Hennessy's work. The time is evening, the scene a somewhat barren space of coast, nearly flat, with a broad beach and a green beacon-light placed out over the tide. Near the line of timber that runs down across the beach, from the beginning of the field to the beginning of the water, waits the group of fisher and peasant folk whose presence there gives a title to the design. The attitudes, while seemingly quite natural, are selected with an eye to the graces of form; the atmosphere, which is one of the charms of the picture, is of a warm and still twilight.

We understand that Messrs. Goupil have arranged to publish almost immediately the charming etchings lately executed by Mr. Hubert Herkomer, specimen impressions of which were on view this week along with the striking portrait of Mr. Tennyson destined for the Grosvenor Gallery and the large and life-like design—*Light; Life and Melody*, which will prove, unless we are greatly mistaken,

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to be one of the largest drawings in water-colour ever produced.

We hear that Mr. Legros has just finished—probably for exhibition at the Grosvenor Gallery—a swiftly executed picture which will bear the title of *Jacob's Dream*. In this design, the artist, departing from precedent, has represented Jacob not as a young man. He sleeps, and angel faces appear indefinitely in the picture. In its originality the work is a characteristic rendering of the vision of Jacob. It is possible that Mr. Legros will likewise exhibit some two hours' studies, but whether he has in preparation any further canvas of laborious scale we have not heard.

Mr. W. J. Webb—the "Eastern Webb" of several years ago—has prepared two pictures in one or both of which he has followed out the course indicated by his bird-picture in last year's Royal Academy. Mr. Webb has produced a design which, if it bears the light title *Two Bites at a Cherry*, and indeed renders the proverb in quite a realistic way, is none the less a serious exhibition of Art. The two jays—fruit-eating birds—stand on boughs near the fruit. They are skilfully painted, and their action partakes of the humour dear to Mr. H. S. Marks. But much of the artistic interest of the picture will be found in the admirable study of the peculiar foliage of the cherry-tree which occupies the upper half of the design, and engages the eye long and pleasantly. The artist's second picture gets its motive from no homely proverb or natural scene. It is still-life—the admirable and engaging, almost the consummate, painting of objects of luxury. This cabinet picture itself is an *objet de luxe* for a boudoir. Keats has written a lament of beauty over a dead bird—a petted turtle dove—

"I had a Dove, and the sweet Dove died."

Near it is the silken thread "of my own hand's weaving." The gentle and dead bird lies, pink and grey, upon the carelessly cast robe of satin—satin splendidly yellow-white, thick of fold and glossy of sheen, and embroidered with many flowers. A pot of fine metal stands near it—the suggestion is of wealth and gorgeous ease. Without pettiness of manipulation, this picture creates a remarkable illusion. A finer example of the quality of *trompe l'œil* has not lately been seen, and the objects so keenly presented to us are of rare elegance and delicate beauty.

The restoration of Tewkesbury Abbey has now reached its first stage. At a meeting held at Lambeth Palace on Friday, March 28, to organise a London committee for collecting funds, it was stated that all the really necessary work had been done, and that the committee are now calling for subscriptions for the purpose of restoring the stalls, decorating the vaulting of the nave, and levelling the churchyard. Money is also required for repairing and refixing the organ. This instrument is of considerable historical interest, and it is to be hoped that it will be possible to retain it. It was built by the grandfather of the celebrated Renatus Harris, for Magdalen College, Oxford, from which place it was taken by Oliver Cromwell to Hampton Court. The College subsequently recovered it, and some time after its return sold it to the people of Tewkesbury. The restoration, which was commenced by the late Sir Gilbert Scott, is now being continued by Mr. J. Oldrid Scott, his son, and it is expected that sufficient progress will be made in the summer to allow of the Abbey being reopened in September next.

Some remains of ancient fresco-painting have been discovered beneath whitewash in Friskney Church, Lincolnshire, which has lately been undergoing restoration. It would seem that the whole of the walls of the clerestory in this church, both north and south, must formerly have been painted, for in the places where the whitewash has been removed figures of Moses, Aaron, and Abraham have been brought to light, and doubtless others remain still hidden. We know so little about early painting in England that every trace of it becomes of interest, and it is to be hoped that these wall-paintings in Friskney Church will not be incautiously dealt with. The Vicar, according to the architect, is desirous of receiving visits from any persons who "are skilled in the treatment of such works," but more danger maybe lies in this same "skilful treatment" than in the former barbarism of whitewash. The Science and Art Department of the Council on Education at South Kensington published some years ago a pamphlet enumerating the churches and other buildings in England containing wall-paintings and other painted decorations of date previous to the middle of the sixteenth century. Friskney Church is not among the number catalogued, the paintings in it not having then been discovered; but it would be interesting to find out, of the paintings then mentioned as existing in about 568 churches and other buildings, how many have since been spoilt by over-restoration. Truly it would have been better for these works to have been left beneath the friendly protection of whitewash than to have fallen into the "skilful hands" that have in many cases dealt with them.

It is proposed to establish in Rome an Institute for German artists, where they can have lodging and the use of *ateliers* at a moderate rate. At present artistic life in Rome has become very expensive, and private studios are difficult to procure. The German Government, therefore, have come to the aid of artists, by purchasing the so-called Casa Bartholdy, on Monte Pincio, and fitting it up as a large artistic establishment, with seventeen *ateliers* and a number of dwelling rooms.

The newly organised society of Aquarellistes français will open their first exhibition on the 10th inst., at the Durand-Ruel Galleries in the Rue Lafitte, Paris.

The Cross and the Crucifixion is the title of a curious antiquarian study by Hermann Fulda, lately published in Germany. The author has studied all the various forms of the cross as shown by art, and gives several illustrations of the modes of crucifixion. His book contains much information likely to be interesting to artists as well as to archaeologists.

Thomas Couture, the historical and *genre*-painter, died on the 30th ult., at the age of sixty-three. He was a pupil of Gros and of Paul Delaroche, and was best known by his *Romains de la décadence* (Salon of 1847) and *Le Fauconnier* (Exposition universelle of 1855).

The *Zeitschrift für bildende Kunst* opens this month with an article by Isidor Kranjavi on the Venetian painter Giovanni Battista Tiepolo. Tiepolo executed a number of ceiling and wall decorations in the palaces in and around Venice, all of which are here enumerated, but his easel pictures, his sketches and etchings are left to be considered in another number. Of Tiepolo the most perhaps that can be said is that he followed very successfully in the gorgeous manner of Paolo Veronese. This is well seen in the etching by Unger that is given in illustration from his picture of *Antony and Cleopatra*, one of his most famed performances. So splendid is it and so vacuous that one might almost take it for a picture by the greater master. A portrait of Tiepolo drawn by Kranjavi adds an interest to his biography, but it is not stated from whence it was derived. The interior of the Votive Church in Vienna, an architectural study by C. von Lützow, and a contribution by C. von Fabriczy to the History of Art in the times of the Hohenstaufen, consisting of a study of the Bridge Gateway at Capua built by the Emperor Friedrich II., of which some remains are still preserved in the Museo Campano, complete the number.

It will, doubtless, be interesting to collectors of Japanese porcelain to learn the composition of the pigments used for producing the various colours of the fine Satsuma wares. The mixtures for the various colours, according to a memorandum drawn up by a Japanese official for the last Industrial Exhibition at Yedo, are as follows:—

Red.—Ground white glass, soft or lead variety; white lead; colcothar or red oxide of iron; and a silicious earth called *Hino-woka tsuchi*.

Green.—Ground white glass; white lead; copper oxychloride; and silicious earth.

Yellow.—Ground white glass; red lead; silicious earth; and metallic antimony.

White.—Ground white glass; silicious earth; and white lead.

Blue.—Ground glass and smalt, the latter being a ground blue glass which derives its colour from a cobalt compound.

Purple.—Ground white glass, white lead; and manganese.

Black.—Ground white glass; white lead; an earthy manganese ore containing a little cobalt, and a very silicious carbonate of copper.

MUSIC.

MONDAY POPULAR CONCERTS.

In commenting upon Hermann Goetz's pianoforte trio in G minor a few weeks since (Academy, No. 354), the hope was expressed that musicians would not have long to wait for an opportunity of hearing the remaining chamber compositions of this gifted writer. This hope received partial fulfilment on Monday evening, when Goetz's quintett in C minor (Op. 16) for pianoforte, violin, viola, violoncello, and contra-bass, was performed at the Popular Concerts. This work is superior in a marked degree to the trio, and exhibits the genius of the composer in its ripe maturity. In it we find the same qualities which distinguish the symphony in F from among works of a similar kind. The abundant but not excessive use of polyphony, the freshness of the themes, and the consummate ease which marks the course of their development, testify to the rich imagination of the composer even more than to the skill which results from experience and brain culture. For example, there is no suspicion of premeditation in the frequent use made by Goetz of the scholastic forms of canon and imitation; on the contrary his thoughts chance to flow for the moment in this channel, and his customary felicity of expression avails him not less here than elsewhere. It is this constant stream of inspiration, this perfect freedom from any suggestion of labour, that constitutes the great charm of Goetz's instrumental works. As we have said, there is a strong family likeness between the quintett in C minor and the symphony in F, but the design is clearer in the former work, and it is more difficult to award the palm to any one of the four movements. Once more is the opening section remarkable for a passionate outpouring of beautiful ideas; the slow movement for a stream of exquisite melody; the minuet or scherzo for *naïveté* and quaintness of expression; and the finale for tumultuous surging life. But all these qualities are displayed in greater finish in the quintett. Not a bar, not a note seems out of its place, and the writing for each instrument shows a remarkable appropriateness to its particular qualities and capabilities. The execution of the work by Mdlle. Marie Krebs, Herr Joachim, Mr. Zerbini, Mr. Reynolds, and Signor Piatti was in all respects admirable. Further selections from the too limited catalogue of works by Hermann Goetz will be welcome. The attention of pianists may be called to his charming *Genrebilder* (Op. 13), and conductors of choral societies should make acquaintance with his setting of the 137th Psalm. It was rather surprising to read the words "first time" attached to the announcement of Chopin's sonata in B flat minor (Op. 35) at this

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concert. True the work does not exhibit Chopin's genius in its best light; but one would have supposed that in the course of twenty years some pianists would have selected it if only on account of the popular *Marche funèbre* which forms the third movement. Mdlle. Krebs' rendering on Monday was unequal, though on the whole worthy of commendation. She was most successful in the trio of the scherzo, in the first section of the *Marche funèbre*, and in the finale. The pianoforte used on this occasion was from the firm of Chickering and Co., of Boston, U.S.; it is an instrument of magnificent breadth of tone and of very great sustaining power, but it is not remarkable for brilliancy in the upper octaves. Haydn's quartett in C (Op. 76, No. 3), and Beethoven's sonata in E flat (Op. 12, No. 3), for pianoforte and violin, completed the instrumental selections. We may here correct an error in the programme with reference to Beethoven's sonatas (Op. 12). The other numbers are in D and A, not D and B flat, as stated. The vocalist, Mdlle. Hohenschild, made a favourable impression in the air "Ombra mai fu," from Handel's *Serse*, and in two of Schubert's Lieder, notwithstanding that in the first-named item there appeared to be some misunderstanding between the singer and the accompanyist. The season will conclude on Monday next, the final programme being as usual of large dimensions both as regards works and executants.

Henry F. Frost.

Last Saturday the Crystal Palace Choir, under Mr. Manns's direction, brought forward Schubert's great Mass in E flat, the last, and the finest, of the six which he composed. It was written during the last year of his life, at about the same time as his great symphony in C and the quintett in the same key. In none of Schubert's works is his individuality more clearly to be traced than in this mass. Melody, harmony, orchestration, alike reveal the composer. Even the comparative weakness of the scientific writing—the fugues being by far the least interesting movements—is characteristic of the author. The music in many parts—such as the "Domine Deus," the "Crucifixus," and the "Sanctus"—rises to sublimity, while the "Kyrie," the "Et incarnatus," the "Benedictus" and the "Dona" are gems of melodic inspiration. Of the performance of the work, which is of no inconsiderable difficulty, we are able to speak in high terms. Never has the Crystal Palace choir been heard to such advantage. Both in accuracy and in attention to light and shade very little was left to desire; while the solo parts were efficiently rendered by Miss Anna Williams, Mrs. Bolingbroke-Mudie, Mr. Shakespeare, Mr. Hollins and Mr. Pope. Mr. Manns deserves hearty congratulation on the success of the performance. The rest of the programme consisted of the two overtures to Sullivan's *Light of the World*, and of the "Invocation to Vesta" from Gounod's *Polyeucte*, which was well sung by Miss Williams, but appeared somewhat out of place in a concert which otherwise consisted entirely of sacred music. This afternoon Goetz's symphony, produced with such success recently at Mdme. Viard-Louis's concerts, will be given for the first time at the Crystal Palace.

Signor Randegger's treatise on Singing (Novello, Ewer and Co.'s "Music Primers") is indubitably one of the best works ever issued on the subject. The culture of the human voice is at once the most important and most difficult branch of musical study, and irreparable injury is frequently caused by the summary adoption of the rough and ready directions set forth in inexpensive "singing tutors." Bad habits contracted in the course of study of an instrument may afterwards be overcome; but in singing the mischief is often irremediable. The author of the present volume is careful to insist that vocalisation cannot be learned exclusively from his book; but the method of procedure is herein ably set forth for the guidance alike of master and pupil. Signor Randegger admits that the lament so frequently expressed as to the deterioration of vocal art is not without warrant, and he assigns the cause to the present indisposition to allow a reasonable period for the purposes of study. There may be truth in this, but another reason may also be advanced in explanation of the fact, if fact it be. Formerly the purely technical branch of culture was considered the principal, if not the only requisite to form a good singer. But of late years the aesthetic element has assumed very grave importance, to the disparagement of mere mechanical excellence. The growth of new forms in oratorio and opera—the two greatest developments of vocal music—must be held responsible for this. The virtuoso has had to make way for the artist. There is, of course, a danger of running into extremes in either direction, and one cannot listen to many of the best singers of the present day, particularly those of France and Germany, without feeling regret that greater pains were not bestowed on their preliminary voice training. The present manual enters into the question exhaustively, and minute directions accompany the exercises given in each department of study. Those on the "Blending of the Registers" will be found especially valuable.

We have also received *An Essay on Singing*, by Frederic Penna (Tinsley Brothers). This is an attempt to prove that vocal students merely waste their time in the practice of exercises, because the art of singing should be the outcome of natural intelligence, not in any sense the result of physical culture. In his effort to prove this *reductio ad absurdum* the author frequently contradicts himself, as, for instance, when he emphasises the necessity of possessing certain qualities and powers which can only be gained by long-continued application to the technicalities of the art. Again, while decrying the use of the Italian syllables as conveying no intelligent idea to the student, he recommends in place thereof words taken from the top of any page in Walker's *Pronouncing Dictionary*. Many useful hints may be found in the pages of this *brochure*, but the little service it might render to those in need of advice is rendered nugatory by the crotchets of the writer.

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SATURDAY, APRIL 12, 1879.
No. 362, *New Series.*

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LITERATURE.

The Land of Midian Revisited. By Richard F. Burton. In Two Volumes. (C. Kegan Paul & Co.)

In *The Land of Midian* Captain Burton describes the districts explored by the second Khedivial Expedition to North-Western Arabia, and lays very fully before the public the information which he was able to collect respecting their mineral wealth.

The discoveries made by the second Expedition are no less interesting than those which attracted so much attention on Captain Burton's return from his first visit to Midian; details have been brought back, to use the author's own words, "of an old-new land which the civilised world had clean forgotten;" ruined cities mentioned by Ptolemy have been identified; something has been added to our knowledge of the "Harrahs," or plutonic centres scattered over the seaboard and the interior; and due importance is given to the great Wady Hamz, "the 'Land's End' of Egypt, and the most important feature of its kind in North-Western Arabia." The ruins of numerous ancient towns and settlements, accompanied in almost every instance by slag-heaps, smelting furnaces, and other traces of an old mining industry, have been visited and explored, and a very interesting classical temple, or shrine, has been discovered on the bank of Wady Hamz, and plans and drawings of its details made. Copper was found in North Midian, gold in South Midian, while notices and specimens were brought home "of three several deposits of sulphur; of a turquoise-mine behind Zibá; of salt and saltpetre, and of vast deposits of gypsum."

Captain Burton includes under the name "Midian" the whole of the Egyptian province which stretches along the coast of Arabia from El 'Akabah, in 29° 28′ N. Lat., to Wady Hamz in 25° 55′ 15″, N. Lat., a distance of about 213 geographical miles. The section above El Muwaylah (Madyan Proper) is named "North Midian," and that below it "South Midian." The most interesting place examined by the expedition in North Midian was Maghâir Shu'ayb, the "Caves of Jethro," which is spoken of as an Arab "Happy Valley," and identified with the Madiáma of Ptolemy, the ancient capital of the district. The ruins are of considerable extent, and comprise among other remains those of walls, masonry dams, defensive works, cisterns, conduits of cut stone, old watercourses and furnaces. The greater part of the old city was built of alabaster-like material; "when new it must have been a scene in fairy-land; time has now degraded it to the appearance and consistence of crumbling salt." A large number of coins, Roman and Nabathaean, were found, the gem of the collection being a copper coin, thinly encrusted with silver, which has been pronounced to be "a barbaric Midianitish imitation of the Greek tetradrachm." In places the ground is covered with broken pottery and fragments of glass; and among other finds were pieces of bronze, stone implements, and clay crucibles. In the sides of four small valleys are extensive catacombs with inscriptions or *graffiti*, of which Capt. Burton gives copies from squeezes and photographs. Altogether eighteen ruins and twenty *ateliers*, or subsidiary workshops, were seen or heard of in North Midian, including El Hakl and Shuwák, the 'Agkále and Soáka of Ptolemy, and 'Aynúnah, supposed to be the "embarking-place of the coast-section extending from El Muwaylah to Makná." Throughout the district there are traces of the mining operations of the ancients, but these do not appear to have been on a very extensive scale. In South Midian, on the other hand, the country has been "carefully and conscientiously worked" by comparatively modern races. At Umm el Karáyát the quartz-hill of Jebel el Marú shows signs of systematic and civilised work; at Umm el Haráb there is an open mine "scientifically worked by the men of old," with the fragments of quartz-crushing implements; "coarse and rough basaltic lava for the first and rudest work; red granite and syenitic granite for the next stage; and lastly an admirable hand-mill of the compactest grey granite, smooth as glass and hard as iron." At both these places the mines were for gold, and the rock worked was a rosy, mauve-coloured schist.

The ruins in South Midian are very similar in character to those in North Midian, with the exception of the classical shrine or temple Gasr (Kasr) Gurayyim Sa'id on the left bank of Wady Hamz; this building was constructed of alabaster, and in plan was a square of a little more than eight mètres. No inscription remains to explain the history of this curious ruin; Mr. Fergusson compares it to the temple of Soueideh in the Haurán, and Capt. Burton conjectures that it may have been built by Aelius Gallus. There are numerous mounds scattered over with broken glass and pottery of all kinds, and old reservoirs at El Badá, identified with Βαδαίς; and there are said to be extensive remains, ruins and catacombs at Madaín Sálih, near Wady el Hamz; at El Wijh, possibly the Egra of Strabo, the ruins have been buried under modern buildings. A short visit was paid to El Haurá, identified with the Nabathaean port of Leukè Kóme. The town consisted of two quarters, a harbour-town and a country-town: the latter "lay upon a long tongue of land backing the slope of the sea-cliff;" of the former the only remnant is a Kariz or underground aqueduct which conducted the drainage of Jebel Turham to the sea.

Capt. Burton had considerable difficulties to contend with in organising his expedition and carrying out the instructions of the Khediv; though he reached Cairo on October 26, 1877, want of money delayed his departure till December 6. A gale kept him weather-bound at Suez for four days; then the steamer broke down, and its machinery had to be patched up, so that the expedition did not reach Muwaylah till December 14. The unfortunate *aviso Mukhbir* had no little difficulty in holding her own against the proverbial bad weather of the Gulf of 'Akabah, and on one occasion was nearly lost on the island of Tírán. Then there were the usual troubles with camels and their drivers; "the men were as wild and unmanageable as their beasts. It was everyone's object to get the maximum of money for the minimum of work." An attempt to penetrate the interesting district of the Hismá was frustrated by the Ma'ázah Bedawín, who made exorbitant demands on the funds of the expedition and assumed at one time a very threatening attitude. Even on the return journey the chapter of accidents did not come to an end; the special train from Suez caught fire three times before reaching Cairo; there were no porters at the station to unload the boxes of specimens, and more than a fortnight elapsed before the exhibition of the results of the Expedition could be opened at the Hippodrome.

It is somewhat amusing to find that, though the primary object of the second Khedivial Expedition was to "prospect" Midian and to bring back specimens in quantities sufficient for scientific analysis, none of the staff appear to have had even an elementary knowledge of mineralogy or of the simplest class of mining operations. M. Marie, of the *état major* of the Egyptian army, an engineer converted into a geologist and mineralogist, is described as being "utterly ignorant of mineralogy and of assaying: he was told off to do the duty, and he did it as well as he could—in other words, very badly." On one occasion the Arabs brought in some purple-black metalliferous rock, which M. Marie declared to be "argentiferous galena, but it proved to be magnetic iron. His assays were of the rudest: he broke at least one crucible per day, lamenting the while that he had been supplied with English articles instead of *creusets de Bourgogne*. And no wonder! He treated them by a strong blast in a furious coal-fire without previous warming. His muffle was a wreck, and such by degrees became the condition of all his apparatus." At Makná the crucible produces a button of "silver," weighing some twenty grammes, and visions of immense wealth rise before the eyes of M. Marie; alas! the button under the hands of Dr. Percy turns out to be "iron and combined carbon, or white cast iron, containing small quantities of lead, copper, and silver, and free from antimony, platinum and gold." The specimens were selected with little knowledge or care, and it was found impossible to get the quarrymen to do a fair day's work; a dozen of them would take a day to break ten pounds' weight of stone. Captain Burton was fortunate in being able to do so much with the staff placed at his disposal; the results are decidedly encouraging, and sufficient to justify a further examination of the country by well-trained

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men. There can be no doubt as to the existence of the precious metals in Midian; but whether they exist in sufficient quantities to pay the cost of working is still an open question. Captain Burton devotes an interesting chapter to the notices of precious metals in Midian found in the Egyptian *papyri* and the mediaeval Arab geographers; but it must be remembered that when the old mines were worked the cost of labour was very small indeed.

On one point we cordially agree with Captain Burton—the desirability of retransferring the quarantine station from Tor to El Wijh—and hope the strong arguments which he brings forward in support of his views may have the desired effect. A place more unsuitable in every way than Tor it would not be easy to find; Captain Burton hardly sums up the case too strongly when he says that "Tor is a standing danger, not only to Egypt, but to universal Europe;" and if it be true that the establishment was moved from El Wijh to Tor by the advice of the English Government, the sooner that Government advocates a return to El Wijh the better.

The *Land of Midian* is illustrated with good chromolithographs from drawings by M. Lacaze, and well supplied with woodcuts; there are also meteorological and other tables; and in the Preface a report by Dr. Percy on the specimens submitted to him, which will enable readers to judge of the future prospects of Midian as a mining country. C. W. Wilson.

The Aryan Household, its Structure and its Development. An Introduction to Comparative Jurisprudence. By William Edward Hearn, LL.D. (Longmans.)

This work is a digest of the results of recent researches regarding the early growth of the Family and the State. But it is far more than a compilation. Every chapter bears the stamp of independent and cautious criticism, as well as thorough mastery of all the materials. Its crowning merit is its completeness. It ranges over all branches of the Aryan family, and thus embodies a large store of information drawn from special investigations, as well as the conclusions of philosophical writers such as Sir Henry Maine, M. de Coulanges, Mr. Herbert Spencer, and others.

A careful comparison of these writings exhibits a general harmony, which is of far more consequence than any apparent divergence between them. They deal with widely different stages in the history of the family, but for the most part they do not contradict but supplement one another. This is especially true of the three writers just named. It is a pity that Prof. Hearn should repeat the reproach, which has been too frequently made against Sir H. Maine, that he has "in common with most English jurists slighted the theory which M. de Coulanges has advocated with such power and clearness." The truth is that Sir H. Maine has left untouched the whole question of the antecedents of the patriarchal *régime*; just as M. de Coulanges himself passes over some still remoter stages of domestic life. The patriarchal family belongs to a comparatively late era, associated as it is with monogamy; the first result of which appears to be the concentration of all rights and duties in the male. Sir H. Maine waives the question, How was the family union first upheld? His enquiry, in fact, is limited to the transition from the patriarchal to the modern type of monogamy. His *Ancient Law* is little more than a review of the growth of Roman jurisprudence, as the instrument by which that transition was effected for Western Europe. In his later works he has collated the analogous customs to be found in India and Eastern Europe, where the old Aryan institutions are still visible. But he leaves it to others to explore the origin of these social phenomena. An equally gratuitous objection comes from Mr. Spencer (*Principles of Sociology*, part iii., c. ix.). His lengthy criticism leads to nothing more than the proposition that the patriarchal *régime* does not date from the "infancy of society," in the stricter sense of the term, but only from the pastoral age. But Sir H. Maine's field and that of Mr. Spencer lie on quite opposite sides of the line where civilised life begins.

The comparatively limited scope of these writings, therefore, need not deprive them of a particle of their value. The work before us, however, is admirably comprehensive, and it offers a consistent solution of the problem just stated. Prof. Hearn finds this solution in the well-known theory of *La Cité Antique*, with which he entirely agrees. He insists, with M. de Coulanges, on necrolatry, or the worship of ancestors, as the one sufficient cause of the whole patriarchal system, and especially as the origin of agnatic descent. He would thus explain the fact that among all the Aryan nations monogamy, when first established, led to the exclusive assertion of male headship and male kinship, the male element excluding the female as completely as the female had once excluded the male. He adds some independent suggestions by way of explaining the restriction of honours after death to men. This he regards as a consequence of the theory of parentage laid down in Apollo's famous plea in the *Eumenides*; in accordance with which he supposes that the physical continuity of the family was ascribed solely to the father, and the family, therefore, was represented by him alone after death as before it. Mr. McLennan, however, has shown (*Fort. Rev.*, April 15, 1866) that this theory was strange to the Greeks in Homer's time, and was, perhaps, nothing more than a novel speculation in the time of Aeschylus. To the facts which he has adduced, it may be added that many heroines, the daughters of gods, are found in the Homeric Underworld (*Od.*, xi., 225 *seqq.*); while in the later days of Euripides, Admetus is found bidding his wife prepare to meet him there (*καὶ δῶμ' ἑτοίμαζ', ὡς ξυνοικήσουσά μοι*), not to mention the language of inscriptions on tombs at a still later date. The simpler and better explanation seems to be that the family offered homage in return for protection from its ancestors, and naturally sought that protection from the more powerful sex.

Prof. Hearn likewise supports M. de Coulanges' view, that the gens is the natural enlargement of the household, and did not originate in a voluntary association of households. His theory is thus summed up: "Starting from a single Household, the primitive association expands into a Joint Undivided Household, which separates into several related Households, which become a kin or clan." He points out, what strongly confirms this theory, that the family had no distinct ritual of its own, but used that of the gens, only substituting the name of its immediate founder for that of the gentile Eponym. One of the most interesting and valuable chapters is that on the "Distinction of Ranks in the Household," in which he demonstrates the wonderful uniformity which has existed among all Aryan nations as regards the boundary between the family and the gens. The family included three generations, the gens six. Hence "the custom of three descents," according to which three generations were required to make a freeman ("liber"), three more to make a member of a family ("ingenuus"), and three more to make a member of a gens (Patrician, Eupatrid); this last status being denoted by the phrase "gentem habere." This reasoning applies, of course, only to the genuine clan. In another chapter we read of the artificial clans, which were quite distinct and of later origin; but were all modelled, including even the religious corporations, professional associations, and learned castes, on the genealogic clan. These evidences of uniformity are especially valuable as strengthening the presumption that the "Aryan Household" was really developed before the separation of the Aryan stock. Prof. Hearn elsewhere (chap. x.) carefully examines the philological evidence, which, he believes, sufficiently establishes the existence of the *patria potestas* and agnation, of the division by clans and families, and of the system of corporate property, among the undivided Aryans.

With reference to the foundation of the Roman State, Prof. Hearn's views diverge at some points from those of M. de Coulanges. Both agree that the Romans were firmly organised in clans and curiae even before they transferred their Penates from Alba. Prof. Hearn reminds us that even at that early period the State had advanced so far as to substitute its own arbitration for private redress. M. de Coulanges accordingly rejects the legends of the Asylum and the Rape of the Sabines as misinterpretations. He conjectures that the former legend really refers to the outsiders, who were permitted to congregate in the neighbourhood but not within the walls of Rome, while the latter simply commemorates the establishment of intermarriage between the Romans and Sabines. Prof. Hearn takes no notice of these ingenious explanations. He is disposed to rely on the native traditions, and he adduces some doubtful parallels suggested by Mr. Lyall's researches in modern India. He concludes that the Roman State was probably an irregular and artificial organisation, not a formal association between pure clans. But he fails to explain how, in spite of such beginnings, the Romans became the most "clannish" people in Italy.

Prof. Hearn has given completeness to

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his review of the Roman institutions by tracing them down to the point where they are merged in those of the Feudal period. His wide and searching examination may well lend weight to the conclusion to which it leads him, that Feudalism, in all its essential features, was the sequel and outcome of Roman civilisation. Such germs as the Teutonic principle of "commendation" may have supplied were as nothing compared with the influence of Roman law and administration, by which alone the clan could have been so effectually superseded and transformed, or compared with the work of the Roman jurists and the ecclesiastical lawyers, by whom Feudalism was consolidated into a system.

Apart from its intrinsic worth, this publication must be welcomed on account of its decisive recognition of necrolatry as the master-key for the study of primitive society. It by no means follows that the same explanation will suffice for the later phases of ancient religion. Mr. Spencer has boldly applied the "ghost" theory to the Greek polytheism, but no Procrustean devices will avail to establish the parallel which he triumphantly propounds, between the creed of Homer and that of the Fijis! But, as the result of an unprejudiced and truly scientific enquiry, Prof. Hearn justly concludes that the domestic worship of the Aryans was the first and chief source of all their early institutions.

"Thus," he says, "every Parsee who still makes, after the manner of his fathers, the yearly feast and offers the usual clothing, for the souls of the departed, every Spaniard who, on the anniversary of his bereavement, brings to the tomb of the lost one his offering of bread and of wine, every Parisian who, with loving hand, lays upon the grave the garland of immortelles—unconsciously continues the traditions of the times when Zeus and Jupiter and Indra were not; when there was neither Persian nor Goth nor Kelt; but when, on the plains of Bokhara, or on the rich pastures of high Pamir, the common progenitors of our race did homage to the dwellers in the spirit world, and above all, offered their daily orisons to their own forefathers upon the holy hearth."

George C. Warr.

Facts about Champagne and other Sparkling Wines. By Henry Vizetelly. (Ward, Lock & Co.)

Mr. Vizetelly is continuing his mission of enlightening the British public as to the history and manufacture of wines, and has now arrived at the exhilarating topic of Champagne. Its history, curiously enough, touches three great dignitaries of the Church; for St. Remi, the baptiser of Clovis, left by will to various churches certain vineyards which he owned at Reims and Laon. Three-and-a-half centuries later Bishop Pardulus of Laon urges no less a person than Archbishop Hincmar to drink of the wines of Epernay and Reims "for his stomach's sake;" and the great preacher of the first Crusade, Pope Urban II., was born among the vineyards of the Champagne. We are told that he dearly loved the wine of Ay, and it would be an interesting speculation how far the eloquence of the famous sermon at Clermont was augmented by his favourite beverage. But this was a very different wine from that which we now call by the same name. It was probably at that time red, but at the close of the sixteenth century began to assume a yellowish hue; and did not much differ from that produced in the adjacent province of Burgundy. In the memorable year 1688, however, a certain monk named Perignon was made "celerer" of the Benedictine Abbey of Hautvillers, a little hamlet on the banks of the Marne, about five miles distant from Epernay. No man was ever better fitted for the post he held, and discovery after discovery rewarded his zealous toil. He was the first to "marry" the produce of one vineyard with that of another; to find out that a white wine could be made from the blackest grapes which would keep good instead of degenerating like that obtained from white ones; and to substitute cork as a stopper for a bottle instead of flax dipped in oil, which had hitherto been used. Nor was this all, for just at the close of the seventeenth century he achieved his final triumph of making an effervescent wine. Why it sparkled he did not know, for the connexion between sugar and carbonic acid was as yet undreamt of; but the secret soon spread over the country, until in 1878 the official return of the manufacturers' stocks in the champagne district, as given by the Chamber of Commerce at Reims, is 70,183,863 bottles. It is interesting to observe how long ago England asserted herself against the luscious taste of other nations. In 1790 M. Möet's traveller writes from London:—

"How the taste of this country has changed since ten years ago! Almost everywhere they ask for dry wine, but at the same time require it so vinous and so strong that there is scarcely any other than the wine of Sillery which can satisfy them."

This is maintained to the present day, for the high-class English buyer as a rule demands dry champagne; the Russian a wine sweet and strong, and the Frenchman and German a sweet light wine. The sweetness is of course added in all sparkling wines, except in the case of St. Péray, whose grapes contain so much already that any addition would be deleterious. The fortification should be by genuine liqueur consisting of nothing but old wine of the finest quality, and the best of the "vins bruts" now exported receive no more than from one to three per cent. of liqueur. Sparkling Hocks are much less pure, for as much as one-fifth of syrup is sometimes added to four-fifths of wine; the Moselles, too, are often scented with elder-flowers for the English market, and even in themselves the sparkling wines of Germany possess greater body than the heaviest champagne, so that they cannot be drunk with equal freedom. Great Britain, however, consumes two millions of bottles annually, against one million drunk at home. Mr. Vizetelly concludes a very useful little book with a list of the principal sparkling wine manufacturers and a synopsis of the wines they produce; we are surprised, however, that "Dagonet," one of the finest champagnes now imported into this country, receives no mention. F. M. Alleyne.

A Memoir of Matthew Davenport Hill; with Selections from his Correspondence. By his Daughters, Rosamond and Florence Davenport-Hill. (Macmillan.)

Complaints have recently made themselves heard that our provincial judicature is not strongly manned. It must be admitted that none of our many local judges has won a reputation equal to that deservedly borne by the subject of this memoir, whether for judicial ability or more general services to the public. Matthew Davenport Hill was for twenty-seven years Recorder of Birmingham, his native town, and in addition he filled for nineteen years the appointment (now abolished) of Commissioner of Bankrupts for the Bristol district. Few judges of the Superior Courts have sat upon the Bench for a longer term, and still fewer have left so distinct a mark upon the course of legislation. Mr. Hill's biographers point out with just pride that his charges to the grand jury at Birmingham attracted the attention of the country as anticipations of legal reform, and that scarcely any of his decisions in Bankruptcy were reversed in the Court of Appeal.

But if Mr. Hill had been merely a judge, this biography would never have required to be written. His name is representative of the cause of social progress during the second quarter of the present century. The son of a man who had offered to defend the house of his own minister, Priestley, in the disgraceful riots of 1791; the elder brother of Sir Rowland Hill, who is yet among us in spite of the Hampstead Small-Pox Hospital; the father of daughters who have shown themselves worthy inheritors of his name, both in the duties of charity and in literary enterprise—Mr. Hill was fortunate in the circumstances of his private life. Under the personal training of his father, in whose school he was both pupil and teacher, his mind appears to have developed its main characteristics before ever he entered upon his profession. His career as a barrister was not signalised by any exceptional incidents. The usual first years of enforced leisure were occupied by multifarious kinds of literary work, of which little seems to be worthy of permanent record; but the publication of a volume of essays on *Public Education* in 1822 procured for him an introduction to Jeremy Bentham, with whom he ever afterwards remained on terms of intimate friendship. It would be easy to exaggerate the results of this intimacy, and to describe Mr. Hill's life of philanthropic labour as the practical application of Bentham's utilitarian philosophy. But it is more just to regard the friendship of Bentham as only one of many personal influences that contributed to direct the channel of his activity. He was also the friend of Major Cartwright, the purest of the Radicals of those revolutionary days, and of Lord Brougham, the founder of the Social Science Association. Living in stirring times, his sympathies were wide enough to comprehend, on the one hand, the speculations of the philosopher and, on the other, the perilous audacity of the platform orator. But the impress of his own domestic surroundings supplied the

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most decisive constituent of his character. His birth in Birmingham formed him to be the champion of provincial independence. The scholastic system that had been developed by his father's intelligence he introduced into the wider sphere of the prison and the reformatory. The confidence in popular support that encouraged Sir Rowland to achieve the inauguration of the Penny Post led his brother to support every innovation directed towards the benefit of the people. In the early decades of this century Radicalism assumed a more practical form than at the present day. Public opinion was then far in advance of legislation. The arrears left by a long period of foreign wars pressed for attention, and "the long invocated peace" brought with it its own special troubles. But though Mr. Hill sat in the first reformed Parliament as member for Hull, his name is not intimately associated with the better-known measures of political agitation. His sympathies were always attracted to the less popular cause of legal reform. And in this department it may be truly said that if Dumont was Bentham's mouthpiece, Mr. Hill was Bentham's charitable executor. While Austin, in his celebrated but incomplete course of lectures, took up and carried further the analytical side of Bentham's principles of jurisprudence, Mr. Hill devoted himself through a long life-time to the more practical aim of ameliorating the mingled severity and indifference of our criminal law. Having chosen for his special domain the condition of the criminal classes, as affected by the administration of justice and by prison discipline, he used his official position at the Birmingham Sessions both to enlarge his own experience, and to force his mature opinions on this subject upon public attention. The speculative dogmas of Bentham and Austin have at last found a successful expositor in the person of the new judge, who has dared to codify the penal code of Great Britain. But it was Mr. Hill's peculiar fortune to behold in his own lifetime the fulfilment one by one of the objects of his desire. The establishment of reformatories and industrial schools for juvenile offenders, the abolition of transportation and other scandalous sentences, the registration of habitual criminals, the remodelling of prison buildings and prison discipline so as to render punishment at once reformatory and deterrent—these were some of the many practical improvements which Mr. Hill did more to accomplish than any other one man. If comparatively little has been attempted in the same direction since his death, the reason is that his success was so complete that it only remains to perfect administrative details. But it must not be supposed that Mr. Hill's energy was limited to a single field of labour. The cause of liberty, of education, of temperance, and of every good object found a place in his discursive enthusiasm. In his adopted home at Bristol he was ever ready to come forward, either with tongue or pen, to assist those honourable objects of local and national interest which lie beyond the sphere of party politics. Up to the last he generously bestowed his encouragement and aid upon all younger fellow-workers in the field of philanthropy.

The work before us is a worthy memorial of filial piety. The man as he lived and as he worked is brought before us so far as possible in his own words. The portrait engraved by Jeens which faces the title-page recalls to our memory the patriarchal appearance which Mr. Hill presented in his later years, when his bodily frame was affected by physical infirmities, but the keenness of his intelligence and the geniality of his manner made him a conspicuous figure in the fastidious society of Clifton. The narrative of an uneventful life does not afford many opportunities for quotation, though it is told in a bright style and enlivened with occasional anecdotes. We do not, however, recollect to have before seen in print a clever impromptu on George III. here attributed by Brougham to Erskine:—

"I never can die, though I may not live long;
I seldom do right, though I cannot do wrong.
My jowl is quite purple, my brain is quite fat,
Come, riddle my riddle, what am I, what, what?"

The following extract, also, from Mr. Hill's diary kept during the meeting of the British Association at Liverpool in 1854 may be thought worthy of attention at the present crisis:—

"Mr. Clay, of Preston, proved by statistics derived from Preston Gaol that, in the district contributory to his prison, times of pecuniary distress upon the operatives had for many years been uniformly times of the least amount of crime. I corroborated his statistics by those of Birmingham for the last five years."

Jas. S. Cotton.

Our New Protectorate. Turkey in Asia: its Geography, Races, Resources, and Government. With a Map showing the existing and projected Public Works. By J. Carlile McCoan. In Two Volumes. (Chapman & Hall.)

This book contains a large amount of valuable and trustworthy information such as can be found in no other work published since the conclusion of the Treaty of Berlin. Some of the author's opinions are those of a philo-Turk of the Constantinople school; these appear very unpleasantly now and then when human rights are in question. But we have not met with any page in these volumes upon which Mr. McCoan's information is prejudiced by his opinions. Possibly a majority of the English people incline to Mr. McCoan's view of the Turkish people as well as of their manners and customs; in that case they will be the more prepared to accept his judgment; and when they have studied his work, they will certainly be under no illusions as to the character of Turkish government by pashas, as to the inherent dislike of the Turkish Government for satisfactory reforms, or as to the probable duration of Turkish power if that were relegated to its own defences and devices. This is pre-eminently a book of information; yet Mr. McCoan has no small personal acquaintance as a traveller with the country he treats of. And certainly the most curious incident of his extensive travels is an adventure as a pressed soldier of the Porte upon the plains of Mesopotamia. Mr. McCoan, with no qualification of experience, found himself on a sudden made chief of artillery in a Turkish force, and "though as ignorant of ordnance practice as of Japanese," directed his cannon against the town of Jezireh. He shall tell the story of his own victory:—

"I levelled the whole of my battery at the dome of the nearest mosque. We missed the dome, but struck the wooden gallery round the minaret. A second volley plumped into the arched roof, but before I could deliver a third the Pasha's secretary ran up with an order to cease firing. The old fanatic had been watching operations with a telescope from the rear, and was scandalised that an 'infidel' should thus sacrilegiously damage even a rebel *djami*. The result, however, was soon apparent. The news that an *Ingelez topjee* (English gunner) was directing the attack had somehow reached the town, and soon after the last round of the guns a white sheet or flag was waved from the walls. Half-an-hour later, a green-turbaned Seyd came out to propose terms of surrender."

The Armenian people form undoubtedly one of the most important elements for consideration with regard to "our new protectorate." Their claims are specially placed under the eyes of the European Powers in the Treaty of Berlin, and if the rule of Turkey in Asia is to be reformed, they must have an important influence and share in the work. With regard to this people, Mr. McCoan is in the main fair, but his remarks must be read with constant recollection of his own opinions. He praises the Armenian of the country and exalts him above the Armenian of the towns, yet nothing is more certain than that the most distinctive qualities of the Armenian people are those which are paramount in well-governed cities. There is much that is disagreeable in the average Armenian of the towns; he is unpleasantly supple, and his anxiety for gain is often displayed in worse than meanness. Mr. McCoan's fault, however, is that he does not recognise in these characteristics natural results of the circumstances of the daily lives of the Armenians; and in this he is the more blameable because he shows very distinctly that he is well acquainted with the tyranny, the rapacity, the dishonesty of the mode of government to which this people has so long been entirely subject. He says that in the towns "the Armenian speedily degenerates, and, along with most of his national customs, loses also much of the energy, and nearly all the manly instincts of his race." That is an exaggerated statement, and this we must hold to be admitted by the next sentence, which records that "even in the cities they remain zealously faithful to the national religion." We might appeal, not merely to travellers, but to general experience, whether a people, who in the midst of many and great dangers, and, for the most part, in deep poverty, adhere zealously to their national religion, are likely to have lost "most" of their national customs. Mr. McCoan continues: "What social merits they have, too, they share with the Mussulmans around them; their vices are their own." Is that correct? Surely the Armenians, especially of the towns, have the merit of information and of reading unknown to the Mussulmans. And again, we must take strong exception to Mr. McCoan's statement, "Nor are

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ay the while subject to any disadvantages, or otherwise; on the contrary, their ex-tion from military service, purchased by small exemption tax . . . . would render em objects of envy instead of compassion." his failure to recognise the stamp of gradation upon the non-Mussulman races Turkey is an unpleasant feature in all at Mr. McCoan writes upon the Ottoman mpire. We will give him the truth, not our own words, but in those of a skilful d impartial observer who did good service Special Correspondent of the *Times* in onstantinople in 1877. On February 5, 877, Mr. McCoan might, to his advantage, ave read in the *Times*:—

"All the evils of Turkey may be traced to the difference between the Osmanlis as a conquering race and as a military caste, and the Christians as a people unfit for and unworthy of the privilege of bearing arms and sharing the most sacred duties—that of fighting for their country. The Christians have no option. They are exempted, or excluded, from the service, but must pay a tax for their freedom; . . . and the Christians must pay the cost of the war establishment, their utter debasement and disgrace."

it not simply false to call this an exemp-tax? We have no doubt Mr. McCoan believes that during his long residence in onstantinople it was rightly called so. ut, at any time, he might have seen his error by the discovery that it was levied on non-Mussulman infants of the male , and upon old men long past service. he infliction of the tax upon these non-ombatant categories has always demon-rated the true character of the burden—which is, in fact, a helot tax, a badge of in-riority, which must produce oppression in the military caste and degradation in the servile people. We shall not refer to Mr. McCoan's chapter on "Slavery and Poly-amy," because we should have to find fault the same kind and character. In these atters Mr. McCoan does not appear able read truly the results of domination; the morality, with regard to human rights, of e Koran, or the effect of customs injurious progress and civilisation.

The information contained in his chapters on "Public Works," "Public Instruction," Trade Centres," "Agriculture," and "the w Affecting Foreigners," is of real inter-and of considerable value. In the great insula of Asia Minor, west of a line awn, say, from the coast north of Cyprus the Black Sea, Mr. McCoan is able to te positively that there is not a "bit of ficial highway worth the name," no arriageable road," except the "causeway ten miles in such neglected disrepair" ich "covers half the distance" between emlek, on the Sea of Marmora, and sa; and the "four miles of a macada-sed carriage road, made at private cost, tween Smyrna and its suburban village of ornabat." "What remains of the six ndred miles [of roads] is found in Syria d Palestine." Mr. McCoan prudently ols, "from every point of view except rtness, the superiority of the Tigris er the Euphrates Valley for such an dertaking" as a railway. Beside the gris "you run continuously along the ablished trade route and through a well-peopled and cultivated line of country, already rich in the elements of a remunerative traffic." With regard to education, Mr. McCoan speaks truly of "the almost universal ignorance of Turkish women;" of the "total absence of any provision for them in the national scheme of public instruction;" and of the "absolute necessity" for reform "if any true social regeneration of the country is to be effected." He gives well-deserved praise to the educational work of Americans in Turkey. How valuable the produce of Asiatic Turkey may become is suggested by the export from the vilayet of Angora, which includes nearly 40,000 bales (each weighing 175 lbs.) of goat's-hair bought for England, especially for Bradford, at 3*s.* 6*d.* a lb. How great is the neglect of cultivation may be gathered from the fact stated with reference to Konia, that though "the area of the great plain in which the city stands is estimated at 3,000,000 acres, it is so partially cultivated that the whole grain produce does not at present exceed 130,000 tons, with correspondingly small yields of cotton and flax—the cost of transport rendering it unprofitable for the peasants to grow more." With regard to the smallest division, or vilayet, in "our new protectorate," Adana, the land is "marvellously fertile," the crops "exceptionally large:" yet "less than half the arable land of the province is under cultivation, the remainder lying fallow for lack of hands or enterprise to till it." There is one part of "our new protectorate" on which we shall probably not be permitted to tread—the sacred Hedjaz, containing Mecca. At present Christians may not approach Mecca nearer than about fifteen miles inland from Djedda, the pilgrims' port in the Red Sea, "and their trade beyond that line is therefore wholly transacted through Moslem agents." It is useful to remember with regard to the Capitulations that the efforts of the Porte to deal with usury, which is peculiarly hateful to Mohammedans, have been powerless, because "to absolutely prohibit it to its own subjects would be merely to create a monopoly for foreigners." Borrowing is common, the usurer making advances "on the next, and in some cases on even the second and third year's crops, at rates of interest varying from 40 to 60, and even more, per cent., to be repaid in money or kind at the lender's valuation when the time comes, and as he may elect." In his chapter entitled "Necessary Reforms," Mr. McCoan advocates a new Turkish loan, which he thinks might be secured on "our Cyprus tribute," and, he adds hopefully, "it should not be difficult to find other compensations for the balance." To such advocates we might put the interesting question, What would happen to such a guarantee in the event of the restoration of recent Russian conquests in Asia? We shall indeed be surprised if Mr. McCoan's plea that "a loan for this specific purpose [the execution of reforms] would be real economy, since it would cost vastly less than a war ten, fifteen, or twenty years hence," be accepted by the British people as a sufficient reason for throwing more good money after bad into the gaping pockets of the Sultan and his Pashas.

ARTHUR ARNOLD.

NEW NOVELS.

Love's Revenge. By Ida Joscelyne. In Two Volumes. (Kerby & Endean.)
Old Charlton. By H. Baden Pritchard. In Three Volumes. (Sampson Low & Co.)
A Marriage of Conscience. By Arthur Sketchley. In Three Volumes. (Tinsley Brothers.)
The Laughing Mill, and other Stories. By Julian Hawthorne. (Macmillan.)
The Bachelor. By Arthur Montagu Brookfield. In Two Volumes. (Tinsley Brothers.)

Love's Revenge is a crude, gushing story of very slender merit, confused in its chronology, which covers three generations. It would pass for being nearly as defective in literary style and finish as it could well be, were it not that two short stories are introduced in it, supposed to be written by one of the young ladies, which are so very much worse, that the main narrative almost passes for good English by comparison; and it is the merest cavilling detail of criticism to observe that while there is a great deal of love-making in the book, there is no revenge of any sort, literal or metaphorical. We are brought in the first few lines to a retired country shooting-box occupied by a middle-aged widower and his daughter, and immediately afterwards are called on to follow the fortunes of the said widower from the time when as a boy he ran away from home to go to sea instead of preparing to take a family living. He is represented as the best, most high-minded, and affectionate of men; and the cruelty of his noble parents and elder brother in thwarting him is much dwelt on; but, as the story is unfolded, we find the stern Lord and Lady Halse to be very good-natured fogeys, and the selfish elder brother to be a most amiable and rather weak-minded squire; while the model hero never once takes the trouble to communicate with any of his family till his identity is discovered at the end of the book by his daughter to his nephew, who is making love to her. Meanwhile, he has been all round the world, and specially partner in a timber business in Norway, where he is all but killed by a regulation melodramatic Italian; and, escaping that danger, marries his partner's daughter, and finally returns to England. The book is particularly dull, in spite of some attempts to make it sensational, and the language is far too fine for ordinary mortals like reviewers.

Old Charlton is not a localised suburban story like *Old Kensington*, for it has nothing whatever to do with the neighbourhood of Woolwich, Plumstead, and Blackheath. The name is that of a pensioned ex-cavalry soldier, who is drill-master at the rather low-class private school where the earliest scenes are laid, but who, though designed as the principal study of character, plays only a subordinate part in the story. The chief personages are two schoolboys, Graham Geith, otherwise Ernest von Ehrenfeld, and Otto von Rosenheim, a pupil at a rival academy; Charlton's daughter, Bessie; and Otto's sister, Ida. The plot is a somewhat tangled one, and the scene lies partly in England and partly in Thuringia, at the

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little town of Isenau—obviously Eisenach, since it is described as being close to the Wartburg. Here Old Charlton has set up a circus, after having been driven from England by the shame of six months' imprisonment for the theft of a bank-note; and the story is thenceforward taken up with the love-affairs of the young people already named, whose chief peculiarity seems to be a somewhat Mormonite temper on the part of Master Geith, who carries on simultaneously with both the young women. How all the difficulties are adjusted, and Charlton finally cleared of the stain on his character, it is the author's business to tell us. Though the story, which is autobiographical in Geith's mouth, is somewhat rambling and discursive, and with a rather franker admission on the underbred hero's part as to various toyings and embracings, frequently repeated, than any man would be likely to set down in cold blood, even in a private diary, yet it is readable enough in its slight way; and probably Mr. Pritchard aimed at no more.

A Marriage of Conscience is one of those formerly very frequent, but now somewhat rarer, tales of a private bridal and a missing heir to a peerage and great estates; but though the theme is a trite one, Mr. Rose has given some novelty to it by the machinery he introduces. Nevertheless, the bearing of the title on the plot is not very clear. The marriage in Sicily between Lord Mildown and Catarina dei Paoli is of that irregular but valid kind which Manzoni has made familiar to English readers in his *I Promessi Sposi*. But the author seems to have been doubtful whether this is enough for the purposes of succession under English law, and has just implied a second marriage on board a British man-of-war, by a naval chaplain, which is seemingly the "Marriage of Conscience" intended; but it is only once introduced casually in conversation, and none of the proof turns upon it. The chief artistic fault in the story is that the hero is represented as brought up as their own child by the very humble Londoners at whose house his mother died in her confinement, yet as growing up not merely handsome and aristocratic in appearance, and, through a number of helping hands, well educated, but as peculiarly refined and gentlemanlike in bearing and manners; which, considering that his chief associates in all the most plastic years of his life are good Mrs. Tozer—who is Mr. Sketchley's well-known "Mrs. Brown" under a new name—and her not more cultured husband, is not more credible than the virtuous thoughts and conduct of Oliver Twist, against which Archbishop Whately took exception as too monstrously improbable even for fiction. The transformation of a scheming and not too pure-minded middle-class young woman (who inveigles an aged and reprobate peer into a marriage) into a model wife, stepmother, and philanthropist, is also a heavy strain on our credulity. Some of the subordinate scenes are well done, especially an episode with brigands in Sicily, for which Mr. Moens appears to have supplied the materials. But before the next time Mr. Rose writes a book with such an array of titled personages in it, he ought to learn the nobiliary system of Great Britain, over which he comes to signal grief, giving the courtesy title of "Lord" to the younger son of an earl, and refusing it to the son and heir of a marquis's son and heir; while a daughter of the same marquis, married to the lord by courtesy, keeps her own Christian name as part of her title, instead of taking his. These are trifles, it is true, but trifles in which a man who really knew anything about the class of society into which he undertakes to introduce his readers would never go astray. Let him keep to the friends and equals of Mrs. Brown.

Mr. Hawthorne's volume consists of four studies in his father's manner, three of them belonging to the eerie and uncanny class of purely fantastic tales in which a supernatural or *quasi*-supernatural element is introduced, for artistic reasons which the author explains in his Preface; while the fourth tale is of a lighter cast, and, being less directly imitative, is perhaps the best of them all, though as a reproduction of his father's style and ideas, "The Christmas Guest" is the most successful. "Calbot's Rival" has much of the same feeling in it as *Septimius*, though there is no likeness at all in the motive of the plot, and it is noticeable that it also reproduces that weird notion of heredity which runs all through the *House of the Seven Gables*, as also, indeed, in a less degree does the tale which gives the volume its title of the *Laughing Mill*. There is one by no means insignificant particular, however, wherein Mr. Julian Hawthorne does not follow closely enough in his father's steps, and that is the Defoe-like accuracy of seemingly trifling matters of detail, whose separate naturalness and plausibility make the whole story in which they occur cumulatively credible. A couple of instances will illustrate this point. The narrator of the *Laughing Mill* tells us that his name is Firemount; that he is of Danish descent so recent that Danish is still spoken privately in his family; and that his real surname is *Feuerberg*, of which Firemount is the mere translation. But *Feuerberg* is not Danish at all, being the purest High German, and the Danish form would have been *Ildbjerg*, or at nearest *Fyrbjerg*. To be sure it may have been a case like that chronicled by Hans Breitmann:—

> "Dere was only one Sharman amongst them,
> And he was a Holstein Dane."

The other example is in "Mrs. Gainsborough's Diamonds." Here the English hero mistakes a French father and daughter for New Yorkers, and supposes their Gallic accent to be American, in itself "a large order," as Mr. Hawthorne's fellow-citizens would say; and not only so, but at the crisis of the story, in a moment of great excitement, the father is represented as calling on the daughter in English, while she replies similarly. In the actual circumstances, they would naturally have spoken French, and the incident of their so doing would have worked better into the plot. The elder Hawthorne would have carefully guarded against slips of this kind.

Painful labour seems to have been spent on making *The Bachelor* original, lively, and humorous; but the result is a perfectly appalling dulness, never once enlivened by a single gleam of interest, and presented in a literary style which can only be described as florid Cockney. The only things in the novel which at all reach the level of originality to which Mr. Brookfield seems to aspire are the casual mention of "a copious draught of laudanum" as being consumed by a gentleman who does not seem inconvenienced thereby, and the introduction of a prophetic element at the close of the tale where we are informed that the young lady of twenty whom the bachelor of twenty-five marries, and who was born at the close of the Crimean War—an incident which fixes the supposed date of the story to 1875—lived with him "to a green old age." Perhaps, however, Mr. Brookfield is himself of such tender years that twenty-four and twenty-nine seem to him verging on decrepitude; and in truth the book is crude and immature enough for an author of sixteen, only that it would be impossible to find any intelligent school-boy of that age who would not promptly pronounce it "no end of rot," a judgment certain to be upheld on appeal to any of his elders.

Richard F. Littledale

Facsimiles of National Manuscripts of Ireland. Selected and edited under the direction of the Right Hon. Edw. Sullivan, Master of the Rolls in Ireland, by John T. Gilbert, F.R.S., M.R.I.A.; and photozincographed by command of Her Majesty Queen Victoria, by Major-General Sir Henry James, R.E., F.R.S., late Director-General of the Ordnance Survey. Folio. Part I. 1874. (Dublin.) Part II. 1878. (London: Printed for Her Majesty's Stationery Office.)

We are happy to be able, after a delay of four years, to announce the completion of this fine national work, which does equal credit to all the parties concerned in its production, and which the long illness of the editor has alone retarded. It comprises ninety-three fine folio plates, in which facsimiles of all the most remarkable of the ancient manuscripts of Irish origin in these islands are given. The photozincographic process has been employed, and for the reproduction of writings in which the strokes are generally clear and stand out well upon the pale ground of the paper or parchment nothing more satisfactory could be desired. But when applied to the extremely delicate tracery of many of the illuminated pages, which is often so minute as to be only visible with the aid of a magnifying glass used by an eye which has been long practised in the examination, it is impossible for this particular process to produce more than a blurred or even blank representation in parts; and when, as is clearly to be perceived in a few of the plates, it has been attempted to remedy this defect by unskilful hand-work, and the colours have been put on without due regard to the minute spaces which they occupy in the original MS., a confused mass takes the place of the most wonderful precision of outline and harmony of colour. The reader who will take the trouble to compare, for instance, the tracery of the conjoined letters Pi, in the middle of plate vii., from the Book of Kells, with Miss Margaret Stokes's figure of the same illumination given in Dr

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ll's Memoir on the Irish MSS. published the *Vetusta Monumenta* of the Society of Antiquaries of London, will at once see how suited photozincography is for the reproduction of such delicate work.

The book before us is equally interesting if we regard its historical, palaeographic, or artistic characteristics. Some of our readers may perhaps be surprised to learn that, between the time when the Romans left England and the renovation of literature and art on the Continent by Charlemagne and Alcuin, about the year 800, a school had been established among the ancient British and Irish, in which some of the most marvellous productions of learning and skill remaining to our times were executed. Of these works the earliest and most remarkable are Biblical manuscripts. The work accordingly commences with the MS. fragments of the Gospels contained in the Silver Shrine called the Domnach Airgid, mentioned in the *Vita Sti. Patricii*, written by St. Evin in the seventh century, and recorded as having been given by St. Patrick himself to his disciple MacCarthen. We would, however, give the preference in point of date to the Gospels A 4. 15 of Trinity College, Dublin, in the following plate. The Psalter of St. Columba, styled the "Cathach," the Gospels of Durrow, also ascribed to the pen of St. Columba, the wonderful Book of the Gospels called the "Book of Kells," and many other early Gospel books and Psalters are illustrated, as many as eleven plates being devoted to the last-mentioned volume, and five plates to the Book of Armagh, written in the first half of the ninth century by Ferdomnach, containing long histories in Irish relating to St. Patrick and King Loigure, with a subsequent entry made in the presence of King Brian Borumha. In the Book of Hymns, Trinity College, Dublin, No. E 4. 2, are also numerous Irish compositions, especially one of considerable length on St. Patrick, ascribed to his disciple Fiac, first bishop of Sletty. The first volume terminates with tenth, eleventh, and twelfth century manuscripts, such as the Yellow Book of Slane, the Annals of Tigernach in the Bodleian Library, Oxford, and several British Museum manuscripts.

The second volume commences with a curious manuscript of the Gospels, and an Irish Missal, both preserved in Corpus Christi College Library, Oxford, of the twelfth century, the latter of which has formed the subject of several communications by the Rev. E. Warren which have appeared in our pages. These are the latest specimens given of Irish illuminated work, and from the very careful examination and facsimile made by the present writer of the original MS. compared with its reproduction in plate xlvii. he is warranted in repeating his conviction of the unsuitableness of photozincography for delicate, and especially partially defaced, illuminations. Of the very characteristic minuscule writing of the Irish scribes during the Middle Ages the second volume offers many excellent examples, of which the Book of Leinster and the Saltair na Rann of the twelfth and thirteenth centuries are among the most striking. On plate lxii. commences a series of documents and charters in the Chancery hand employed all over Europe, the first specimen being a charter of King Dermod MacMurragh (*circ.* A.D. 1160), being a grant to the Monastery of Duisk, while plate lxxxvi. gives us Jocelyn's *Life of St. Patrick* (*circ.* 1290) written in large Gothic blackletter characters; but in plate lxxxix. we have the Annals of Innisfallen, and in xc. a page of the Annals of Tigernach, written at the close of the thirteenth century in the peculiar Irish minuscule which survived for Irish compositions all through the Gothic period. The work terminates with a careful collation of the Confession of St. Patrick in the Book of Armagh, and the Bodleian MS. Fell 1.

We cannot too highly commend the care with which the editor has deciphered many of the much defaced and difficult Irish texts in the work. J. O. Westwood.

CURRENT THEOLOGY.

Classical Revision of the Greek New Testament, tested and applied on Uniform Principles with suggested Alterations of the English Version. By W. Millar Nicolson, M.A., D.Sc. (Edin.). (Williams and Norgate.) Mr. Nicolson is not the first who has maintained that the authors of the New Testament, in spite of occasional Hebraisms, were, on the whole, strictly observant of the proprieties of the Greek tongue, and the only question, we presume, can be of more or less. The principle, as applied to our received version, is one which it seems to us might easily be carried too far; for the fine distinctions of the Greek grammar cannot always be expressed in English without a certain amount of clumsiness, and we doubt whether anything would be gained by substituting, for example, in John xviii., 37, "for this *have I been* born, and for *this have I come* into the world," for our present rendering. Yet this translation is actually given in one version now before us, and Mr. Nicolson will find that most of his proposed emendations, so far as they are not open to dispute, have been anticipated in one or more of the recent revised versions. On the other hand he has certainly committed himself to some very doubtful renderings. Thus, he accuses the received version of an "astounding mistranslation" for rendering Luke xvi., 16, "The kingdom of God is preached, and every man *presseth into it*," instead of "uses violence (acts violently) against it." Here, it is true, he has the support of the Vulgate, which gives "in illud facit vim;" but if classical usage is to be followed, the words *εἰς αὐτὴν βιάζεται* will bear no other rendering than that of the common version. Neither are we clear that the aorist is not sometimes used in the New Testament, as it certainly is in the Septuagint, where in classical Greek the perfect would have been employed. There can be no doubt, however, that there are many instances in which our translators have failed to give the precise force of the original through inattention to the finer shades of meaning which the Greek language is so admirably qualified to express; and this little work, in which the author has collected and classified a large number of such instances, should be very serviceable to the young student of the New Testament. Mr. Nicolson is not an extreme purist, and if his tendency is to err on that side his criticisms are generally sound. His suggestion to account for the bad Greek of the Apocalypse—which he seems to place later than the Gospel by the same author—that it was owing to want of leisure for accurate revision, the result of forced labour in the mines of Patmos, is, we believe, entirely original. His explanation of the different versions of the superscription on the cross, by referring them to the different languages, Hebrew, Greek, and Latin, in which it was written, may be original, but it is not new.

The Septuagint Version of the Old Testament, with an English Translation; and with Various Readings and Critical Notes. (Bagster.) It cannot, perhaps, be said that this volume is incorrectly named, but the title is certainly misleading. It is the Septuagint version of the Old Testament, but it is not the Old Testament according to the Seventy, for it contains only the Hebrew canonical books, and in the order of the Hebrew canon. The omission of the remaining writings—the so-called Apocrypha—is greatly to be regretted. They are among the most interesting books of the Alexandrine canon, especially in its relation to the New Testament, and yet neither of their omission nor even of their existence does this volume contain the slightest hint. The English translation which is here for the first time printed side by side with the Greek text is a valuable addition. We have noticed a few oversights—for example, in Deut. i., 1, *πέραν* is translated, after the English, "on this side," though lower down always correctly; in Job xx., 3, for *παιδείαν ἐντροπῆς μου* we have "my shameful reproach," and again, in xxix., 20, of the same book, for *Ἡ δόξα μου κενὴ μετ' ἐμοῦ* — where, however, the Hebrew shows that the original reading must have been *καινή* — the translator has simply resorted, without remark, to the common English version, and rendered "my glory was fresh in me;" but, generally speaking, the translation seems to be fairly accurate. The short historical Introduction gives very little information about the text of the LXX. In the present edition it is very accurately printed, but without any attempt at revision; and why are the marginal readings from the Alexandrine MS. given generally only in English?

The Human Life of Christ revealing the Order of the Universe. Being the Hulsean Lectures for 1877, with an Appendix, by G. S. Drew, M.A., sometime Scholar of St. John's College; Vicar of Holy Trinity, Lambeth. (Longmans.) The Hulsean Lectures for 1877 are without question *λόγοι ἐσωτερικοί*, and we feel ourselves, as not belonging to the initiated, incapable of fairly criticising them in detail. These "deep things" (we write seriously) are not intelligible to all men, yet we venture to think that we have here and there caught glimpses enough of Mr. Drew's meaning to warrant us in believing that if the reader could only succeed in placing himself (so to speak) parallel to the plane in which this "high argument" moves he would see that it possesses a cogency, force, and beauty of its own. There is certainly no necessity that university sermons should always be "easy things to understand;" but in this instance, owing to the particular standpoint of devout speculation occupied by the preacher, Mr. Drew's discourses could have carried with them but an extremely small proportion of his audience.

The Pauline Theory of the Inspiration of Holy Scripture. An Enquiry into the present unsettled State of Opinion concerning the Nature of Personal Inspiration, &c. By William Erskine Atwell, D.D., Ex-Scholar of Trinity College, Dublin; Rector of Clonoe. (Hodder and Stoughton.) The method pursued in this work is not fruitful. Instead of a careful and exhaustive examination of the passages in the Pauline writings bearing on the subject, we have definitions and theories of inspiration stated and discussed. In a word, we have the subject treated from the dogmatic rather than the literary standpoint. The writing is laboured and confused, and for ourselves even after the perusal of Mr. Atwell's treatise we are compelled to confess, in the words of our author, "that the Pauline idea of inspiration has been lost sight of in the surrounding gloom of human improvement" (*sic*). The correction of the press in passages where Greek writers are cited has been sadly neglected. The amazing specimen from Theodore of Mopsuestia, at page 189, where there are a dozen errors in two lines and a-half, is only one instance out of many.

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Principles of the Faith in Relation to Sin: Topics of Thought in Times of Retreat. Eleven Addresses delivered during a Retreat of Three Days to Persons living in the World; with an Introduction on the Neglect of Dogmatic Theology in the Church of England. By Orby Shipley, M.A. (C. Kegan Paul and Co.) The only part of this volume which claims notice in this place is the Introduction. Mr. Shipley complains of the neglect of the study of dogmatic theology in the Church of England. It is unquestionable that in recent years the Church of England has made no considerable contribution to the literature of dogmatic theology. And the same holds true of the Church of Scotland, and of the other ecclesiastical communities in Great Britain. But what Mr. Shipley deplores will be regarded by others as on the whole affording no good ground for regret. Each age has its proper work; and in our own time the most important controversies in matters of religion are concerned with the fundamental questions of Theism, and with the problems of criticism connected with the origin and historical value of the Gospels. The interest of the most vigorous and cultured minds has been engrossed in these questions, and in the subsequent exegetical studies which all will acknowledge to have been pursued in our day with much success. There are many, too, who have no sympathy with the religious beliefs of the author of *Literature and Dogma* who can yet rejoice that the dogmatic is giving way to the literary study of the Scriptures, because they are confident that in the mind of the student the sense of the certainty of dogma is thus most efficaciously deposited.

The Fathers for English Readers: The Apostolic Fathers, by the Rev. H. S. Holland, M.A., Student of Christ Church, Oxford; *The Defenders of the Faith, or the Christian Apologists of the Second and Third Centuries*, by the Rev. F. Watson, M.A., late Fellow of St. John's College, Cambridge, &c.; *Saint Augustine*, by William R. Clark, M.A., Prebendary of Wells, and Vicar of Taunton; *Saint Jerome*, by the Rev. Edward Cutts, B.A., Hon. D.D. Univ. of the South, U.S., &c. (S. P. C. K.) This series, suggested probably by Messrs. Blackwood and Sons' "Ancient Classics for English Readers," is happily conceived, and, so far as it has yet appeared, is throughout creditably executed; while in parts the excellence of the work deserves a higher praise. These books will contribute towards supplying a want that has been long felt. There are many persons who would be as glad to know something of the lives and works of Augustine and Jerome and Chrysostom as of Aristophanes or Aristotle or Virgil. And hitherto it was not easy for them to satisfy their curiosity. Cave, in his dull though learned and useful *Apostolici* and *Ecclesiastici*, related in English the stories of the lives of many of the chief ecclesiastical authors down to the end of the fourth century, but he was too uncritical in sifting his materials and too much wanting in literary skill to meet the requirements of our day. Mr. Holland's volume more especially has quite the value of an independent judgment based upon competent knowledge of his subject drawn from the original sources. Many of the matters treated in his *Apostolic Fathers* are still *sub judice*, but, so far as the arguments can be put before "English readers," they seem to us to be stated by Mr. Holland with great ability and fairness—*e.g.*, the arguments on the authenticity of Voss' Ignatian Epistles. We would demur to the summary manner in which the authenticity of the Epistle of Barnabas—which has commended itself to such scholars as Giesler, Guericke, and Bleek—is dismissed by Mr. Holland. The volumes on *St. Augustine* and *St. Jerome* are very pleasantly written, but present more marks of bookmaking than the two earlier volumes. Is Prebendary Clark disposed to coquet with the notion that Caelestius may have been a compatriot of his (*St. Augustine*, p. 96)? If the words of Jerome ("Scotorum pultibus praegravatus") apply in reality to Caelestius, we can only infer that the inhabitants of Ireland, the "Scotia Vetus," were more addicted to porridge at that early period than they have been since the introduction of mealy potatoes.

Arrows in the Air. By the Rev. H. R. Haweis, M.A. (C. Kegan Paul and Co.) These are lively sermons after Mr. Haweis' well-known manner. The departure from the lines of the conventional in pulpit oratory is as wide as in his previous volumes; and we read without surprise animated pleadings on behalf of Shakspere, "blue china," parks for the people, and Mr. Whistler (not "symphonies" in blue or black this time—but "peacock's plumes"), and against "bearing-reins," *pâtés de foie gras*, and the Confessional.

We have received *A History of the English Church from its Foundation to the Reign of Queen Mary*, by Mary C. Stapley, fourth ed., revised (J. Parker); *The History of Methodism*, by Abel Stevens, LL.D., vol. i., new ed. (Wesleyan Conference Office); *Some Present Dangers of the Church of England*, Seven Addresses by C. J. Ellicott, D.D., Bishop of Gloucester and Bristol (Cassell, Petter and Galpin); *The Sacrificial Aspect of the Holy Eucharist*, by the Rev. E. F. Willis, M.A., Vice-Principal of Cuddesdon Theological College (J. Parker and Co.); *The Real Presence: What is it?* by E. F. (Hamilton, Adams and Co.); *Prayers for Every Hour by Day and by Night* (J. Parker and Co.); *Lenten Meditations* (first and second series), by the Rev. C. Bosanquet, M.A. (Sampson Low and Co.); *Sermons Never Preached*, by Philip Phosphor (Trübner and Co.); *The Old Testament History*, Part IV., Arranged in Lessons by M. T. Yates (Manchester: Heywood); *The Servants of Scripture*, by J. W. Burgon, B.D., Dean of Chichester (S.P.C.K.); *St. Paul's Epistle to the Romans, with a Vocabulary*, by John T. White, D.D. (Longmans); *Old Testament Portraits*, by Dr. Cunningham Geikie (Strahan); *The Patriarch Jacob*, by the Rev. Alex. Gregory (Nisbet); *The Idyls of Solomon: the Hebrew Marriage Week arranged in Dialogue*, by J. W. Lethbridge (Allen); *The Lord's Host: or, Lessons from the Book of Joshua*, by the Rev. G. W. Butler, M.A. (Edinburgh: Oliphant); *Revived Memories of a Pastor's Parting Counsels*, by T. V. French, D.D., Bishop of Lahore (Poole); *An Enquiry into the Scripture Doctrine concerning the Duration of Future Punishment*, by Matt. Horbery, B.D. (Wesleyan Conference Office); *St. Matthew's Gospel, with the Parallel Passages in the other Evangelists, with Notes and Comments* (Nimmo); *Spiritual Reality*, by Kuklos (John Harris); *Truth and Error in Religious Belief: an Exposition of the Nicene Creed* (Cirencester: Bailey and Sons); *Modern Science unlocking the Bible: or, Truth seen from Three Points* (Longmans); *Glimpses of God through his Word: a Handbook to the Theology of the Bible* (Poole); *The Microcosm and the Macrocosm*, by John Coutts (Pitman); *The Decalogue, the Belief, and the Lord's Prayer Versified*, 2nd ed. (Pickering); *The Christian Code: or, Rules for the Conduct of Human Life taken entirely from the Holy Scriptures, with Occasional Notes*, by the late H. T. J. Macnamara, Barrister-at-Law, &c., with a Memoir (Longmans); *Freemasonry: the Three Masonic Graces, Faith, Hope, and Charity*, by Brother Chalmers J. Paton (Reeves and Turner).

NOTES AND NEWS.

Dr. Karl Müller Mylius is, we understand, to bring out an authorised German translation of Mr. L. J. Trotter's biography of Warren Hastings, and has given up the plan of writing an original Life which he has entertained for several years past. Dr. Mylius also proposes to publish a translation of the same author's *History of India*.

Some of the valuable Ducarel MSS. have just been secured for the Lambeth Palace Library from the collection of the late J. Gough Nichols, F.S.A. Dr. Ducarel's name as Keeper of the Archiepiscopal Records has long been known to all scholars, and most of his papers are just preserved in the Lambeth Library, which has long been accessible to the public. We are glad also to state that the arrangement of the Charters and Rolls under the direction of Mr. Stuart Moore, F.S.A., is rapidly approaching completion.

Mr. S. C. Hall is about to publish *A Memoir of Thomas Moore*, with whom he was acquainted so long ago as 1821. The centenary of the poet is to be commemorated in Dublin on May 28.

At the March meeting of the Clifton Shakspere Society, when *Henry VIII.* was the play for criticism, the following papers were read:—"On the Character of Henry VIII.," by Mr. E. G. Crew; "On the King's Conscience," by Mr. E. Thelwall; and "On the Death of Katharine," by Mr. J. W. Mills.

Colonel Colomb, R.A., author of *Donnington Castle*, &c., is about to edit, with critical notes, *The Miller of Wandsworth*, commonly ascribed to Richard Lovelace. Mr. Quaritch is the publisher.

The Society for Promoting Christian Knowledge have in the press, and will shortly publish, the following works: "Natural History Rambles," a series of six popular volumes on the Natural History of the British Isles—viz., *Lane and Field*, by the Rev. J. G. Wood; *The Sea Shore*, by Prof. P. Martin Duncan; *The Woodlands*, by Dr. M. C. Cooke; *Underground*, and *Mountain and Moor*, by J. E. Taylor; and *Lake and River*, by C. O. G. Napier. The society will publish at the same time an additional volume of their series of "Manuals of Health," dealing with *Health and Occupation*. The author is Dr. B. W. Richardson. The "Conversion of the West" series will likewise be extended by a new volume by the Rev. Dr. Maclear, on *The Slavs*.

A class for practical laboratory work in botany is to be formed at University College, London, under the superintendence of Mr. F. O. Bower. The course will begin on May 1. The Rev. G. Henslow is likewise to deliver a series of twenty lectures on botany for ladies, provided that ten ladies join the class after the first lecture, on May 2.

Mr. E. B. Nicholson, of the London Institution, proposes to publish shortly by subscription *The Rights of an Animal*, with an appendix on the life, character, and views of John Lawrence.

The Swedish journal *Upsala* writes:—

"George Sand must have derived the material of her romance *L'homme de neige* from a Swedish source. The main action is laid in Dalarne, during the struggle for freedom. The party strife between 'Hattar' and 'Mössor' pervades the narrative and forms the social background. The political situation is illustrated in a manner faithful and striking, which will do credit to the discernment even of a Swedish writer. The local colouring is well preserved even in details. It would be interesting to know from what source the authoress derived her geographical and historical information. George Sand, it is well known, was descended from Aurora Königsmark, a personage in Swedish history, and could in this way lay claim to a Swedish ancestry. May not this circumstance also have directed her attention to a remarkable episode in our national annals?"

Among forthcoming American books announced in the *Nation* are *The Secret of the Andes*, a romance by F. Hassaurek, formerly U. S. Minister to Ecuador, and author of a very readable book on that country; and the *Memoirs and Writings of Benjamin Robins Curtis, LL.D.*, edited by his son Benjamin R. Curtis. The *Nation* likewise records the sudden death, at the age of forty-eight, of Mr. James Black Hodgskin, a prominent financier

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of New York, and a contributor to various journals, chiefly on financial and economic subjects.

Messrs. W. and R. Chambers are about to issue an *Elementary Text-Book of Mechanics, including Hydrostatics and Pneumatics*, by Oliver J. Lodge, Lecturer on Applied Mathematics and Mechanics at University College, London. The book covers the mechanical subjects necessary for the Matriculation, Preliminary, Scientific, and 1st B.Sc. Examinations of the University of London, and is intended to serve as a text-book for colleges and schools, and for the evening classes in connexion with the Science and Art Department, South Kensington.

Our readers will learn with pleasure that the literary remains of the late Prof. Clifford are in course of publication by Messrs. Macmillan and Co. They consist of (1) two volumes of collected lectures and essays, which will be edited by Mr. Leslie Stephen and Mr. Frederick Pollock, with a biographical introduction by the latter; (2) a small volume entitled *Seeing and Thinking*, being a popular exposition, highly characteristic of the author's keenness of comprehension and wonderful power of statement, of the scientific phenomena implied in these apparently simple processes; (3) a reprint of mathematical papers contributed to the Royal and other Societies, and to various mathematical journals. Mr. W. Spottiswoode, President of the Royal Society, is interesting himself in this collection.

Messrs. Macmillan will shortly publish a small volume entitled *A Year in a Lancashire Garden*, by Mr. Henry A. Bright. Following in the footsteps of Gilbert White, of Selborne, Mr. Bright has recorded in familiar language a year's experience of the habits of the inmates of his garden; and his record will probably be of no little interest to all lovers of plants and flowers.

It is much to be desired that the owners of historical papers would follow the example of Mr. Benett-Stanford, who has given us, under the title of *The Pythouse Papers*, a valuable collection of letters mainly relating to the Civil War. Among them are several from the King to Prince Rupert, and a still larger number from Lord Percy, the Henry Percy of the Court of Henrietta Maria. None of these papers are, taken by themselves, of prepossessing interest; but, taken together, they help to tell the story of the Civil War, of which the records in our national repository are unhappily very scanty so far as unofficial documents are concerned. Here, for instance, in a letter to Rupert, is a touch which reveals at once the hopelessness of those proposed accommodations with Charles by which many persons set such store (p. 2):—

"The French Ambassador said that he hoped I would not shutt my eares to honorable and reasonable propositions if they were ofred to me; but protested against treating with those who call themselfes the Parliament though I should desyre him, and I against hearing from any of them except from Essex, as Queen Elizabethe and my Father treated with Tyrone being the cheefe Rebell."

Mr. Day, the editor, has done his work well, except that he ought not to have printed with the modern date letters written before March 25, which if he has placed them rightly ought to bear the date of the preceding year. He has written a valuable and extremely interesting Introduction, showing considerable acquaintance with the personages and events of the time, and what is still rarer, a good judgment of character, and an equitable treatment of matters in dispute. Messrs. Bickers and Son are the publishers.

We have received from Messrs. Marcus Ward and Co. specimens of their Easter cards, which are quite worthy of the great reputation which this firm has acquired. The figure-subjects strike us as the least successful.

The *Deutsche Rundschau* for April continues Count Moltke's valuable notices of Rome and the Campagna, which are also interesting from the light they throw on the power of observation, discrimination, and judgment which this celebrated tactician cultivated by assiduous practice. Herr Scherer contributes a study on "Goethe's Pandora," and Herr Sachau a paper on Afghanistan, its past history, and the present condition of its inhabitants. There is an interesting anonymous article on "University Life in Russia," by one who has experienced it; we certainly do not gather a high opinion either of the teaching or the social life of the students, who are in perpetual antagonism to the Government and are fertile in socialist theories and plots. Dr. Leyden surveys the general position of the question as regards women-doctors, and sums up the argument from experience to be that they are not much wanted and are as a rule not very proficient. We notice also a brief but highly appreciative review of Prof. Seeley's *Stein* by Herr Bailleu.

The Faculté des Lettres at Bordeaux have begun to publish their *Annales*; the first number, which has just appeared, cannot be called in any way remarkable as producing any new results of erudition, but it is pleasant reading of a number of professors' lectures on history and literature.

The chief article in the *Revista Contemporanea* of March 15 is an interesting "Critical Essay on the Empire of Charlemagne," by P. Nanot Renart. The other noteworthy papers are one "On the Capitulations between France and Turkey in the Sixteenth and Seventeenth Centuries," by F. de Asis Pacheco, and the commencement of another on "The English Army in India," founded on Sir J. Kaye's *History of the Sepoy War*. The anonymous author declares "beyond all doubt there is no people that does not envy this glorious page in the history of England."

Prof. Max Müller has been elected President of the Birmingham and Midland Institute, and is expected to deliver his inaugural address in October.

The meeting to form the proposed Metropolitan Free Libraries Association was held on Thursday week at the Royal School of Mines. The Bishop of London took the chair, and made an excellent introductory speech. Lord Edmond Fitzmaurice, M.P., moved, and Mr. Henry Richard, M.P., seconded, the formation of an association. Mr. Thomas Hughes, Q.C., Sir W. Frederick Pollock, and Dr. Gladstone, spoke in favour of the object of the meeting. Mr. George Howell opposed it on purely economic grounds, and was answered by Mr. Frederic Harrison. The motion was almost unanimously adopted. The Bishop of London is president of the new association, and a long list of well-known men form its council. Membership is obtained by a yearly subscription of not less than 5*s*. The honorary secretary, Mr. E. B. Nicholson, of the London Institution, Finsbury Circus, will be glad to send full printed information to all friends of the movement.

NOTES OF TRAVEL.

The February number of the *Bulletin* of the French Geographical Society contains an account of the explorations of MM. Savorgnan de Brazza and Ballay on the upper waters of the Ogowé, Alima, and Licona in Western Equatorial Africa. The paper is illustrated by a neatly-executed map, on which is shown the previously unknown tract of country examined by the travellers.

Traces are said to have been found in the extreme east of Western Australia of Leichardt's exploring party, which disappeared in the interior several years ago.

News has reached the Church Missionary Society respecting the progress of the party despatched by them to the Victoria Nyanza by way of the Nile. They only reached Lado, nearly opposite Gondokoro, on October 10, and after three weeks' stay there, arrived at Regiaf about November 7; consequently they were hardly expected to reach King Mtesa's country till early this year. The cause of delay has been that the Nile has been unusually high, and the immense quantity of water loosened great masses of reeds and papyrus which formed floating islands and blocked up the river; besides which, through want of fuel, the steamer between Khartum and Lado was detained during the whole of September in the midst of marshes some distance south of Sobat.

On January 9 the London Missionary Society's steamer *Ellangowan* arrived at Thursday Island, in Torres Straits, with an English boy and a Chinaman, the only survivors of a party of seven, the rest of whom had been murdered by the natives on the south-east coast of New Guinea. This party had been trading and prospecting along the coast for some six months, and are said to have been the original gold-prospecting party from Cooktown. The natives in question announced their intention of killing and eating all the white men who landed in their district.

A question, it may be remembered, was asked in the House of Commons last Session respecting the rumoured cession of a large tract of country in Northern Borneo to a British association, and papers on the subject were promised, but, so far as we are aware, have never been issued. The association, however, have not been so reticent; for, though they give no clue to the means employed to induce the Sultans of Brunei and Sulu to grant the concession, they have just printed privately a very interesting volume, giving a sketch of the country, in which they have already formed three establishments, on the Pappar and Tampassuck Rivers on the north-west coast, and at Sandakan Harbour on the east coast. The ceded territory is described somewhat concisely as nearly the whole northern part of the Sultanate of Borneo, known to the natives by the name of Sabah, together with part of the north-east coast hitherto tributary to the Sultan of Sulu, and comprising a total area of 78,000 square miles. This tract of country has a coast line of more than 500 miles, extending from the Kimanis River on the north-west coast to the Sibuco River on the east, and having four capital harbours, one of which, Sandakan Bay, is a magnificent sheet of water about fifteen miles long by five miles broad. A great part of the interior of this territory is absolutely unexplored by Europeans, or at least was so until the company took possession of it, and there is no doubt that we shall gradually obtain through their instrumentality some very interesting geographical information respecting it. For instance, the precise position of the Kini Balu lake has yet to be determined. On the shores of this lake the natives say there are many villages of Ida'an, or aborigines, who cultivate cotton, tobacco, and other produce. Sabah is known to be rich in vegetable and, to some extent, in animal productions, and there appears to be good reason to believe that it possesses great mineral wealth. The soil is everywhere rich and fertile, and in many localities of superior quality, suited to most descriptions of tropical produce; and it is to this source mainly that the company look for the development and prosperity of what has been styled "New Ceylon." With this end in view they have had it examined by an analytical chemist, besides obtaining the opinion of an experienced Ceylon planter, who visited the country last year for the purpose of ascertaining whether the land was suitable for coffee.

GERMAN LETTER.

Berlin: March 31, 1879.

On February 24 the fiftieth birthday of Friedrich Spielhagen was celebrated in Berlin by a number of authors and artists. Their object was to give this successful poet, now suffering from too

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great mental exertion, a testimony of the sympathy which he has gained not only from the general public, but also among those of his own profession. In the country of Spielhagen and Kaulbach, his slightly declamatory style has not been a hindrance to his success; the Germans cannot tolerate the cold realism of a Flaubert in art. The short but warm congratulatory address was delivered by the venerable Auerbach, who now assumes the honourable position of patriarch on all occasions of the kind. Not that he is exempt from ridicule or envy; on the contrary, his weaknesses are often unduly dwelt upon, and criticism frequently attacks him unmercifully. He is perhaps regarded with the same somewhat reluctant recognition with which Hans Christian Andersen was viewed in Denmark during the later years of his life. It is nevertheless universally felt that he is *facile princeps* among North-German poets, and that he alone, among all German authors of the present day, has the merit of developing an altogether new poetical style. From the point of view of our own time, it seems as though the *Dorfgeschichte* had arisen almost simultaneously in Germany and France. This, however, is not the case, for it was a German (Müller-Strübing, if I am not mistaken) who, by calling the attention of George Sand to Auerbach's little rustic tales, suggested to her the idea of writing *La petite Fadette* and *La Mare au Diable*. After numerous essays in depicting the life of the cultivated and aristocratic class—of which romances the old *Neues Leben*, though little known, is perhaps the best—Auerbach has of late resumed his earlier style, and his last work, *Landolin von Reutershöfen* (Paetel) is the result of that return. The story, excellently constructed and carried out, is that of a tyrannical and overbearing yeoman, whose Nemesis overtakes him when, in his rage with a servant dismissed for theft, he unfortunately kills the latter by throwing a stone at him. Accused of the crime, he escapes by falsehood, his head servant and his hypocritical son bearing false witness on his behalf, and the story goes on to show the fatal consequences of this perjury rising on all sides against the proud Landolin. He has lost the respect of his own class, and becomes dependent on those to whose false witness he owes his acquittal; equability of mind he has lost long ago. The artistic construction of the story is such that the reader anticipates the condemnation of Landolin, yet feels a proportionately deeper satisfaction in finding that his acquittal brings with it a still more severely effectual punishment. Among the unjust criticisms brought against the work is the assertion that the legal proceedings are not correctly described. The particulars of the trial are certainly in opposition to Prussian usages, but only because they are in exact agreement with the legal customs of South Germany, where the scene of the novel is laid.

The day before the authors of Berlin met in honour of Spielhagen, part of their number, the Berlin Press Union, had assembled at a memorial celebration in commemoration of Hiltl, Brachvogel and Gutzkow, members of the Union, who died last year. The name of the first of these has scarcely passed the limits of Germany; Brachvogel has become famous on every German stage through his effective but thoroughly hysterical piece, *Narciss* (an elaboration of Diderot's fine *Neveu de Rameau*, in the wildly sentimental style); Gutzkow, that struggling, shattered, grace-deserted spirit, who, like Emile de Girardin, "had an idea every day," will be remembered by some particular dramas, such as *Uriel Acosta*, or *Zopf und Schwert*. An excellent and highly characteristic discourse upon the deceased members was delivered by the well-known editor of the *Deutsche Rundschau*, Julius Rodenberg.

A remarkable work by this writer has recently appeared, *Die Grandidier*, a three-volume romance, which will be sure to find readers in England, where the author has so long resided, and where he has gained so many friends by his suggestive studies on the world and society. *Die Grandidier* (Stuttgart: Hallberger) is a romance which, like Paul Heyse's *Im Paradiese*, concentrates in itself the poetry of a city. Heyse depicts Munich, Rodenberg paints Berlin: that is to say, the moderate, sober natural beauty and the peculiar shrewd simplicity which give Berlin its special charm. The Berlin to which the reader is here introduced is not that which lies between the "Brandenburgerthor" and the "Königliches Schloss;" it is, if we may use the expression, the provincially-tinted Berlin—the Berlin of the Spree, with its ships and bridges, its manufactories and tanneries, its own peculiar atmosphere and odour. There are descriptions of natural scenery and delineations of character in this romance which remind us of a fine old Dutch picture. In this Berlin, moreover, the author has selected an especially characteristic district. As it was his intention that the romance, beginning with the petty relations of city life, should gradually so extend its limits that its catastrophe should be brought about by the great historic struggle between the French and Germans, thus opening to the reader's view a wide horizon, he has most ingeniously and happily laid his opening scenes in the French colony in Berlin. Here, every feeling of opposition to the French was more complicated, more interested, more painful, and consequently deeper. The Germanised French of Berlin form the natural and genuine contrast to the Gallicised Germans of Alsace, who, united to the former by the bonds of friendship and relationship, play an important part in the romance. A gentle and somewhat tender humour, and a patriotic pathos, are the key-note of the book. The style of the narrative often reminds us of the earlier English romances, which the author seems to have thoroughly studied. Some over-sentimental turns of thought, however, may be noticed as distinctively German. In an English story, it would be scarcely possible for the hero of the book, a young painter, to express himself in speaking of his art in such words as these:—"Es kam mir vor, als ob ich sie verläugne, sie, die *himmlische Freundin meines Lebens*." Alfred de Musset's *Le Rhin Allemand* is frequently quoted in this romance, but always wrongly:—"Nous l'avons *vu*, votre Rhin Allemand," instead of "Nous l'avons *eu*," and "S'il est à *nous*, votre Rhin Allemand," instead of "S'il est à *vous*."

Auerbach's and Rodenberg's romances agree in a certain high-toned patriotic optimism, which, at times, is more strongly manifested in German literature than in German life. With Auerbach, the kindly, sociable Suabian, this optimism is principally based on his admiration of the Prussian inflexibility, so foreign to his own nature. For years past Auerbach's poetry has been penetrated with his delight in the new Prussian order of things; and this pleasure he does not hesitate to express at times in a really childish manner. Thus the part played in *Landolin* by the military decoration of the iron cross on the breast of the son-in-law is almost incredible. As much respect is paid to this order of merit as though it were a living being. Now we are informed that wherever Anton goes, he has the "Ehrengeleit" (pass of honour) from the highest authority in the whole kingdom; and now our attention is called to the rising and falling of the token of honour on his breast, if he draws his breath deeply, and so on. Thus, in the old French plays, the mother says of her son: "Il est beau, il est bon, il est *décoré*!" all in one line.

The patriotic optimism of Rodenberg is less inimical to Particularism than to the recollections of 1848. The old Liberals among the modern Germans cannot disguise from themselves the fact that, however many hopes of their youth may have been verified, still much, very much, has fallen out quite otherwise than they had desired and anticipated. Outward success has been purchased by inward servitude. The principal optimists, however, will not acknowledge this to themselves, and consequently have nothing good to say of the Revolution of 1848, which even drove their now idolised emperor from the capital, and which was certainly conducted unpractically enough, but in which perhaps there was more ideality and truer heart-aspirations than in the present development of power *à tout prix*. The *Deutsche Rundschau* published, a short time since, a description of the events of 1848, by one General von Brandt, who, regarding the revolutionists of that period from an ultra-conservative point of view, caricatured them as hot-headed enthusiasts or culpable rebels. That this description should have been received with approbation shows that the *bourgeoisie* of the present day have so completely forgotten the events of that time as no longer even to understand them. This point of view, however, is not personally that of the editor of the most important among German Reviews. To him, the revolution of 1848 appears a noble Quixotism, which should be treated with the indulgent humour due to such Cervantes-like visions. The period in question is represented in his book by a "Don Quixote" of infinite good-humour and fantasy, on whom the author, himself an "annexed" Hessian, has bestowed his own nationality. The character, however, is not impressed upon the reader with a sense of perfect reality and *vraisemblance*. The few in Germany who have held fast to the traditions of forty years are neither so mad nor so ingenuous as this old revolutionist, nor will they be so easily converted as their representative in this book to Bismarckism as the only means of salvation.

A romantic work by the well-known aesthetic philosopher Friedrich Vischer, bearing the droll title of *Auch Einer*, has recently attracted much attention. The author, who has gained special celebrity by his great aesthetic system on the principles of Hegel, has twice before appeared in the poetic character. He has written a continuation of *Faust*, a so-called "third part," which parodies the "second part" of Goethe, and under the pseudonym of Schartenmeyer, published, at the close of the Franco-German war, a *Heldengedicht* on the subject, which met with much success. To one who, like the writer of the present article, is indebted to the aesthetic Vischer for much suggestive instruction, it is somewhat difficult to speak of his last work. It has been greatly ridiculed, and can be ridiculed without much trouble, for its plot, its treatment, almost everything in it intended to have a poetic effect, lies directly open to parody. Vischer, in fact, has nothing of the poet in him. And yet one feels pain at the vulgar scoff at the book. It abounds in great thoughts and profound reflections, which witness powerfully to the love of truth, originality, and power of the author.

A brief reference to the principal episode is all that is needed to show the ultra-German character of the plot. The hero, a German of great powers, a Hegelian philosopher and reflective poet, meets, in his travels in Norway, Goldrun, a woman of northern race, who completely bewitches him with her beauty. This lady is travelling about the country with Herr Dyring, her teacher in Platonic philosophy, and Herr Arnhelm, a young lyric poet. She is unrivalled as a dancer and singer, and withal reads and writes Greek as well as any bluestocking can—a rather improbable combination of qualifications and capabilities in a Norwegian lady. Our German falls deeply in love—and unfortunately, at the same time, catches a bad cold. His tragic destiny, in point of fact, is to suffer from continual catarrh; he has existed for an unknown period in a state of perpetual influenza, which he finds a sad hindrance. If Albert Einhart would be pathetic, his voice denies him the power: when he is seated at a *table d'hôte* beside a fascinating neighbour to whom he wishes to make himself agreeable, he is attacked by so unexpected a sneeze that he cannot get his handkerchief out in time. The celebrated Aestheticist has not shrunk from developing this daring *motif* with the most painful minuteness. Briefly, Einhart is a hero

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but a snuffling one, and represents to us in this contrast, supposed to be humorous, the close connexion of the sublime with the petty annoyances of human life. In his dread of that false idealism which is mere varnish, the author has had recourse to this kind of humour. It seems to me, however, that the problem the solution of which he seeks — the representation of humanity without conventional colouring—has long been solved in a widely different manner by the brothers De Goncourt and other French novelists of their class. Einhart soon succeeds in gaining the heart of the fair Norwegian, and she inconsiderately gives her chilly adorer a secret and confidential *rendezvous* in an open grotto beneath the arch of the Oesthusfos waterfall. In this grotto meet the Norwegian-Greek-Bacchante Dido and the shivering German Aeneas. Goldrun studies Greek at Bergen, translates a song from the *Odyssey* into *Swedish*—in the author's opinion, apparently, the poetic language of the Norwegians —and dances a *solo* with all the wildness of a dancing-girl of Pompeii. Her behaviour towards the hero is a mixture of alternate tenderness and mockery at his unfortunate catarrh; she seems to him mysterious—indeed, almost demon-like—and he sometimes feels sudden impulses of desire to fling her into the depths of the sea. One day he finds her in the arms of the young poet Arnhelm. He duly punishes and leaves her, but is induced to return—pedant that he is!—by a letter written in excellent Greek. This return, however, ends in misfortune to both; for one quiet evening, when Goldrun with great frankness confesses to her catarrh-afflicted friend that she had previously been on equally confidential terms with her deceased teacher Dyring, Einhart loses all control over himself. He hurries, sneezing and blowing his nose—he is recognised by this fact—to the churchyard in which Dyring is buried, digs up the earth with a dagger, strikes through the coffin, and with the same weapon stabs the corpse of Dyring in a terrible manner. In his moral indignation he flings the same dagger in Goldrun's face, wounding her forehead but slightly, yet deeply enough to cause her death from blood-poisoning within a few days. Einhart then has a long attack of typhus fever, and, on his recovery, becomes a brave soldier in the Schleswig-Holstein army in the war with Denmark.

Whimsical as all this sounds, the work contains much that is good. A *Pfahldorf* novel, the poetical production of the hero, which parodies to a certain extent the archaeological romances so popular at present, is written with spirit and imagination; but the numerous aphorisms of which the hero's diary consists would alone give worth and importance to the book. These aphorisms give evidence of remarkable intelligence, and are full of religious feeling and genuine morality. An active, energetic love for all that is oppressed and ill-treated, whether human or brute, fills the heart of the hero, and his vigorous philosophy is in equally strong opposition to orthodoxy and pessimism. GEORG BRANDES.

OBITUARY.

ELIZA METEYARD.

WE regret to have to record the death of Miss Eliza Meteyard ("Silverpen"), which took place at her residence in Lambeth on Friday morning last. Miss Meteyard, although she did a great deal of other good and useful work, is now and will hereafter be best known as the author of *The Life of Josiah Wedgwood*, which was published in 1865, but before that time she had achieved some reputation as a graceful and versatile writer. Her first work, *Struggles for Fame*, a story in three volumes, was published in 1845. In 1849 she published a prize essay on *Juvenile Depravity*, and in 1850 *The Doctor's Little Daughter*, the first of several children's stories, some of which reached a second, and one, *Give Bread, Gain Love*, a third, edition. Some of these, as the *Delft Jug*, showed what was in those days an unusual interest in pottery and potters. In 1860 appeared another three-volume story, called *Mainstone's Housekeeper*, with a dedication "to the memory of Douglas Jerrold, to whom I owe my *nom de plume* of *Silverpen*," and in 1862 *Lady Herbert's Gentlewoman*; in 1861 "*The Hallowed Spots of Ancient London: Historical, Biographical, and Antiquarian Sketches*, illustrative of places and events made memorable by the struggles of our forefathers for civil and religious freedom," a work executed with much care and inspired, like all her writing, by a noble spirit. Her literary experience and her admiration for noble men and noble art made her fitted for the difficult and important task which she next undertook—her *Life of Wedgwood*, of which she was preparing a new edition at the time of her death. In 1871 she published *A Group of Englishmen: being Records of the Younger Wedgwoods and their Friends*; in 1872, *The Nine Hours Movement, Industrial and Household Tales*; in 1873 and 1874, two splendid volumes illustrated with pictures of Wedgwood's fine art works; in 1875, her invaluable *Handbook of Wedgwood Ware*. The last of her books was *The Children's Isle*, a story for the young, which was suggested by an advertisement in the *Times* some thirty years ago. Miss Meteyard was the only daughter of a surgeon of Shrewsbury, and was born at Liverpool in 1816. Her title of "Silverpen" was appended by Douglas Jerrold to an article contributed by her to the first number of his newspaper, a graceful compliment on his part which her pure style justified. She was at one time an extensive contributor to magazines and newspapers, and was an early advocate of extramural burial and other sanitary reforms.

THE death is likewise announced, at the age of seventy-one, of M. Alexandre de Lavergne, author of *Le Comte de Mansfeld*, *L'Aîné de la Famille*, and numerous other novels, as well as of several dramas; of Prof. Goering, of Leipzig, author of a *Kritische Philosophie*; of the Rev. J. A. Malet, Librarian of Trinity College, Dublin; and of Prof. Andrea Crestadoro, Chief Librarian of the Manchester Free Libraries, aged seventy.

WE are compelled to postpone till next week a notice of Sir Anthony Panizzi, who died on the 8th inst., aged eighty-one.

SELECTED BOOKS.

General Literature.

BENT, J. Theodore. A Freak of Freedom: or, the Republic of San Marino. Longmans. 7*s*. 6*d*.
CAROU, E. Le paupérisme: ses causes, moyens de le prévenir, de le soulager ou de le réduire. Paris: Plon. 5 fr.
FONTAINE, L. Le théâtre et la philosophie au XVIIIe siècle. Paris: Baudry.
MURPHY, J. M. Rambles in North-West America. Chapman & Hall. 16*s*.
PEPYS' Diary and Correspondence. Ed. J. Mynors Bright. Vol. VI. (completing the Work). Bickers. 18*s*.
POLLOK, Lieut.-Col. Sport in British Burmah, Assam, and the Cassyah and Jyntiah Hills. Chapman & Hall.

History.

ANNALES, auctore Abu Djafar Mohammed Ibn Djahir At-Tabari. Tomi primi pars prior. Ed. J. Barth. Leiden: Brill. 8*s*.
CHANTELAUZE, R. Le Cardinal de Retz et ses missions diplomatiques à Rome. Paris: Didier. 8 fr.
ERHARDT, L. Aelteste germanische Staatenbildung. Leipzig: Duncker & Humblot. 2 M.
FROUDE, J. A. Caesar: a Sketch. Longmans. 16*s*.
GEORGES, E. Histoire de la Champagne et de la Brie. Paris: Menu. 7 fr.
HERVIEU, H. Recherches sur les premiers états généraux et les assemblées représentatives pendant la première moitié du XIVe siècle. Paris: Thorin.
HUBBARD, G. Histoire contemporaine de l'Espagne. T. 4. 2e série. T. 2. Paris: Charpentier. 7 fr. 50 c.
PYTHOUSE PAPERS, The. Ed. W. Ansell Day. Bickers. 10*s*. 6*d*.
VEEEDE, G. C. La Souabe après la paix de Bâle. Frankfurt-a-M.: Baer. 8 M.

Physical Science.

KRUEMMEL, O. Versuch e. vergleichenden Morphologie der Meeresräume. Leipzig: Duncker & Humblot. 4 M. 40 Pf.
OPELT, O. M. Der Mond. Leipzig: Barth. 6 M.
PESCHEL, O. Physische Erdkunde. Nach den hinterlassenen Manuscripten selbständig bearb. v. G. Leipoldt. 1. Lfg. Leipzig: Duncker & Humblot. 2 M.

Philology.

KALIDASA. Malavika u. Agnimitra. Mit krit. u. erklär. Anmerkgn. hrsg. v. F. Bollensen. Leipzig: Brockhaus. 12 M.
RUESS, F. Ueb. die Tachygraphie der Römer. München: Stahl. 1 M. 60 Pf.
STENGEL, P. Quaestiones sacrificiales. Berlin: Calvary. 2 M.
WIESELER, F. Commentatio de Cynaeis sive Symplegadibus. Göttingen: Dieterich. 80 Pf.

CORRESPONDENCE.

CHARLES WELLS.

New Haven, Conn., U.S.A.: March 17, 1879.

I receive to-day the ACADEMY of March 1, with obituary of Charles Wells. May I be allowed, not with any controversial intent, but thanking Mr. Gosse (albeit I may in some measure differ from him) for what he has written, to supplement his words with so much as I have myself learned of Wells, partly from personal acquaintance?

And first I ask leave to add to the bare statement that "Wells went with Horne to see his dead friend" (Hazlitt), that I believe Horne nursed and cared for Hazlitt during his last illness.

In 1840, says Mr. Gosse, Wells "left England, and has not, to my knowledge, entered his native country since." He made, certainly, one flying visit, to me a very memorable one. I was living at Woodford, on the edge of Hainault Forest, and David Scott, the painter, was spending the day with me. It was somewhere between 1845 and 1847; the exact date my friend W. B. Scott could tell from recollection of his brother's rare visits to the south. Scott had come by the first coach (there were but two on Sunday), and by the second came a stranger who made himself known as Charles Wells. A healthy, ruddy-faced, weather-hardened, fleshless man, bright and cheery, foxy-looking (if it may be said without prejudice), the very type of a wiry sporting squire, who looked as if he lived always out-of-doors, and had too keen a relish for fresh air and following the hounds to have ever dreamed upon the side of Parnassus. His talk even was not of poetry, but, as chiefly recurs to me, of Brittany and (he had become a Catholic) of the good Breton *curé*: a character which I suppose neither Scott nor myself had much cared to discuss, but in which he greatly interested us. Those two most unlike men left my house together. That was the only time I saw Charles Wells; and, I think, the last time I saw the great painter, who died in March 1848.

Some while before this, I believe, though, indeed, it may have been soon after, I became acquainted with Mrs. Wells, meeting her at the house of Mr. W. C. Hazlitt, to consult as to some hope or chance of republishing the *Joseph and his Brethren*, or publishing something else, I forget which. How I came to know Wells was thus.

Not disputing Mr. Swinburne's part in the revival of Wells's drama, or our indebtedness to Mr. Rossetti in helping toward the same, I may yet claim some share too, if only as temporary bellows-blower. To Horne we owe the first impulse. From him my brother-in-law, Thomas Wade, borrowed the book which called forth his admiration as expressed in his poem, *The Contention of Death and Love*, published (as part of an intended second volume of poems, which unfortunately never appeared) in, as Mr. Gosse states, or about 1838. In 1842 (the date in my copy now before me) I lighted upon the *Stories after Nature*, T. and J. Allman and C. and J. Ollier, publishers. Mr. Gosse's phrase of "brocaded prose" I hardly consent to. To me, it seems that the title fairly suggests the work: nineteen short stories of human passion, mostly tragic, told in almost Biblical language; very simple, very thorough, and indicating the dramatic power which, with deference to the critic, is, I think, very manifest in the later drama. In 1845 I was editing a weekly paper, the *Illustrated Family*

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Journal, with which I endeavoured to combine a monthly founded by Douglas Jerrold, the *Illuminated Magazine*. The combined papers lasted only a few months, but in them I had the opportunity of reprinting some of Wells's Stories. His attention called to this, a correspondence followed, and he sent me various manuscripts for publication, either by myself or elsewhere. Among them were two Stories which I suppose, from similarity of style and feeling, to have been written in the early days of those "after Nature." One, *Claribel*, I printed; and in 1848 dramatised it, with a dedication to Wells and acknowledgment of my indebtedness. The other, which I declined, almost offending him thereby, was a story of intense power: of a man, after discovery of his wife's infidelity, having her and her lover decoyed into a room in which he shut them up, to starve to death—visiting the place of their punishment years afterward: a story such as Webster might have written, but hardly suitable for family reading. The other MSS. were chiefly on sporting in Brittany (I am not reminded of any poetry among them), evidently of more recent writing, strangely unartistic, sometimes ungrammatical, as if the writer had forgotten his schooling. My recollection is that I got some printed in the *People's Journal*, edited by John Saunders and William Howitt, but it may be these were the articles in *Fraser* which Mr. Gosse has mentioned.

So far as I can trust my memory it must have been some years after this that I lent the *Joseph and his Brethren* (a copy given me by Wells), and perhaps the Stories also, to Mr. D. G. Rossetti. He may have seen them before; but he will recollect the interest I had in Wells's works, and some talk between us as to the possibility of getting one or both republished with his designs. To his interest in the drama, and his introduction of it to Mr. Swinburne, we owe the publication at a later date, as already stated.

As regards other poetry by Wells, Mr. Gosse's statement, apparently on the best authority, that "he tried vainly to publish, but never lost hope," that "he had composed eight or ten volumes of poetry" and "burned the whole mass at his wife's death," staggers me. In correspondence with him (and he knew how gladly I would have printed anything while I had the power), speaking with Mr. Wells, acquainted with Mr. Smith Williams, the "brother-in-law," the accomplished and kindly reader for Smith, Elder and Co., the "discoverer of Charlotte Brontë," I cannot understand how I should not have known of his publishing endeavours. Was his statement in 1877 only the loose recollection of an old man, that he had been long time before refused? My own understanding always was that, disgusted at his early failure, he abandoned poetry altogether; and certainly the later prose writing (careless as the *Joseph and his Brethren* was) evinced but little of the literary ability to be expected from a man who for so many years had cultivated the poetic art. The writer of eight or ten volumes of poetry would hardly have slipped up in the very construction of a prose sentence. I am not depreciating his genius; I rate his natural gifts perhaps higher than does Mr. Gosse; but my supposition is that he had disused and lost his power.

What professorship he could have had at Marseilles I cannot imagine. When last I heard of him (except very lately) I was told that he had been in some way connected with certain pseudo-miraculous performances in Brittany (it would only be one more eccentricity of a man of remarkably varied powers); and that his son having some employment as an engineer at Marseilles, he had gone there to live with him.

Mr. Williams, if he were alive, could set us right on all these points, and perhaps Mr. Horne still can. I do not pretend to certainty except of matters within my own personal knowledge. Even in these my memory may be sometimes at fault.

W. J. Linton.

APPOINTMENTS FOR NEXT WEEK.

Tuesday, April 15.—7.45 P.M. Statistical: "On the geographical Distribution of the Celtic-speaking Population of the British Isles," by E. G. Ravenstein.

Wednesday, April 16.—7 P.M. Meteorological: "On the Results of Comparisons of Goldschmid's Aneroids," by G. M. Whipple; "Observations on the Temperature of the Atlantic during the Month of March," by P. F. Reinsch.

8 P.M. Archaeological Association: "Easter Eggs," by H. Syer Cuming; "The Hurleus, Cornwall," by C. W. Dymond.

Thursday, April 17.—7 P.M. Numismatic.

8 P.M. Linnean.

8 P.M. Chemical.

Friday, April 18.—8 P.M. Civil Engineers: "The Construction of Locomotive Boilers," by R. H. Read.

8 P.M. Philological: "Report on my Dialectal Investigations," I., by A. J. Ellis.

SCIENCE.

The Evolution of Man: a Popular Exposition of the Principal Points of Human Ontogeny and Phylogeny. From the German of Ernst Haeckel, Professor in the University of Jena. In Two Volumes. (C. Kegan Paul & Co.)

(*First Notice.*)

Prof. Haeckel is well known as one of the most energetic workers and advanced thinkers among German biologists. For more than thirty years he has devoted himself to the study of the animal kingdom with especial reference to the theory of development, and he has perhaps done as much to extend and popularise that theory as Darwin himself. Besides a long series of publications in various departments of biology, he has written two great popular works—*The History of Creation*, in which the development of the whole animal and vegetable kingdom is systematically traced out, and the present volumes, which treat in more detail the entire history of man's evolution, both as an individual from the parental germ, and as an animal species from the most rudimentary form of individualised animal life through a progressive series of more and more specialised animal types.

The present work is intended to render the facts of human germ history and development accessible to the educated public. It is founded on the researches of the most eminent modern anatomists and embryologists—Baer, Kölliker, Schwann, Huxley, Weissmann, and Gegenbaur, together with Haeckel's own discoveries in the history and development of many of the lower animals. We can, therefore, hardly do otherwise than accept the facts as presented to us by our author, and though we may not always agree with the inferences he deduces from them, we can but feel that they are of the very highest importance, and that a careful study of them is absolutely essential before venturing to form definite conclusions as to man's nature, origin, or destiny. As the only way to give our readers any idea of this very remarkable work, we will endeavour to indicate the general nature of its contents, dwelling here and there on points of more especial interest and importance.

In the first chapter we are introduced to the "fundamental law of organic evolution," which is: that the history of the germ is an epitome of the history of the descent, or, more fully—

"That the series of forms through which the individual organism passes during its progress from the egg-cell to its fully developed state is a brief, compressed reproduction of the long series of forms through which the animal ancestors of that organism (or the ancestral form of its species) have passed from the earliest periods of so-called organic creation down to the present time."

The evolution of the individual is termed "Ontogeny," the evolution of the race (or, as he terms it, the tribe) "Phylogeny"—words which occur in almost every page of these volumes. It is then explained why the correspondence between these two kinds of development is not accurate, the reason being that the course of development of the embryo has been from time to time altered and much shortened, so that whole series of changes that have occurred in the successive modifications of animal forms have become compressed or altogether skipped in the evolution of the germ. The key to all these modifications and anomalies is to be found in heredity and adaptation; the former having kept up in the embryo the general type of earlier animal forms, the latter having so modified their details that the special ancestral type at each stage of development is often difficult to recognise, especially in the very early stages.

Chapter ii. gives an account of the early theories of development, such as the "preformation" and "encasement" of an endless series of organisms in each germ; and of the discoveries of Wolff, Harvey, Spallanzani, and others. Chapter iii. is devoted to the discoveries of Baer, which laid the foundation of the accurate knowledge of embryology. He first showed that the primitive germ-layers bend over till the edges meet, and thus form the primitive intestinal tube. He also first laid down the important law of evolution, which has been so extensively applied by Herbert Spencer—that it consists of a continually increasing differentiation of parts and tissues, combined with an increasing speciality of general form. In this chapter we first have the statement that the cells, of which all the tissues of the body are composed, "are independent living beings, the citizens of the state which constitute the entire multicellular organism." These cells increase by segmentation, dividing first into two, then into four, eight, sixteen, thirty-two, and so on, till an extensive stratum is formed called the germ-layer. This layer divides horizontally into two layers, and from these arise one or two intermediate layers. From the upper layer is formed the skin, and all its integuments, and also the brain, spinal marrow, and nervous system; from the lower layer is formed the intestinal canal and all its appendages—liver, lungs, &c.; while from the intermediate layers arise the muscles, blood, bones, and ligaments. This remarkable discovery was made by Remak, and has been confirmed by subsequent observers. The formation and separation of the primary germ-layers occurs throughout the whole animal kingdom above the Protozoa, and constitutes the most important fundamental fact of animal development.

Chapters iv. and v. give the history of Phylogeny or the theory of descent, from Lamarck to Darwin. Prof. Haeckel here maintains: *that the struggle for existence in nature evolves new species without design, just as the will of man produces new varieties in cultivation with design*, and, "that the evo-

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lation of the species or tribes contains, in the functions of heredity and adaptation, the determining cause of the evolution of individual organisms; or, briefly, Phylogeny is the mechanical cause of Ontogeny." We have here as it were the key-note of the work, the fundamental idea which the author never loses sight of. The science of rudimentary organs, which Haeckel terms "Dysteleology, or the Doctrine of Purposelessness," is here discussed, and a number of interesting examples are given, the conclusion being that they prove the mechanical or monistic conception of the origin of organisms to be correct, and the idea of any "all-wise creative plan" an ancient fable.

But all this is merely preliminary, and it is only in chapter vi. that we enter upon the real matter of the work, in a most interesting account of the egg-cell and the Amoeba. The popular idea of a cell (derived from those so easily seen in plants), as a closed sac or bladder with a defined solid envelope, is incorrect. The envelope is no essential part of the cell, but is in all cases a secondary formation. The modern definition of the cell is, that it is a small body, neither solid nor fluid, of an albuminous nature, and having enclosed in it a smaller roundish body, also albuminous. This is the nucleus, and it is this which is the essential characteristic of a living animal cell as distinguished from a mere lump of protoplasm. "Nucleus and protoplasm, the inner cell-kernel and the outer cell-slime, are the only two essential constituents of every genuine cell." Cells of various kinds are described and beautifully illustrated, and the nerve-cell is said to "possess the capacity to feel, to will, to think. It is a true mind-cell, an elementary organ of mental activity." These nerve-cells are highly complex in structure, whereas the egg-cell is in no way specialised; yet, from its active properties, we are obliged to infer a highly complex chemical composition of its protoplasmic substance, and a minute molecular structure, which are completely hidden from our eyes. Every cell is an independent organism. We see that it performs all the essential life-functions which the entire organism accomplishes. Every one of these little beings grows and feeds itself independently. It assimilates juices from without, absorbing them from the surrounding fluid; the naked cells can even take up solid particles at any point of their surface, and therefore eat without possessing either mouth or stomach. Each cell is also able to reproduce itself, and to increase. It is also able to move and creep about, if it has room for free motion, and is not prevented by a solid covering, while from its outer surface it sends out and draws back again finger-like processes, thus modifying its form. Cells from the watery humour of a frog's eye have been seen to move freely, and creep about just like the independent organisms termed Amoebae and Rhizopods. The young cell also has feeling, and is more or less sensitive, performing certain movements on the application of chemical and mechanical irritants. Thus we can trace in every single cell all the essential functions, the sum of which constitute the idea of life—feeling, motion, nutrition, reproduction.

Although there are even more simple organisms than cells, mere masses of living protoplasm without a nucleus, yet the cell as above described must be considered as the organic unit, the basis of our physiological idea of the elementary organism. For every animal without exception, from a sponge or worm up to man, originates in a primitive egg which is "an entirely simple, somewhat round, moving, naked cell, possessing no membrane, and consisting only of the nucleus and protoplasm." These egg-cells differ somewhat in size and form in different animals, but are essentially alike. Many organisms remain in this simple one-celled form, of which the Amoeba is the most familiar example. This creature, which most of our readers must have seen in a drop of water under the microscope, is important as being an example of the naked living cell, moving and feeding, and exhibiting all the signs of animal life, although a mere nucleated mass of protoplasm. It increases by division, the nucleus dividing first, and then the surrounding protoplasm distributes itself around the two new nuclei and parts into two distinct animals. Now it is a wonderful fact that the unfertilised eggs of some of the lower animals, as sponges and medusae, are absolutely undistinguishable from an Amoeba. Yet more, the blood-cells of many animals, and even the white corpuscles present in human blood, are exactly of the same character, moving, eating, and acting, just like Amoebae. For these reasons, the Amoeba is regarded as that one-celled organism which approaches nearest to the ancestral form of all animal life: and from a very similar cell every individual animal still originates.

The next chapter, on the processes of evolution and impregnation, is no less interesting and suggestive. The first step upward from the simple cell, would be the formation of groups of cells which remained attached to each other instead of parting as in the Amoeba. In this little community a division of labour would soon arise; some of the cells becoming specialised to absorb food, others to reproduce themselves, others to form protecting organs for the community, thus forming a distinct many-celled organism.

We have, then, a long discussion of the nature of reproduction, which is shown to be really a continuation of the growth of the individual; but we cannot see that any attempt is made to show how or why the sexes came to be differentiated as soon as the organisation became complex. This part of the subject is rather slurred over, and the whole process of fertilisation is said to be "extremely simple, and entirely without any special mystery. Essentially it consists merely in the fact that the male sperm-cell coalesces with the female egg-cell." The very mobile thread-shaped sperm-cells (spermatozoa) "find their way to the female egg-cells, penetrate the membrane of the latter by a perforating motion, and coalesce with the cell material." We hardly think that Prof. Haeckel's readers among the educated public will find this such a very simple matter. Considering that in the case of many marine animals these sperm-cells are discharged into the water, and have actually to seek the egg-cells and then penetrate their outer covering, it will be impossible to avoid the assumption that these apparently simple "cells" are not only living but intelligent organisms, endowed with a wonderful impulse to seek out and penetrate into eggs, thus destroying themselves in order to give birth to a new and higher being. However, when the two cells have coalesced, an important change takes place in the egg. Its nucleus disappears, and a new nucleus takes its place, which possesses the wonderful power of growing into the form of the parent organisms, however complex they may be. The egg-cell is now, therefore, a new formation, possessing in itself the vital activities of both parents combined.

Alfred R. Wallace.

C. Solli Apollinaris Sidonii Opera. Œuvres de Sidoine Apollinaire: Texte Latin. Publiées pour la première fois dans l'ordre chronologique d'après les MSS. de la Bibliothèque Nationale, &c. Par M. Eugène Baret. (Paris: E. Thorin.)

The importance of the letters of Apollinaris Sidonius for the history of the Western Empire in the latter part of the fifth century after Christ has been fully recognised by historians. A glance at the references in Gibbon, Guizot, Ampère, Ozanam or Thierry will be enough to show how large a part of our knowledge of Gaul, especially at the time when the Visigoths and the Burgundians were pressing hard upon the enfeebled empire, has to be drawn from the correspondence of the learned and lively Bishop of Clermont. It is hardly too much to say that Apollinaris Sidonius is to the historian of the fifth century what the younger Pliny is to the historian of the times of Domitian and Trajan, or Mdme. de Sévigné to the historian of "le siècle de Louis XIV." It is not so much the facts which he records, though here, in the scantiness of our extant authorities, the testimony of one who was so nearly connected with the leading men in the Roman world, and who had himself played no unimportant part in politics, has an unusual value. It is rather the numberless details of public and private life which he drops for the most part quite unconsciously, but which enable us to reconstruct in imagination the Gallo-Roman society of the period with a fullness which leaves little to be desired. The pictures which he gives us, for instance, of the splendid villas of the provincial nobles, glittering with marble colonnades, their dining-halls strewn with roses, enriched with paintings, sculptures, and tapestry, and fragrant with lamps which, in the place of oil and wax, burned nothing but *opobalsamum*, leave with us a deep impression of the luxury which justified the extension to the whole of Gaul of the phrase with which Pliny had denoted the Province, "breviterque Italia verius quam provincia." His sketch of the Franks, a tribe then only just beginning to appear on the field of their future lordship, has passed into one of the commonplaces of history. His picture of the Court of Eurich at Bordeaux gives no exaggerated conception of the power wielded by some of the Visigoth kings, and his detailed description of Theodoric was borrowed alike by Gibbon and by Kingsley as the most

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elaborate portrait of the *physique* of the Northern warriors which has been preserved to us. It is not only his letters, however, which can be pressed into the service of the historian. Although his poems are to a large extent extravagant and unblushing panegyrics; although he treads the old round of mythological stories, which had already become *repetita crambe* in the days of Juvenal, and endeavours in vain to add a little freshness to the hackneyed themes by forced and extravagant conceits and dictions, while in one instance he actually takes up 300 lines in telling us what he is *not* going to sing of, yet there are many valuable little bits to be picked up even out of this waste of affected rhetoric and threadbare learning. The man himself is an interesting and by no means unattractive figure. The son and the grandson of a prefect of Gaul, the son-in-law of an Emperor, he seems at first to have lived the life of a great and wealthy noble, on his own estate, interrupted only by an attempt—in the way in which it was made, by no means honourable to him—to secure advancement at Court, by a brief period of office under Anthemius as *praefectus urbi* at Rome, and by the avocations brought upon him by his literary ambition. When he was forty years of age a great change befell him. The voice of the people of Clermont, the native land of his Imperial father-in-law, Avitus, summoned him, though apparently he was not even in orders, to accept the arduous post of bishop. Never was there, so far as we may judge, a more genuinely earnest plea of *nolo episcopari*. A bishopric was no enviable honour at a time when the country was in imminent danger of being overrun by hordes of heretical barbarians, and when the first in rank was sure to be the first in danger. Sidonius resisted long, and his mental struggles brought upon him a dangerous illness. But the post once accepted, he devoted himself to its duties with a noble courage and energy which make us readily forgive the cringing flatteries of some of his earlier poems. Even his beloved art was abandoned, though not without some occasional relapses into verse, and it was only his correspondence which gave opportunity for the exercise of his literary powers. The worst which he could have feared came upon him, and "the last of the Gallo-Romans," the poet whose every line breathes the passionate devotion which Rome knew so well how to inspire into the descendants of those whom she had conquered and absorbed, the very soul of the heroic defence of Clermont against the Visigoth host, became by the cession of Nepos a subject of Eurich. Imprisoned by the new master against whom alike as a heretic and as a barbarian he had bravely struggled, he was allowed to return only after a humiliating submission, and passed the few remaining years of his life saddened by the sight of his loved Arverni under the Visigoth rule, with Arianism quickly spreading among them, and cheered only by the devoted attachment of his flock.

As to the style of Sidonius, we may fairly say that it is at its worst when he is trying to write his best. Nothing can well be more insipid than the tasteless *réchauffé* of his classical models, especially the younger Pliny, in his more formal and official epistles, nothing more worthless than the *cento* of Statius and Lucan, of Ausonius and of Claudian, in his higher flights of poetry. In spite of his wholesale borrowings, there are few traces of the true Latin ring and rhythm. His plagiarisms are only purple patches on a fabric of quite another web. But when he is writing with less effort, when he is not toiling at an elaborate robe for official nothings or insincere laudations, but has something to tell and is only desirous of telling it, he is often vivid, fresh, and striking. His language shows more of the *pagana simplicitas* of which he speaks himself: and it is infinitely more interesting to us, as giving us one of the best specimens of a style that is classical only by the culture of the schools, and is based upon the popular Latin from which the Romance languages were in no long time to spring. The synthetic character of Latin is already found to be changing into the analytic type of modern languages. Prepositions are more freely employed instead of cases; the usage of the genitive approximates to that of modern French, and the comparative is frequently replaced by the positive with *plus* or *magis*. The vocabulary is not so distinctive as the structure of the sentences; for, though in some instances we can detect traces of that curious subterranean life of words which reproduces in the Romance dialects terms which never appear in classical Latin later than the time of Plautus, Sidonius is so fond of culling from every quarter unfamiliar phrases, that we cannot lay much stress upon such phenomena.

Unfortunately, his text is in a very unsatisfactory condition. The elaborate edition of Savaran (*editio altera*, 1609)—a scholar of Clermont, full of enthusiasm for the author whom he considered one of the glories of his native town—though extremely useful for its large collection of illustrative matter, is very incorrect; and the critical edition of Père Sirmond (1614) still left much to be desired. The handsome volume which M. Eugène Baret has recently issued cannot be considered as in any way meeting the requirements of scholars. It professes to be based upon a new collation of the MSS. in the Bibliothèque Nationale; but this collation is very imperfect, so far as appears from the notes. We have page after page without a notice of any variation! Twelve MSS. are described, besides nine others which contain only unimportant extracts from the correspondence. Of these, M. Baret has chosen as the basis of his text one ascribed to the eleventh century, availing himself also of one of the thirteenth century. But how far his text faithfully reproduces either one or the other it is impossible to say in the meagreness of the information which he vouchsafes to the reader. In the seventh book of the Epistles, for instance (which covers forty pages), the MS. reading is only once referred to, and then it is to notice that the favoured MS. reads *artibus* for *artubus*. A MS. of the tenth century is contumeliously put aside as almost unworthy of notice; and yet wherever its reading is given, it is manifestly the right one. For instance, in Ep. i., 5, it alone *prima manu* gives *talassio*, which has subsequently been corrected from M. Baret's selected MSS. into the meaningless *thalassia*. In Ep. v., 2, it reads *fasci quum*, which M. Baret acknowledges is superior to the vulgate *fascium*. The poems are not more carefully edited than the epistles. In the first twenty pages there are three critical notes: one is taken directly from Sirmond, with the unsatisfactory vagueness of "sic liber optimae notae" left unremoved: another gives the authority of two MSS. (neither seemingly "optimae notae") for *Calypso* as a genitive, which M. Baret adopts; the third is "*fortuna*: sic 2782; natura 2781, 9551." Meanwhile we are presented with the beautiful hexameter "Sylla, Asiagenes, Curius, Paulus, Pompeius," without a word of comment. Sidonius, though usually fairly correct in his prosody, was occasionally capable of strange things. Lord Brougham, for instance, might have found more than one example of the pronunciation *Euripides*, which he so stoutly defended to Lord Macaulay: Vergil's *cōrȳtus* appears as *cŏrȳtus*; and *Socrĭtica post hunc* ends an hexameter. But it is hardly fair to thrust upon him a *monstrum horrendum* such as that quoted with a spondaic ending quite unparalleled (even in the case of a proper name) in his hexameters. As the following line is "Tigrani, Antiocho, Pyrrho, Persae, Mithridati," it would not be a bold conjecture to suppose that a copyist had written over the names of the vanquished monarchs the names of their several victors, and that the line so formed had afterwards found its way into the text. But prosody does not appear to be M. Baret's strong point. He deems it worthy of notice that Sidonius lengthens a short vowel before *strictum*, and defends, by references to Vergil's hiatus after a long vowel in *caesura*, an hexameter ending "plurima tu sine illo." His remarks on the language of Sidonius are good, so far as they go, but very slight, and disfigured by the assumption that many words were archaisms, which we have reason to believe were familiar in the popular Latin. On the other hand, his historical Introduction is graphic and well written; and, if it does not add much to what has been collected already in the elaborate works of M. Germain and Abbé Chaix, it puts the results of their labours in a pleasant and compendious form. But a good critical edition of Apollinaris Sidonius still remains a desideratum.

A. S. Wilkins.

OBITUARY.

PROFESSOR DOVE.

Germany has just lost one of her greatest leaders in scientific research by the death of Prof. Heinrich Wilhelm Dove, on the 6th inst. He was born at Liegnitz on October 6, 1803, and was, therefore, in his seventy-sixth year. After studying mathematics at the Universities of Breslau and Berlin, he became (1826-9) successively Docent and Extraordinary Professor at the University of Königsberg; subsequently Extraordinary and afterwards (1845) Ordinary Professor at the University of Berlin, and Lecturer in Experimental Physics at the Military School and other institutions. He took the degree of Doctor of Medicine and of Philosophy, and was elected a member of the Academy of Sciences of Berlin, and corresponding member of the Academies of St. Petersburg, Moscow, Vienna, Washington, &c., &c., and was also a Foreign

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Member of the Royal and Meteorological Societies of London. He was appointed, in 1848, Director of the Meteorological Institute of Prussia, a department of the Imperial Statistical Bureau, which appointment he held for a period of thirty years. To his great ability and untiring activity that institute owes its present organisation, and the extension of its network of observations far beyond the limits of the Prussian Fatherland. A mere list of his splendid contributions to the science of meteorology and climatology (most of which have been published by the Institute under his able superintendence) would far exceed the space at our disposal; we confine ourselves, therefore, to a mention of some of the larger works best known to meteorologists in this country. Among these are:—*Meteorological Researches* (1837); *Contributions to Climatology* (1857 and 1860); *Non-periodic Variations of the Distribution of Temperature over the Surface of the Earth* (in six parts, commencing with 1838); *Representation of the Temperature of* 1782–1855 *by Five-day Means* (1856). This method has been followed in this and to a greater extent in other countries, as embracing a combination offering a convenient division of the annual period, and eliminating to a considerable extent the disturbing influence of non-periodic fluctuations which unduly affect daily means. We would further especially mention *The Law of Storms* and *Distribution of Temperature over the Surface of the Globe*, with monthly diagrams of isothermal lines (1848 and 1852). He also published numerous treatises on the kindred sciences of Electricity and Magnetism, and, in conjunction with Prof. L. Moser, a *Repertorium der Physik* (1837–49), in eight volumes. In addition he issued yearly volumes entitled *Preussische Statistik*, containing monthly means of atmospheric pressure, temperature, humidity and rainfall, together with five-day means of temperature, &c., from upwards of 150 stations in Germany.

His greatest work was probably the *Distribution of Temperature over the Surface of the Globe* (above referred to), accompanied by isothermal lines—a method to which Humboldt had previously drawn attention. This work was translated by Lady Sabine, and published at the expense of the British Association for the Advancement of Science (Belfast Meeting, 1853). The Copley medal of the Royal Society was given to Dove for this work. It comprised the results obtained by him during many years of laborious research, and was accompanied by a careful and elaborate discussion of an immense number of observations recorded in almost every accessible region of the globe, by which means it has been made possible to recognise order in the midst of apparent confusion, and to deduce from the most complex and intricate phenomena the simple laws to which they are referable. The isothermal lines for each month show their changing position with the changing seasons. The influence of oceanic currents on the temperature of the regions in which they prevail was well illustrated by the publication of these researches. A further and very important conclusion has been deduced by Prof. Dove from the monthly isothermals, which is alluded to by Sir Edward Sabine—viz., the fact that the mean temperature of the surface of the globe, as a whole, is higher when the sun is in the northern, than in the southern signs—owing to the preponderance of land in the northern hemisphere. Subsequent researches, by such investigators as Buchan and Wojeikoff, with the advantage of more recent and perhaps more trustworthy data, have only tended to confirm the general features of the grand generalisations of Dove in this respect. His work on *The Law of Storms* was first presented to English readers in 1858 by the pioneer of practical meteorology in this country—Admiral FitzRoy—in the Meteorological Papers published under the authority of the Board of Trade; and a subsequent enlarged edition was translated and published by Mr. R. H. Scott, formerly a pupil of Dove's, and now the Secretary of the Meteorological Office. This work contains a summary of what was known on the subject up to the time of its publication, and was quoted in *Remarks on Revolving Storms*, published by order of the Lords Commissioners of the Admiralty. Recent research has modified the rules it gives for handling ships in storms, but it contains a broad outline of the subject. Admiral FitzRoy in the Preface to his translation of the work speaks of the support which he derives from the scientific investigations of Dove for certain practical rules he has laid down for the guidance of seamen.

It may be mentioned that Dove had collected, at his own expense, probably the most complete meteorological library in existence. We are glad to be able to state that this valuable collection of works is not lost to meteorological science, but has been acquired by the meteorological establishment (Deutsche Seewarte) at Hamburg.

SCIENCE NOTES.

Physiological Variations in the Amount of Haemoglobin Contained in the Blood.—This subject has been investigated by Leichtenstern, by Vierordt's method of quantitative spectrum-analysis (*Centralblatt f. d. med. Wiss.*, March 8, 1879). The blood contains most haemoglobin at birth; its proportion begins to sink at once, and reaches the mean of adult life in from ten to twelve weeks. But the depression continues, and the minimum is reached between the age of six months and five years. A gradual elevation then begins, and continues to the age of twenty-one, after which the proportion remains fairly constant, in healthy persons, till about forty-five, when a slight fall occurs. After sixty, there seems to be another rise. The following table represents the averages:—

1st to 3rd Day.	Six Months to Five Years.	Five to Fifteen.	Fifteen to Twenty-five.	Twenty-five to Forty-five.	Forty-five to Sixty.
100	55	58	64	72	63

Above the age of ten, the influence of sex makes itself felt, the blood of females being a little less rich in haemoglobin than that of males. The author undertook hourly examinations of his own blood during a period of six days. He observed a striking diminution in the afternoon, from four to six (dinner in the middle of the day); this is ascribed, with great likelihood, to dilution of the blood with chyle. No marked difference was observed (in health) after drinking water in abundance; but abstinence during several days augmented the proportion of haemoglobin, doubtless by increasing the concentration of the blood.

The Meteorological Organisations of Europe.—In the year 1877 the Prussian Government instructed Dr. G. Hellmann, who was at that time on his return home from a stay in Spain, to report on the meteorological organisations of the different countries he passed through. In a recent number of the *Zeitschrift* of the Statistical Bureau at Berlin we have his analysis of the systems of France, England, Belgium, and Holland. The paper naturally is not easily summarised, being itself a condensation of a mass of facts. It will remain a most useful record of the state of the science at the date of Dr. Hellmann's visit, and we are glad to learn that it will be followed ere long by a similar account of the systems of Russia, Sweden and Norway.

Places of One Thousand Stars observed at the Armagh Observatory.—In the *Scientific Transactions* of the Royal Dublin Society for the year 1878, the Rev. Dr. Robinson, the venerable head of the Armagh Observatory, has published a new star-catalogue. The observations were made by means of the Armagh mural circle, after it had been rendered fit for being employed as a transit instrument. In order to allow the observation of fainter stars, the instrument had to be provided with a new telescope of sufficient power, while its focal length was not to exceed that of the old one. The object-glass—made by Mr. Grubb, of Dublin—is of seven inches' aperture, and only sixty-eight inches' focal length, and is of peculiar construction. It consists of two achromatic lenses, each cemented, so that there are only four reflecting surfaces, as in ordinary object-glasses. Mr. Grubb appears to have been completely successful, as the glasses are of remarkable transparency, and their definition and light are stated to be excellent. The plan was followed of re-observing those of the smaller stars in Lalande's *Histoire Céleste* which had not been recently redetermined. The observations and reductions were all made by the Rev. Charles Faris. The places of the stars are given for 1870.

Sunspots and Rainfall.—A pamphlet has recently been published by Prof. Archibald, of Patna, on the rainfall of the world in connexion with the eleven-year period of sunspots. The author is an ardent advocate of the modern theory of the existence of such a connexion, and he states his views very clearly in the present paper. We may say that his idea is that the *minimum* of sunspot frequently corresponds to a *maximum* of terrestrial temperature, and he is thus in accordance with Dr. F. G. Hahn and some other European, as distinguished from English, physicists who have dealt with the question. Not only does Prof. Archibald endeavour to prove the existence of the relation in temperature, but also in vapour tension and in wind force, assuming that the solar periodicity of typhoons requires no further proof. The most interesting portion of the paper is the explanation of the reason why some stations afford results as to periodicity of rainfall diametrically opposite to those exhibited by the records on which Meldrum has based his theory. Prof. Archibald points out that in general the periodicity has been sought for in the annual amounts, but that if the seasonal falls be examined the figures will be much more favourable. He divides the globe into certain zones, in some of which a defect, and in others an excess, of rain characterises a sunspot maximum. The chief authors he cites are Mr. S. A. Hill and Dr. F. G. Hahn, whose work on the subject was noticed in the Academy for June 2, 1877.

Decomposition of Water under Pressure.—M. Bouvet has effected the decomposition of water at various pressures up to 300 atmospheres (*Comptes Rendus*, lxxxvii., p. 1068), and has found the following laws to hold good:—1. The decomposition of water by a current is independent of the pressure. 2. The quantity of electricity necessary for decomposing a given weight of water is sensibly the same, whatever may be the pressure at which the decomposition is effected. The laws were found by experiment to be in accordance with the mechanical theory of heat. M. Bouvet states also (1) that the oxygen and hydrogen, whatever the pressure, are liberated with equal facility; (2) that these two gases may be produced in a single test-tube or in two; in neither case are there any secondary phenomena determining even partial recombination, as has hitherto been believed; (3) the oxygen and hydrogen, although collected in the same test-tube and forming the explosive mixture, are not at all dangerous.

Thermometer Exposure.—Prof. Wild has published in the *Repertorium für Meteorologie* (vol. vi., No. 9) a paper on thermometer exposure, in which he satisfies himself that his own cylindrical screen of galvanised iron placed under a wooden louvred shed, and at a height of about 10 ft. from the ground, gives the air temperature correctly to

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within 0°·1 C., and that even without artificial radiation it will reduce the influence of radiation to 0°·1 C. if the total effect of radiation do not exceed 2° C. He most emphatically condemns all north side exposures and all open screens, like Glaisher's, owing to excessive exposure to radiation, and he finds some fault with Stevenson's screen, owing to the use of wood as a material, and consequent defective conduction of heat. He has tested the *thermomètre fronde*, and finds that it is influenced by radiation. In conclusion he does not deny that ventilation affects readings of wet-bulb thermometers, but says that until a satisfactory method of taking hygrometrical observations has been devised, it is needless to prosecute the enquiry further.

The Geological Distribution of Graptolites.—Students of the Lower Palaeozoic rocks may turn with interest to the current number of the *Annals of Natural History*, which opens with a paper on this subject by Mr. Charles Lapworth. It will probably be found that the various groups of the Rhabdophora are quite as restricted in their geological distribution as those of the more carefully-studied Brachiopoda and Trilobata, and will therefore be equally valuable as exponents of the systematic position of the strata in which they occur. In short, the author is inclined to believe that the Graptolites will eventually play among the Lower Palaeozoic rocks a part similar to that played by the Ammonites among the Jurassic rocks. Mr. Lapworth has lately suggested in the *Geological Magazine* a new classification of the Lower Palaeozoic series, which seems to go far towards solving the difficulty under which geologists have so long laboured. From the Harlech grits to the base of the Lower Arenig formation, he recognises a true *Cambrian* system; all the strata between the base of the Lower Arenig and that of the Lower Llandovery he groups together under the new name of the *Ordovician* system; and finally the remaining beds, up to the base of the Old Red Sandstone, he regards as forming the *Silurian* system. The name *Ordovician* is derived from an old British tribe in North Wales, and is therefore comparable with *Silurian*—a name which refers to another tribe in the southern part of Cambria.

The Luminiferous Ether.—In a paper on "The Existence of the Luminiferous Ether" in the April number of the *Philosophical Magazine*, Mr. E. H. Cook urges a number of objections against the theory of light as at present held by scientific men. He bases his objections not on the insufficiency of the theory to explain the observed phenomena, but partly on the difficulties in the conception of an all-pervading medium whose particles possess inertia but are unaffected by the force of gravitation, and partly on the absence of necessity to conceive such a medium. Some of the difficulties in the conception of the ether he briefly states as follows:—(1) The want of any direct evidence; (2) The fact that no ethereal condensation is observed round the celestial bodies; (3) The interposition of this substance between the molecules of bodies; (4) The nature of the action producing a difference of elasticity or density in this imprisoned ether; and (5) The chemical inertness of the ether. Other difficulties, brought to light by experiment, are also enumerated. Mr. Cook then proceeds to show that ordinary matter is capable of producing all the effects usually ascribed to the ether, and that there is no necessity for making assumptions which have no analogies in observed phenomena.

The Winters of Sweden.—Dr. Hildebrandsson has published in the *Transactions* of the Royal Society of Upsala a paper entitled "La Prise et Débâcle des lacs en Suède," consisting of a discussion of six years' observations of the duration of the ice on the Swedish lakes, illustrated by three charts. These latter show us that the cold sets in from the north, Lapland giving a duration of 230 days of ice from October 10 to June 1. The mountainous districts of the interior just opposite Trondjhem have 200, and we find a most remarkable local maximum of frost in the extreme south, just southwards of the Wetter Lake, where the ice lasts 160 days, the thaw coming on on April 20, while north and south of this unfortunate region the inhabitants enjoy three weeks more of open water.

PHILOLOGY NOTES.

The Ormulum. With the Notes and Glossary of Dr. R. M. White. Edited by the Rev. Robert Holt, M.A. 2 vols. (Oxford: Clarendon Press.) This new edition of the *Ormulum* has been long and anxiously expected, the first one having been out of print for many years, besides falling far short (as might be expected) of the present demands of philology. The first requirement of an editor is now diplomatic accuracy, and this is especially the case with such a text as the *Ormulum*, with its uniquely accurate spelling and purely linguistic value. We now require of an editor not only that he shall give every letter of the MS., but also that he shall point out all erasures, later additions, words or letters written above the line, &c.—in short, lay the whole of the unaltered MS. evidence before the student. We regret to say that Mr. Holt has failed to satisfy these primary requirements. He claims to have "carefully corrected the text by collation with the MS." A comparison with Dr. Kölbing's collation ("Zur Textkritik des *Ormulum*," *Englische Studien*, i., 1) shows that Mr. Holt's collation is the reverse of careful. Dr. Kölbing notes seven errors in the Dedication alone. Not one of these has been corrected by Mr. Holt. He certainly improves further on, often correcting the more serious errors and alterations of White, but very frequently missing them. After this, it need hardly be said that he does not trouble himself about additions, contractions, erasures, &c., or with the extremely important distinction between the mark of shortening and that of doubling, which, as Dr. Kölbing has shown, White confused in many cases. These shortcomings are quite unpardonable. Sound linguistic knowledge and scientific method we scarcely expect from an English editor, who in most cases is by force of circumstances little better than a self-taught *dilettante*, but he is the more bound to show common accuracy and conscientiousness in the mechanical part of his work. Mr. Holt, however, seems to despise these humbler lines of ambition, and to have determined on higher flights into the regions of comparative philology and etymology. He has enriched the glossary with a useless mass of comparisons with the cognate languages, often extending even to Sanskrit, when a reference to the corresponding Old English or Old Norse word in each case would have been quite enough. He could then have devoted his superfluous energies to adding the reference to the lines instead of the mere pages, thus making the references useful instead of nearly useless. He entirely fails to make the very important distinction between native and Scandinavian words. Thus, under *Anngrenn* he gives O.E. *ange*, German, Middle High G. *enge* (the German form being *eng*, not *enge*), Gothic *aggvus*, Icel. *angr*, Latin *angustus*, &c., without the slightest hint of the word being a direct loan from the Norse *angra* (from *angr*). Under *ayy* he gives a similar undigested mass of parallels, beginning with O.E. *á*, but entirely omits the O.N. *ei*, the direct original of the word! Occasionally he falls into most amusing blunders, as when he connects *speech* with Icel. *speki* (wisdom), and finds a Hebrew root for *wine*. Whether these absurdities are Mr. Holt's own, or mere survivals from the earlier edition, matters not; they ought to have been suppressed. Altogether, we have reason to hope that Dr. Kölbing will not long delay the completion of his promised edition of the *Ormulum*.

Introduction to the Rhythmic and Metric of the Classical Languages. (Macmillan.) Under this title Dr. J. W. White, of Harvard University, has published a very careful translation of J. H. H. Schmidt's *Leitfaden in der Rhythmik und Metrik der classischen Sprachen*. The book is intended to give in a clear form the elements of a branch of antiquity which has been treated at length in larger volumes by Dr. Schmidt, and therefore it has been chosen as a suitable work to bring before Americans and Englishmen the results of the more recent German studies in Metre and Rhythm. The Americans seem, in truth, to take more interest in this subject than we do; at any rate nothing has appeared in England on the subject so excellent as the essays on Accent and Rhythm written by the late Prof. Hadley. The study of Greek metre is something quite different from the writing of Greek verse. It brings the language before us in a new aspect. Man, said W. von Humboldt, is a singing animal, but is always binding up thought with his song. This is especially true of Greek: the language never forgot the poetry in which it arose, and even in prose rhythm was a recognised part of rhetorical studies. Every reader of Greek is struck by the number of short syllables in the language, by the careful distinction of short and long syllables, and the recognised proportion between the two, by the conflicting claims of accent and quantity. In English we pay little attention to these matters; the fineness of ear requisite for such distinctions seems to have deserted us; and this makes the study of Greek rhythm and metre difficult, even when we have the simplest principles before us, as in this volume. Yet no one who takes the trouble to work through these principles will find his labour lost; he will henceforth see something more than an assemblage of lines, sometimes short and sometimes long, in an ode of Pindar or a chorus of Aeschylus. He may not be convinced in every particular; but the gain will be considerable. The time has not yet come—it may never come—when any one treatment of Rhythmic will be accepted as the only true one. There are other writers on the subject in Germany besides Dr. Schmidt, and they do not always agree with him or with each other. But there is a general consensus that the old treatment of the subject is to be discarded, and new principles established by the study of the subject as a whole, and as a branch of music quite as much as of language. Studied in this light, metric appeals to a finer sense of music in language than many men possess—still, if we would really understand the effect of a Greek poem, the subject must be grappled with. The Greek poet was a master of sounds and rhythmic movement as much as of words and thoughts. We do wrong to his work if we leave this side of it out of sight.

MEETINGS OF SOCIETIES.

Society of Antiquaries.—(*Thursday, April 3.*) H. S. Milman, Esq., in the Chair. The Secretary read a letter from Mr. Penrose, stating that during the work now going on at St. Paul's Cathedral the base of St. Paul's Cross had been discovered, on the north-east side of the Cathedral, touching the present walk. Mr. C. T. Martin read a paper upon a roll of accounts of Sir John Daunce, treasurer to Henry VIII., in the years 1515 to 1517, illustrated by extracts from contemporary correspondence, concerning the visits of Queen Margaret of Scotland, and the Cardinal of Sion to England, and other historical incidents referred to in the roll.

Library Association.—(*Friday, April 4.*) Robert Harrison, Esq., Treasurer, in the Chair. Mr. E. B. Nicholson, Secretary of the Metropolitan Free Libraries Committee, made a statement as to a Public Meeting held on Thursday, April 3, at the Royal School of Mines, with the Bishop of London in the Chair. The following papers were read:—(1) "On how to make the Continuation of Poole's

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Periodical Index of use in Library Catalogues," by Mr. J. B. Bailey, of the Radcliffe Library, Oxford; (2) "On the Longevity of Librarians," by Mr. Cornelius Walford. The reading of each paper was followed by an interesting discussion.

FINE ART.

Souvenirs of Madame Vigée Le Brun. Two Volumes. (R. Bentley & Son.)

In the long corridors of the Uffizi Gallery, where the copyists sit at their patient labour and tempt the passing tourist with imitations, good, bad, and indifferent, will be found on one or other of the easels, nine times out of ten, the portrait of Mdme. Vigée Le Brun, which, by desire of the city of Florence, she painted and presented in the year eventful for France, 1789. For the bright-eyed, vivacious woman, who turns easily, palette in hand, to look out of the canvas at the spectator with such a frank gaze, and seems about to drop into your ear some morsel of witty wisdom, is popular in this her silent likeness as she was in her active lifetime. First you are arrested by the individuality of the face and figure, then charmed. There is something so strongly characteristic about the portrait that you leave it with the sense of having made a new friendship, and retain the pleasant image in a warm corner of your remembrance ever after. The impression left by the picture is confirmed by the volumes of *Souvenirs* now presented in a sufficiently satisfactory English version. The artist paints herself in these pages with the same directness and simplicity as on canvas. There is no posturing for admiration, but in the mere telling of her story she reveals herself to us; a healthy-minded, eager nature, true artist to the core, unspoilt and unspoilable by success and flattery enough to turn any woman's head, and equally unsoured by loss and disappointment.

Elisabeth Vigée was the daughter of Louis Vigée, a portrait-painter, and Jeanne Maissin, a pretty and virtuous woman; and she seems to have happily inherited from both parents, taking beautiful looks from her mother, and from her father wit, the artistic impulse, and devotion to work. Father and daughter had the abstraction—or distraction—which often belongs to the artistic temperament; brush and palette once in hand, all else was forgotten. There is an anecdote about Louis Vigée parading the streets of Paris on his way to a dinner-party in full dress of gold-laced coat and sword, crowned by the night-cap he had momentarily assumed in the studio before starting; and Mdme. Le Brun was to the full as absent. When in St. Petersburg she was interrupted at work one morning by Prince Poniatowski, the unfortunate ex-king of Poland; forgetting the august dignity of her visitor, she exclaimed, as he opened the studio door, that she was "not at home," and the Prince meekly departed. During her stay in London she had appointed an hour to receive some stiff English ladies, and after making a becoming toilette to impress them, assumed her painter's blouse and nightcap, and began painting. On footsteps approaching, a "pretty little wig *à l'antique*," laid ready to replace the cap, was absently placed *upon* it, and the blouse was forgotten. The result was, naturally, astonished looks on the part of the ladies, and subsequent confusion of face to the artist, who never discovered her crazy appearance till her visitors were gone.

Mdme. Le Brun might have paraphrased the wise man's utterance, and said—"two things do I desire, yea, three things delight me—my work, my friends, and nature." A most indefatigable painter, she only left her easel to enjoy intercourse with the brilliant society into which her talent, her beauty, and her charming personality early threw her. At sixteen she was a favourite limner with the Court ladies; fashionable dandies vainly sought to entrap the fair artist into flirtation by sitting to her for their portraits; but she baffled their *yeux tendres* by painting them with the eyes averted! Dislike of a penurious step-father, who had ill replaced the easy-tempered Louis Vigée, and the supposed advantages of the match, induced her, at twenty, to marry the expert and collector, Jean Le Brun, son of the painter Pierre. The marriage seems to have turned out a compromise; Le Brun kept his willing wife at work and appropriated her earnings for his expenses as a man of pleasure; for the rest he was, she writes, "very amiable." He evidently let her do pretty much what she chose so long as she did not want much money, and he was exceedingly proud of her. They had only one child who lived, a daughter, who grew under her mother's wing to be beautiful and accomplished, but also capricious and frivolous, and who afterwards nearly broke her mother's heart by selfish wilfulness over an ill-chosen marriage and by giddy conduct. This trouble, and the loss of money time after time, and above all the terrible events in France which brought her patrons and friends to death and misery, were trials enough to have broken the spirit of one less elastically organised. But success in her profession and the love of friends never failed to revive her, and helped her bright courage to face the present and throw the past behind. In the Parisian world of fashion, curious after fresh amusement, Mdme. Le Brun, with her integrity and her artist independence that tact and beauty made quite piquant, was refreshing to the men and women *blasés* by luxury; they came flocking to her little *salon* to meet the poets and dramatists and musicians of the day; Marshals of France were content to sit on the floor when chairs failed, and the little supper table—where there was often not enough to go round—was graced by more sparkling wit and delightful strife of tongues than the banquets of the wealthy. The famous "Greek supper," which cost fifteen francs and was improvised out of the *roba* of the studio and a few classical vases borrowed from a friend, four dishes dressed with "Greek sauce," flowers and light, and a stray bottle of old Cyprus wine, was so utterly charming by reason of the prettiness of the fancy, the beauty of the ladies present, and the enthusiasm of everybody concerned, that the renown of it spread through Paris, and Italy, and Russia, and the cost of its supposed expenditure ran up in the mouths of scandalmongers to 80,000 francs. No one was too pure or straightforward to escape scandal, and an artist in the position of Mdme. Le Brun, envied by women and courted by men, was not likely to escape. Some venomous reports, such as the unfounded story of her *liaison* with the Minister, M. de Calonne, lasted long enough to injure her even into late life.

The narrative of the artist's career in Paris is full of significance, as read by the light of actual events. She tells us of suppers whence politics were banished, and where only literature and the news—*i.e.* the gossip of the day—were permitted as topics; of charade parties in which actors and actresses, then or subsequently stars on the stage, engaged in friendly rivalry with distinguished amateurs; of stately balls where eight or ten people went beautifully through the dance while the rest looked on as at a *tableau*; over all and through all permeated an atmosphere of exquisite manners and elegantly deliberate frivolity, while hunger and wrong grew deep and bitter, and the people began to look too fiercely for safety upon this spectacle of a privileged class solely occupied with its own pleasure. Then comes the year 1789, and the ground breaks in under the feet of dancers and singers; no wit or urbanity, not the finest *bon mot* or most gracious bowing and bending, will save from the fury of long pent-up fires. France is one eruption of volcanic energies, and Parisian society is speedily engulfed.

Poor Mdme. Le Brun, succoured by kindly hands, escaped disaster and fled trembling to Italy, where, after a while, true to her artistic temperament, her buoyant spirit, and her Parisian breeding, she painted herself into renewed cheerfulness, and sparkled out again among distinguished compatriot *émigrés* and Italian *noblesse*. She was flattered by academic bodies and caressed by princes; in Naples she, like a Frenchwoman, criticised Lady Hamilton as having "no style and dressing badly," and found the Queen of Naples of noble generosity and very clever, bearing "the whole weight of the Government." After three years in Italy, rich in study and profitable commissions, the artist travelled to Vienna, where Maria Theresa's great Minister, Prince Kaunitz, then a veteran of eighty-three, patronised the charming Frenchwoman like everybody else. While at Vienna Mdme. Le Brun heard of the days of Terror and the fate of Marie Antoinette and the King. She had a characteristic way of declining to hear of what touched her too painfully, and it was long before she ventured to acquaint herself with any details of the death of the royal personages to whom she had been attached. An occasion arrived, however, when she was fully informed at her own desire; wishing to carry out a long-cherished project of painting a picture of the King and Queen in the "solemn and touching moments preceding their death," she wrote from St. Petersburg, where she then was, to Cléry, and from him obtained the letter in which he described as an eye-witness the last scenes in the Temple prison, with all the little detail which might serve Mdme. Le Brun in her proposed work. She was, however, so affected by the description as to feel too unnerved to attempt the picture.

The chapters devoted to Mdme. Le Brun's sojourn in Russia are full of interesting

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anecdotes and amusing comment on the ways of society. She was in St. Petersburg during the close of Catherine's reign, and witnessed the accession of the terrible Paul and the tragic events which brought Alexander I. to the throne; and her graphic accounts give valuable evidence of the popular action and reaction of feeling during the shifting scenes of that historic drama. On her way through Prussia Mdme. Le Brun visited the unhappy Queen, and the romantic impression left by the interview probably served to deepen the artist's subsequent ill-feeling towards Napoleon, whom she never regarded in any other light than as a great captain and brave soldier. The Court of the Corsican, were he consul or emperor, was always distasteful to her, and wanting in the true legitimate flavour of regality. When the Bourbons returned the sky of France regained its blue for Mdme. Le Brun, who, however she might paint and entertain during the Napoleonic *régime*, did it with but half a heart under the weight of her dynastic prejudices and memories of bygone days before the Revolution.

The authoress of these *Souvenirs* enjoyed, doubtless, in her lifetime a reputation beyond her artistic worth. The period of her early career was barren in art; she had the merit of rebelling against weak tradition and insipid mannerisms; she recalled nature to the aid of art, sought individuality of expression, and freed portraiture, so far as she could, from the trammels of conventional costume. She worked hard, studied the great masters, and tried honestly to learn the secrets of their *technique* and to reverence their noble style. In the end she succeeded in producing portraits elegant and pleasing, often much more, well painted; in short, something high enough to gain the hearty admiration of our own Reynolds. But a fortunate social start was the stepping-stone to the early success which her own personal charm and individuality enabled her to maintain. Passed on from Court to Court with an advertisement of ever-growing *prestige*, she could choose her sitters from among the most illustrious men and women of the day. It was really a happy thing, however, that Mdme. Le Brun did not confine her power of delineation to canvas, but took pen in hand and gave the world these charming *Souvenirs* of herself and her friends.

Agnes D. Atkinson.

ART BOOKS.

Lettres de Eugène Delacroix. Publiées par Philippe Burty. (Paris: A. Quantin.) The English public have been very little occupied with the quarrels of Romanticists and Classicists in French Literature and Art. The large public has, indeed, known not too much about the conditions of the quarrels in Literature, and still less of them in Art. And in France itself, as far as the work of Literature is concerned, they may be said to have long ended. In Art, however, they appear to survive. It may not be David, the original classic, who arouses enmity or awakes enthusiasm. It is perhaps a follower—perhaps Ingres: perhaps even the successors of Ingres. But the quarrel, in a sense, still lives. It still seems difficult, not to say impossible, for gifted men in France to do calm justice both to the work of the classic artist and to that of the romantic—difficult, not to say impossible, to see, with Ingres, the high necessity for selected form and form carefully accentuated, and to see with Delacroix what is the immense part played by light, shade and colour in our own perception of the modelling of an object or a figure—in our own perception even of its outline. The publication by M. Philippe Burty of the letters of Delacroix has been received in France with great interest. Delacroix, who to so many Englishmen is a name and little besides, is in France not only a name but a power. His life is interesting because his work is known, and it is hated where it is not loved. His life—as these familiar letters show—was led somewhat at a disadvantage. He had but poor health during many years, and the battles round his work are hardly likely to have added to his peace of mind. Yet his life was very simple—in many ways very worthy of respect—and it was led with great singleness of aim. Though he enjoyed the friendship of several of the most distinguished writers of his time, he was not tempted to give to society the hours which work properly claimed. Unlike Ingres—one of the most redoubtable of his rivals—in many things, he was like him in the exclusive devotion to Art, and in a fervent confidence in the principles which he practised. These men were enthusiastic leaders. Indeed, without such enthusiastic leaders, there could never have continued almost to this day such enthusiastic followers. We have spoken of Delacroix's intimacy with illustrious or notorious writers. He was intimate with George Sand, and it is evident from her own *Recollections* that she was thoroughly enlisted on his side in art. Indeed, she belonged to it in literature. Coming to critics of a somewhat later generation, he knew the excellent Thoré—more frequently heard of as Bürger. He hoped for more appreciation from Charles Blanc than he was ever fortunate enough to receive. That, we think, is evident from passages in certain letters which M. Burty has included in the present volume. Baudelaire, who had assuredly something of the genius of a true critic—the power to pounce upon and immediately appreciate the unfamiliar and the new, which no tradition has taught him to extol—saw merits in Delacroix. And, short of bringing Delacroix's pictures to England, M. Burty himself has done all that could be done to make Englishmen see the merits of this remarkable artist. He has so grouped the letters that we appear to know Delacroix. And it is right that by one means or another we should have some knowledge of Eugène Delacroix, for Eugène Delacroix had not a little knowledge of England, and some of the most readable chapters in the volume before us record his impressions of England and of English Art. M. Burty has performed his portion of the task before him with skill and discretion. The volume moreover is finely printed. And whether or not we greatly care about the artist who is its subject, it is, we can scarcely doubt, a permanent contribution to the literature of Art.

Perspective for Schools. By the Rev. A. C. Clapin, M.A. (George Bell and Sons.) The author is of St. John's College, Cambridge, Bachelier-ès-lettres of the University of France, and Assistant-Master at Sherborne School, and we have no doubt is a thorough master of perspective; but he has not the gift of imparting his knowledge clearly and simply, even with the help of diagrams. A young student will learn more in half-an-hour from the chapter on Perspective in Mr. Walker's *Handbook of Drawing*, reviewed in these columns a few weeks ago, than from many hours' puzzling over this confused and confusing little book.

Glass. By Alexander Nesbitt, F.S.A. (Chapman and Hall.) It would be but scant praise to Mr. Nesbitt's essay on old glass, reprinted from the large catalogue of Glass in the South Kensington Museum, to say that it fulfils all the conditions of a work intended, as these valuable handbooks are, to "enable the public at a trifling cost to understand something of the history and character of the subjects treated of." It does far more than this: the "something" which a careful reader could gather from a diligent perusal of this book, with the examples at South Kensington to illustrate it, would be a very wide and accurate knowledge of the history of glass from the earliest times to the middle of the last century. It is not only a masterly compilation of known facts very carefully arranged, but is full of that personal knowledge and taste which is at the command only of an author who has devoted many years of loving study to one subject, and is besides written in such a neat style and with such judicious use of extracts that it cannot fail to interest the most indifferent reader. The last chapter contains a *résumé* of what is known about Chinese glass, and gives an account by a French missionary, who wrote about 1770, of a curious species of glass called *lieou-li*, which was made "so thin as to be elastic, and all sorts of toys for children were made of it, also trumpets and grapes, which last were so like natural grapes as to deceive the eyes: these objects were extremely cheap." Mr. Nesbitt adds that—

"This statement, that glass was made so thin as to be elastic, may seem so remote from probability as to throw a doubt on its correctness, and to lead to the supposition that the writer confounded glass with some other substance. It is (on the contrary) sufficient to read his observations to be convinced that he was fully aware of the character and composition of glass, and very unlikely to have made any such mistake."

Perhaps we may not have to give up Cinderella's glass slippers after all. Not very many years ago there were advertisements (somewhat sensational) in the newspapers with regard to an alleged discovery of elastic glass, in which glass slippers like Cinderella's were promised to the public. The writer remembers his disappointment when they ceased without any fulfilment of the promise. As Mr. Nesbitt informs us, "toughened glass" is only the revival of a very old discovery, so perhaps "elastic glass" will be the next revival. There was probably some foundation for the advertisement, although nothing came of it. The only dictum of Mr. Nesbitt which we are inclined to question is that mosaic is the "*noblest* and most lasting means of internal decoration"—most lasting, perhaps, but why "noblest"?

Peinture de la Saint-Barthélemy par un artiste contemporain comparée avec les documents historiques. Par Henri Bordier. (Paris: Fischbacher.) This pamphlet, published in the "Mémoires de la Société d'Histoire et d'Archéologie de Genève," introduces us to a pictorial representation of St. Bartholomew's Eve, preserved in the Musée Arland in Lausanne. It is to be ascribed, as the learned editor sets forth, to a certain François Dubois, who presumably must have escaped from the massacre and died in Geneva. The accuracy of his picture is proved by comparing it with the historian De Thou's account of the event; so that it may be looked upon as an historical source, and the interesting pamphlet that reproduces it in the form of a lithograph deserves to become more widely known. A second plate, a chromolithograph, reproduces in the size of the original the chief scene of the massacre, Coligny's murder.

LETTER FROM ATHENS.

Athens: March 29, 1879.

The abundance of important and interesting archaeological material of recent date which forces itself upon the attention of the visitor of this fountain-head of all antiquarian knowledge makes it almost impossible to give a systematic account of what has recently happened in the field of archaeology. The Archaeological Society

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of Athens, which has been doing such good work for the discovery and preservation of national antiquities, has recently resumed the excavations a little to the south of the Road of Tombs, where numerous reliefs, urns, and monumental fragments, placed in the positions in which they were found, give a vivid idea of this part of the town as it was thousands of years ago. A new market-place is now being prepared in front of the school (Barbakeion), and when the present one is free we may hope for rich discoveries. Close to the Hagia Triada a private excavation was begun a few days ago on a strip of ground bordering on the gasworks. Numerous tombs have been discovered containing some fine terra-cotta and alabaster vases: one vase especially, representing Phoenix, Odysseus, and Diomedes sent to induce Achilleus to return to the battle, attracted my attention. This private enterprise has acted as a stimulus for other individuals, and I hear of two persons who intend to begin excavations on their property in the course of a few days. The vast excavations which have been carried out by the Greek Archaeological Society on the south side of the Acropolis, and which comprise the area between the theatre of Dionysos and the Odeion of Herodes Atticus, are very important. A great number of these reliefs and monuments, some of which are of exquisite *technique* and style, and all of which are very important, are still lying about in the field or propped up against walls; while others are stored pell-mell in the little guardhouse, or rather shed, at the entrance of the Acropolis, and are subject to all the perils of bad weather and, possibly, wanton hands. It is a great pity that the Greek Society has not yet seen to the proper disposal of these fine remains.

The Ecole Française has lately been clearing up and digging in the Erechtheion, and they have found some important inscriptions. I must also mention the work Prof. Boetticher has been doing at the temple of Nike Apteros in bringing order into this most interesting little temple and defining clearly the so-called gate of Beulé. He has published his work (*Untersuchungen am Tempel der Nike und am Beulé'schen Thore*). I intend to join an expedition into Attica next week, and may (though I am bound to secrecy at present) be able to give you some news of an undertaking which may be of material interest with regard to objects discovered by Schliemann at Mykenae.

Charles Waldstein.

JAPANESE BRONZES AND PORCELAIN.

In his lately published Report to the Foreign Office, Her Majesty's Consul for Hiogo and Osaka gives some very interesting particulars as to the manner in which the famous bronzes and porcelain of Kiyôto are manufactured. From the beautiful and richly-chased bronzes which are turned out some may imagine that there are large manufactories provided with all modern appliances, whereas in reality the workshops are no better than ordinary blacksmith's shops. The process of manufacture is somewhat as follows. The mould is made of wood, sometimes covered with straw; on this a coating of clay is placed, and over this again comes a layer of wax, which is moulded into the required design. Another thick coating of clay is then added, and the inner wooden mould being taken out the orifice at each end is closed. Two holes are then made at one end connecting with the layer of wax, so that it may run out when melted, and through these the molten bronze is poured. The mode of casting is of the rudest kind. The earthen mould is placed in a small clay oven hollowed out in the floor of the workshop, and the oven is then filled with charcoal and closed, with the exception of a circular opening at the top surmounted by a chimney of wet clay; there is also an underground connexion with a pair of wooden bellows, worked by hands and feet. The first operation is to melt the wax, which leaves the impression of the design stamped firmly in the clay; this done, the mould is allowed to cool. It is afterwards put into the furnace again, and the molten bronze is poured in through the holes by which the wax escaped. When the mould is filled, the chimney is knocked off, the oven is supplied with fresh charcoal laid evenly round the mould, and, a perforated lid being put on the oven, the bellows are set to work again for an hour or more, according to the size of the casting. When the casting is taken out, the earth is scraped off, and reveals the vase or bowl in a rough state. It is next polished and scraped smooth by boys, and then passes on to the carver, who fills in the details of the design. When his work is done, the vase or bowl is dipped into a solution of boiling vinegar, sedge, and sulphate of copper, in order to give it the proper colour.

The porcelain made at Kiyôto is principally of two kinds, the "Awata" and the "Kiyomidzu," which are manufactured in nearly the same manner. In the former description, however, the groundwork of each piece of pottery is pure clay of two kinds obtained in the neighbourhood, whereas in the Kiyomidzu porcelain the groundwork is composed of Amakusa stone, powdered fine and mixed with fire-clay, in the proportion of three to two. After the article has been baked in a small circular oven comes the glazing process. The Awata pottery is dipped into a solution composed of seven parts of extract of Isu and three parts of extract of Amakusa stone pounded fine into a white paste, while the Kiyomidzu ware is dipped into a solution of the same ingredients mixed in equal proportions. The ware is then placed in a high oven with several tubular cells, in which the pottery is arranged in rows, each article being laid in a separate tray provided with a lid. This oven is lighted by a large fire underneath, and in addition each cell is furnished with two or three holes, through which lighted wood or charcoal is inserted so as to regulate the heat. After being baked a second time, the ware is painted, and is then placed in the last oven, after which it is polished (generally with agate), and is then considered finished.

ART SALES.

Before the suspension of art business for the Easter holidays, Messrs. Sotheby, Wilkinson and Hodge sold during four days, last week, an extremely extensive collection of portraits, illustrative of music and the drama—one of the largest and undoubtedly one of the most interesting that has been dispersed of late years. We note the following interesting examples of engraved portraiture, and attach to them the prices realised at the recent sale:—*Dr. Arne*, a most rare state of the mezzotint after Dunkarton: "W. Humphrey fecit," 4*l.* 8*s.* (Noseda); *Thomas Betterton*, the actor (1635-1710), oval: mezzotint by Williams after Kneller—a "state" hitherto undescribed and probably unique, 8*l.* 5*s.* (Noseda); *Mrs. Billington*, by James Ward, after Sir Joshua Reynolds—a whole length, with a choir of angels—6*l.* (Noseda); *Giovanni Buononcini*, the composer, an early rival of Handel in England—a portrait of great brilliance and rarity, from the Strawberry Hill Collection—4*l.* 18*s.* (Fawcett); *Carlo Cantu, dit Buffet*, musician of the Pont Neuf, Paris, most rare engraver's proof and finished impression in the same lot, 8*l.* (Thibaudeau); *Mrs. Cibber*, actress and singer in Handel's oratorios, &c., after T. Hudson: the mezzotint by Faber, 1746, 8*l.* 7*s.* 6*d.* (Noseda); *Mrs. Clive*, the famous actress and singer, first state, 8*l.* (Thibaudeau); *Mrs. Clive as Philida*, three-quarters length, after Schalcken, a mezzotint by Faber, proof before all letters, very rare indeed, 10*l.* (Noseda). The philosopher Descartes figured also among this assemblage, less by virtue of his philosophy than by reason of his contributions to musical literature. The print represented was that by Suyerdorhof, after Frans Hals' magnificent portrait. It fetched 9*l.* 15*s.* (Thibaudeau). The portrait of *Lavinia Fenton*, the first "Polly" of the *Beggars' Opera*, afterwards Duchess of Bolton, a mezzotint by Faber, together with a portrait of T. Walker, the first "Macheath," similarly engraved by Faber, fell to Mr. Thibaudeau's bid of 24*l.* Among many engraved portraits of *David Garrick*, we note the mezzotint by McArdell after A. Pond, which fetched 8*l.* 2*s.* 6*d.* (Noseda)—a beautiful proof before letters of this admired print. There were many portraits of Handel, and one or two of great rarity. Of *Mendelssohn*, there was one portrait—that by C. G. Seidel, reputed the best portrait of the master. It was a unique proof before all letters, and signed by the engraver. It fell to Mr. Toovey for 3*l.* 12*s.* 6*d.* M. Drugulin, the foreign expert, whose name is known to connoisseurs of prints, had valued it at nearly double the sum fifteen years ago. There was sold for 6*l.* 10*s.* (Müller) a very rare portrait of *Mozart*, taken when he was seven years old, along with his sister, eleven years old, and his father, Leopold Mozart—the father playing the violin, the daughter singing, and the son accompanying on the harpsichord. De Larmessin's line engraving—the first and rare state—after Lancret's portrait of Mdlle. Sallé, the dancer, fell to Mr. Thibaudeau for 1*l.* 3*s.*—the prints after this master being apparently less esteemed and sought for in England than abroad. To Mr. Thibaudeau's bid of 6*l.* 6*s.* there fell what are stated to be the only known portraits of the early English musicians, Thomas Tallis and William Bird—two circles: Tallis above Bird—and it is believed that no other impression of this plate is known to exist. The examples we have mentioned are but a few, though they are the chief in money value, out of a collection numbering nearly 850 lots, and including not only many of the most admired engraved portraits of English and foreign musicians and actors and writers upon music, but many of extreme rarity, and collected evidently with patience and knowledge. In an art-sale season hitherto very uneventful this has proved one of the most interesting sales that have already taken place.

NOTES ON ART AND ARCHAEOLOGY.

The beautiful window which Messrs. Morris and Co. have executed after Mr. Burne Jones's design, in memory of Miss Edith Liddell, has just been put up in the Cathedral, Oxford. The subjects are scenes from the life of St. Catherine of Alexandria. In the central compartment stands the saint in meditation; in the two others angels are trampling on the instruments of torture and bringing fire from heaven to consume them. Below are smaller designs (1) of the saint in controversy with the pagan philosophers; (2) of the dream in which she was herself led into the presence of Christ by the Virgin; (3) of her burial by angelic hands. High above the central figures angels are making music. The window is a lovely work in every way, and the only question that can be raised concerning it is whether the pale background of the middle spaces does not give the whole a look of coldness that is absent from the noble St. Cecilia window near by. Anyway, Christ Church is rapidly becoming, of all our cathedrals, the richest in fine modern glass.

We have received from Mr. A. W. Thibaudeau, of Green Street, Leicester Square, two etchings by M. Alphonse Legros—his most recent and certainly not his least successful work with the etching needle. The etchings are portraits—the portrait of Sir Frederick Leighton, the President of the Royal Academy, and the portrait of a less illustrious artist, Mr. Val Prinsep. Both are slight, and both distinctly clever: each of them conveys the characteristics of the model. Sir Frederick Leighton's will, of course, be the more popular print, and it is the most picturesque, the lines of this artist's face and figure lending them-

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selves well to graceful interpretation. It may perhaps be objected that there is something wanting in the modelling of the face, about the temple—that thus the design recalls a bas-relief rather than the living face—but this objection, if it be made, must yield in importance to our appreciation of the keen and delicate perception with which not only much of the contour but the whole of the expression of Sir Frederick Leighton's face has been pourtrayed. It is a very worthy rendering of a subject fascinating to any artist. The etched portrait of Mr. Prinsep is an admirable companion print, if, by the issue of the two prints at the same moment, it has been sought to establish the width of appreciation which enables M. Legros, when at his best, to deal sympathetically with such different types. There is a stoutness which is gross and a stoutness which is not gross, but which creeps gradually and calmly over the man of artistic temperament when he happens to possess the rare faculty of repose and quietude of mind. This is the mind and this the temperament suggested by the portrait of Mr. Prinsep in an attitude of undisturbed ease. M. Legros's portraits of his brother artists are those which some day will be wellnigh the most highly esteemed among his works.

At a recent meeting of the Architectural Association an interesting account was given by Mr. W. H. James Weale of some art schools, called the School of St. Luke, which were founded some years ago at Ghent, and have since been established in other towns of Belgium for the purpose of teaching art upon strictly Christian principles. These schools seek to train the pupils—mostly young workmen—who enter them, after the mediaeval type, and hope by excluding everything that is of Classic or Renaissance origin, to revive the traditions of pure Christian art. So thoroughly is this carried out that in visiting them, according to Mr. Weale, one is "carried back in thought to the life and manners of the good old times of the Middle Ages." This is perhaps an interesting experiment to make, but it is no more possible for art to return to the conditions that fostered its growth in the Middle Ages than it is for science to do so. Mediaeval art was a product of the faith and aspirations of the Middle Ages, and so all genuine art at the present day will be the outcome of the widely different faith and aspirations of this nineteenth century. To attempt a regeneration of art simply by reviving old traditions, is, we fear, more likely to retard than to promote its free and natural growth.

The National Gallery, which has been closed during this week, will be open to the public during the whole of Easter week, including Thursday and Friday, the days usually reserved for students.

When the Hôtel de Ville of Paris was burnt, in 1871, eight landscapes by Hubert Robert were rescued from the flames, though not before they had suffered considerable damage. They have since then been undergoing careful restoration, and the four that were the least injured have just been placed in the Luxembourg. The other four will also be placed there as soon as their restoration to a sound condition is accomplished.

The catalogue that has just been published of the Exhibition of the Musée des Arts décoratifs, which is still open in the Pavillon de Flore, claims a utility beyond that of the usual Exhibition Catalogue, for it offers not only descriptions of the works exhibited, but likewise much valuable and technical information on the subject of such works in general; it is, in fact, a useful work of reference, and we commend it to the attention of those interested in art-manufacture.

Erskine Nicol is the contemporary artist under review in the *Portfolio* this month, and is well represented by an etching by Richeton from a picture called *Worrited*, in which a jolly-looking old gentleman is endeavouring to see his way through some distracting difficulty that perplexes him. Mr. P. G. Hamerton renders a good service to art-literature by his fierce denunciation of Francesco Goya. The praise lavished upon this artist of late years by certain French critics is most extraordinary, for he did not even present us with an ideal of ugliness, but delighted in depicting the most revolting types with brutish naturalism. Yet one of his French admirers—M. Lefort—writes of him in some articles which he contributed in 1875–76 to the *Gazette des Beaux-Arts*, as speaking to our young artists of the present day in a language that they quickly understand; "déjà même," he adds, "il a exercé sur quelques-uns, qui n'étaient pas les premiers venus, une indiscutable influence; peut-être que Goya sera pour l'école à venir comme un initiateur à Velasquez." We should be sorry to believe this; but if it is true that fashion has spread his perverting influence in France, it is all the more desirable to keep it out of England, where Goya happily is not yet "quickly understood." The portraits he has left us of himself, one of which is etched by Lucas in this number, are sufficient to prevent most people from desiring any further acquaintance with him or his art.

Several full-page illustrations, reproducing Alfred Rethel's grand series of wall-paintings from the History of Charlemagne at Aix-la-Chapelle, have been given during the last few weeks in the *Architect*. In the same paper has also appeared an interesting and instructive series of articles on the "Düsseldorf School of Painting" and its chief representatives at the present day. It is curious how little is known in England of German painting, and particularly of this Düsseldorf school, though it is so near at hand. Even the names of many of the artists of whom the correspondent of the *Architect* writes are almost unknown in London, though they are names of note throughout Germany. The cause of this no doubt lies in the fact that but few of the chief German masters contribute to our exhibitions. We too often judge of German art in London from second-rate examples, and so are apt to pronounce it dry, hard, and unimaginative. It is greatly to be wished that German masters would help us to overcome this prejudice by exhibiting some of their greater works at the Royal Academy or other London Exhibitions, as they are accustomed to do at the Paris Salon.

Long ago, when Haydon used to be drawing and studying the Elgin marbles in the British Museum, he noticed repeatedly a visitor who did not seem to be a typical art-student, and on enquiry found that he was a riding-master who wished his pupils to see what a good seat was like. According to the Rev. R. St. John Tyrwhitt, in the *Contemporary* for this month, those famous sculptures are still mainly visited by this profession, or, as the custodian expressed it, "only riding-masters and that, that wants to see the horse procession." Mr. Tyrwhitt must have been seldom in the Elgin Room of the Museum on the days when it is open to the public, or he would have had a shrewd impression that the custodian was not telling strictly the truth, and if he had been acquainted with the original of the riding-master legend he would have seen that the custodian was merely playing off on him an old story. Custodians are not usually thought to be gifted with imagination, but when they see their victim, it is possible that their faculties may rise to an effort. Mr. Tyrwhitt introduces this matter into an article headed "Pheidias in Oxford," a conjunction of names the most incongruous perhaps that ever were brought together. The way to have Pheidias in Oxford is supposed to be to get casts and photographs of the sculptures of the Parthenon. No doubt that is the best possible course, only the sculptures of the Parthenon are not yet shown to have been in whole or in part the work of Pheidias. However, we do not insist on too great accuracy in the matter. But that anyone at this time of day should recommend Agincourt, as Mr. Tyrwhitt very earnestly does, to students of ancient art, must surpass comprehension. It may do very well for trifling *dilettanti*.

MUSIC.

The interest occasioned by the revival of J. S. Bach's great Mass in B minor three years since will be fresh in the recollection of our readers. The Bach Choir, originally formed for the purpose of presenting this masterpiece to the notice of the public, gave its fifth performance of the work on Thursday week at St. James's Hall. No useful purpose will be served by recapitulating what has been already said in these columns regarding the Mass itself, and it therefore only remains to record that the choir has in no wise deteriorated in merit since last season. The same beauty of tone and the same consummate mastery over the stupendous difficulties of the music were observable as on former occasions. Those portions of the work which contain the largest amount of elaboration but which are not necessarily the most strictly scientific in treatment meet with most favour from a mixed audience. The "Cum Sancto Spiritu" with its immense vigour produced an electrical effect, and an *encore* was peremptorily demanded. To this, however, Mr. Otto Goldschmidt should not have responded, if only out of consideration for his forces, upon whose physical powers an unwonted strain is maintained from first to last. The soloists have a comparatively ungrateful task in the B minor Mass, but Mdme. Patey again succeeded in evoking loud applause for her expressive rendering of the "Agnus Dei." The other principal vocalists were Mdme. Lemmens-Sherrington, Mr. Shakespeare, and Mr. Thorndike. The next and last concert of the present season will take place on May 14, when the programme will include various pieces, mostly of small proportions and of unrecognised merit among amateurs, by Bach, Beethoven, Brahms, and other composers.

After the success obtained at Mdme. Viardot-Louis' concerts by the late Hermann Goetz's symphony in F, it was only to be expected that the directors of the Crystal Palace concerts should take an early opportunity of presenting it to their subscribers. That the performance last Saturday afternoon was attended by perhaps the smallest audience of the season may probably be accounted for by the fact of the Oxford and Cambridge Boat Race taking place on the same day. There is but little to add to what was said in these columns concerning the symphony on the occasion of its first production last December. There can be no doubt that we have here a work of genuine inspiration; we see, indeed, traces of the influence of Schumann and of Wagner on the style of the composer, but not to such a degree as to impair the originality of the work; the second and third movements are of the highest order of genius; in the first movement and the finale we find at times a want of clearness in the details which further experience would doubtless, had his life been spared, have enabled the composer to correct. The rendering of the work under Mr. Manns's *bâton* was of that distinguished excellence which we are accustomed to expect from him. The work is exceedingly difficult; but it was played not merely with technical perfection, but with that close attention to light and shade which brought out all its points into the clearest relief. The reception of the symphony was most warm, the second movement being encored. It is much to be regretted that Mr. Manns acceded to the demand for a repetition. We have always protested, and shall continue to protest, against *encores* as a nuisance; but to repeat one movement of a complete work of art, such as a symphony, is especially objectionable. Miss Anna Mehlig was the pianist at this concert, giving a

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highly finished rendering of Chopin's concert in E minor. The vocalists were Mrs. Osgood and Mr. Santley. Mrs. Osgood's selection was particularly interesting, consisting of four settings of Mignon's song, "Kennst du das Land," by Beethoven, Schubert, Schumann, and Liszt, all widely different from one another, yet each in its way a masterpiece. Mr. Santley brought forward a sacred song by Mr. J. F. Barnett, "The Rock of Ages," and Sullivan's Ode "I wish to tune my quivering lyre;" and the concert concluded with Mendelssohn's overture *The Calm Sea and the Prosperous Voyage.*

There was but little to call for notice in the Students' Orchestral Concert of the Royal Academy of Music, given in St. James's Hall on Saturday last. As a large proportion of the programme was devoted to a performance of Beethoven's sufficiently familiar Mass in C, there remained but little space for the introduction of new compositions by students. Of such works the only examples given were an overture in C minor by Mr. William Sewell, an "Agnus Dei" by Miss Maude Valerie White, and an intermezzo in F for orchestra by Mr. Arthur G. Thomas. The latter is a graceful and well-written piece, worthy of a more careful performance than it obtained. The most promising executive displays were those of Miss Fanny Boxell, pianist, and Miss Clara Samuell, soprano vocalist.

The programme of the last Popular Concert of the season was framed apparently with the object of enabling the audience and each of the principal artistes to exchange a farewell. Thus Herr Joachim played Tartini's "Il Trillo del Diavolo," Signor Piatti a *largo* in C from Boccherini's fifth sonata, Miss Agnes Zimmermann Sterndale Bennett's *Rondo Piacevole*, and Mdlle. Marie Krebs Mendelssohn's three *Etudes* for pianoforte from the posthumous works. Besides these, Mdlle. Janotha and Herr Joachim gave three of Brahms's *Ungarische Tänze*, and Mdlle. Marie Krebs and Signor Piatti Chopin's *Polonaise Brillante* in C (Op. 8). The only work of great importance was Beethoven's Rasoumowsky quartett in C (Op. 59, No. 3). Miss Annie Marriott sang with charming expression Mozart's "Deh vieni" from *Le Nozze di Figaro*, and Mr. Santley contributed two of his favourite airs—Handel's "Nasce al bosco" and Gounod's "Maid of Athens." The season just concluded has been chiefly remarkable for the playing of Mdlle. Janotha, and for the introduction of two works by Hermann Goetz. There have been no other novel features worthy of note, but the general artistic excellence of the concerts has been well maintained.

The Royal Italian Opera season commenced on Tuesday evening with a performance of *Le Prophète*, the cast being identical with that of last year. Meyerbeer's *chef-d'œuvre* received on the whole but scant justice, but the shortcomings in the general performance were probably owing to the fact that up to a late hour it was very uncertain whether Mdlle. Scalchi would be well enough to appear; and hence the opera was placed on the stage finally at very brief notice. However, the representative of Fides sang and acted extremely well, and, indeed, by her exertions the rendering was redeemed from failure. Signor Gayarre's voice did not seem in its best order, and his use of the *vibrato* was at times extremely painful. The *rôle* of Bertha was virtually excised, and consequently Mdlle. Smeroschi, who is one of the most useful members of the company, had no chance of creating an effect. The orchestra and chorus were observed to be of excellent quality, and the *mise en scène* was as usual of great beauty and elaboration. Of the *débuts* of Signor Nouvelli, in *Martha*, and Mdlle. Pasqua, in *La Favorita*, notice is necessarily reserved until next week.

The author of the ingenious *Sequential System* of musical notation died last week. Under the *nom de plume* of Arthur Wallbridge, Mr. W. A. B. Lunn produced, besides the work just named, the novelette of *Torrington Hall*, and the series of lively sketches entitled *Jest and Earnest*. He was likewise a contributor to Douglas Jerrold's *Shilling Magazine*, and various other periodicals.

Mr. Grove may be congratulated on having completed, by the publication of Part 6, the first volume of his *Dictionary of Music and Musicians*. The part just issued, comprising the portion from "Gung'l" to "Impromptu," contains an unusually large proportion of valuable and interesting articles. Among these should be specially noted "Handel," by Mr. Julian Marshall; "Harmony," a most elaborate and excellent paper, by Mr. Hubert Parry; "Harpsichord," by Mr. A. J. Hipkins; "Haydn," by Mr. C. F. Pohl (a worthy companion to the editor's charming article on Beethoven); "Horn," by Dr. Stone; and "Hymn," by Mr. W. S. Rockstro.

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LITERATURE.

The Industrial History of the United States. By Albert S. Bolles, Lecturer in Political Economy in Boston University. (Norwich, Connecticut: The Henry Bill Publishing Company.)

About forty years ago, Mr. G. R. Porter published a work under the title of *The Progress of the Nation*, the merits of which, both in design and execution, were immediately recognised. The book gave an account of the history of British industry and commerce from the beginning of the nineteenth century up to the period in which it was published; and it went through more than one edition. The merits of the work lay in the inferences which the writer made from statistics, for, as is well known, statistics uninterpreted are the most fertile source of economical delusions; and the inferences of Mr. Porter were weighty and judicious. If the author had done no more than show conclusively that the real burden of war is borne by the recipients of industrial wages, he would have earned the gratitude of those who on public grounds seek to interpret the incidental effects of a policy the real consequences of which are masked, either wilfully or ignorantly. But Mr. Porter further showed in what the genuine power of the country consisted; and there were, perhaps, few English writers who in the great battle which was concluded by the victory of free trade did more service to those who were engaged in the strife on the side of reason and the public good than Mr. Porter did. It is the fashion to say in some quarters that the demand for free trade in products, and especially in food, which was insisted on so urgently and so successfully in England, was merely the outcome of a special crisis in English industry. There is some truth in the statement; but it is more true to say that such a crisis is always imminent in every country, and that the beneficent effects of the reform of 1846 have been imperfectly developed owing to the fact that they have not been followed by other economical reforms which are equally imperative and are most mischievously delayed.

What Mr. Porter did for English commerce and industry Mr. Bolles has, in his excellent work just now published, done for the United States. There are, it is true, deficiencies in the work of Mr. Bolles, which it is to be hoped will be corrected in a second edition, and errors which it is perhaps too much to hope might be corrected also. The volume which deals with the industry of the United States leaves out one of the most important factors—indeed, the all-important factor—of industry, the growth of population. It fails to state how far this growth is due to natural increase, how far to immigration from the Old World. But as in other countries, so in the American Union especially, the statistics of population, and the obvious inferences from them, are of profound interest. Frenchmen—in particular M. Leroy Beaulieu—speak regretfully of the stationary condition of French population, as evidence of how narrow, timid, and unenterprising is the rank and file of the French people, and how stupid is the attempt to galvanise industry by those protective enactments which make industry more timid and helpless than ever. On the other hand, the United States, in addition to the natural growth of their own population, which should be large, owing to the prodigious stimulant of an enormous extent of unoccupied and fertile territory, receive the outflow of the Old World under the most favourable conditions. Emigration is of two kinds—of the best of the emigrating race, and of the worst. The latter go to the nearer, the former to the remoter, country. Best and worst are of course used in an economical sense as most and least industrial. Thus it is certain that the Irish immigration to the north-western towns of England, and the German immigration to the south-eastern, is a less desirable addition to the English people than the immigration of the Irish to the American towns, and of the Germans to Wisconsin. In point of fact, the enormous emigration of the best elements of industry to America, amounting as it does on a moderate calculation to an annual tribute from the Old World of more than the whole taxation of the United States, is the principal cause of American progress, and does its very best to neutralise that insane passion for the protection of nascent industries which is the bane of American industry. America progresses by reason of its imports—the imports, that is to say, of English, Irish, and German labour. Its progress is arrested, though the arrest is masked, by the folly which accepts the interested sophistries of American manufacturers. But as yet a free trader in the United States is almost as unpopular as a free-soil politician was in the South before the outbreak of the American civil war, and almost as unpopular as an abolitionist was everywhere.

The most meagre part of Mr. Bolles' work is that on American trade unions. The phenomenon is not a pleasant one in the States. But it is the direct outcome of the protective tariff. The first recipients of protected profits are at a great advantage. They are enabled to levy high taxes on the consumer, and they get protection with no other object. But they are obliged to gather labour, in the earlier days of their industry, by the offer of higher wages. Sooner or later—in an energetic country like America, where the love of gain is keen, though, it must be admitted, the willingness to devote gain to public objects is eager also—the inevitable law which reduces profits to an equality, whether the employment be protected or not, operates with iron rigour. Then wages begin to suffer with profits, and, as is natural, the workman strives to maintain himself against his employer by the ordinary machinery of a trade union. In this country, where the rise and fall of profits are seen to depend on natural causes, the wage-earning classes endure reductions in their wages, when such a reduction appears necessary, patiently, if not uncomplainingly. But where profits are reputed to depend on artificial causes, and these artificial causes are the acts of Government, patience is not to be expected, and riot is. I ventured on predicting to Mr. Cyrus Field, when the Morrill tariff was enacted, that though there was hardly at that time a trade union in the United States, that country would soon swarm with them, and that their growth would be ominous, and I drew the inference from the economical principles cited above. In short, the United States are full of those people whom Ennius described in ancient Rome, "qui questus sui causa fictas suscitant sententias," and with similarly mischievous consequences.

Mr. Bolles is constantly referring to industries which in his judgment, or by his admission, have grown up under the fostering influence of a thirty-per-cent. or a fifty-per-cent. protection. It cannot be doubted that under an adequate protection, if the article is required, any industry may be made to grow. If one could persuade the whole world to put out each man his own eyes, a prodigious stimulus would be given to books with raised letters for the blind. If one could induce people to abjure the use of glass windows, great assistance, as Bastiat showed, would be accorded to the manufacturers of artificial light. If one used thick enough glass, and consumed large quantities of coal, it might be possible to grow dates, coffee and cinnamon in English greenhouses. The illustrations are absurd, but they differ only in degree from those which are alleged by American writers on what they call political economy, in favour of protection, and from what on this kind of authority is accepted by American statisticians.

It is impossible for an English reviewer of average experience in the phenomena of economical science not to take these exceptions to a book otherwise of great merit. Mr. Bolles has done a great service to his own country, and no less a service to those public men and students of social life in other countries with whom the study of industrial progress in foreign regions, and under exceptional political and economical conditions, is, as it should be, an object of interest. The work deals with seven topics. 1. The progress of Agriculture and Horticulture. 2. Manufactures. 3. Shipping and Railroads. 4. Mines, Mining, and Oil, the latter, of course, being the inexhaustible stock of petroleum. 5. Banking, Insurance, and Commerce, the latter being a brief narrative of the state of American trade before and after the War of Independence. 6. Trade Unions and the Eight-Hour Movement. 7. The Industries of Canada. The last two Books are slight and almost superficial; the first five are copious and very instructive. The work is profusely illustrated with wood engravings, though these are not in the best style of American art, for America is celebrated for the sharpness and clearness o

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its engraving. The typography and paper are, as is the case with most American books, excellent.

Apart, however, from the value of the facts contained in the volume, Mr. Bolles' work is well worth the study of Englishmen as a statement from an American point of view of the progress and present condition of the great Western Republic. When we consider that the American Union is the home of as many persons of English origin as the United Kingdom contains, and that it will rapidly far outstrip in population the country of its origin; when we think that it is, and will remain, the most important colony which the English nation has founded, it is well worth our while in the old country to know what this plantation in the New World has done and is doing; and Mr. Bolles has done a great deal towards giving a full account of the facts.

Some of Mr. Bolles' words and comments are novel and charming. A "two-cent politician" is an excellent phrase. The idea that "royalty and priestcraft have resorted to colossal bells in all ages to impress the common people with the powers of their rulers" is a whimsical reason for the existence of big bells in Russia and China. One likes to be told by an American that once, when there was a glut in the manufacture of wooden shoe-pegs, an astute dealer tried to sell them to the New England farmers as a large variety of seed oats. There is a raciness in the statement of the following sentences: "The monarchies of Europe or the nations of Asia are in a quarrel about half of the time." "Fourth of July is a hollow mockery to the boys without the fire-cracker, and they still consume it enormously." We may be quite sure that when Mr. Bolles predicts of the Union that its people are certain to be rich, strong, free, and aggressive, he assigns a different meaning to the last adjective from that with which we are familiar. The reader will find, with a large amount of valuable information, many unfamiliar phrases and words which suggest the odd humour for which America is so notable.

James E. Thorold Rogers.

Ireland and the Holy See in the Middle Ages. By Willis Nevins. (Williams & Norgate.)

The author of this work is a liberal Catholic who, having committed himself, in a pamphlet now withdrawn from circulation, to certain rash statements touching "the supreme contempt for Irish patriotism" exhibited by the Papal See in its ceaseless efforts to establish and conserve the union between England and Ireland, desires to make confession of his error by a public *amende*. A "deeper study has convinced" him that "Rome's policy with respect to Irish subjection to England was not based on selfish motives, but purely for the good of the Irish themselves." The result of his investigations into early Irish history has been to show that the Celtic race would never have been really Christianised if left to itself, and that when subdued by the Danes it refused to coalesce with and convert them, just as the Saxons had treated their Danish conquerors, and the Britons had treated the Saxons. The Normans, however, being of the same race with the Danes, amalgamation was feasible, and conversion followed. The evidence for supposing the Papal policy to have been determined by these ethnological considerations appears to exist only in the writer's "inner consciousness;" but he fairly succeeds in showing that the Popes were avowedly and systematically actuated by an aim to bring Ireland closer within the pale of the Church, and employed England as a convenient instrument to effect that end. That the practical Christianisation of the country was as imperfectly achieved after as before the Norman Conquest he does not dispute, but contends that this was the fault of the conquerors, whose unfaithfulness to their pledges and tyrannical abuse of power were severely condemned by the Popes.

His case, however, utterly breaks down when he attempts to defend the justice of Pope Adrian IV.'s gift of Ireland to Henry II. Allowing that it was "based upon the supposed truth of the donation of Constantine which is now admitted to be a forgery," he pleads that this invalidity matters nothing, since the Pope believed it to be genuine. So weak an historical argument may be disposed of in a sentence. The dominion which the donation, whether genuine or forged, purported to confer upon the Church was to be coextensive with the Roman Empire, but of that Empire Ireland had never formed part! Mr. Nevins not only admits this to be true, but with the bland unconsciousness of one who saws off the branch on which he is sitting, actually founds upon it another argument in favour of the Pope's act—viz., that it was justified by his desire to bring a country "outside the Roman Empire and never conquered by the Roman legions" into connexion with "the great European family."

In other respects the writer balances the scales pretty equally between religious prepossession and historical fact, and is entitled to disavow any intention of holding "a brief for Rome." He has not been so successful in avoiding the controversial topics to which in his preface he disclaims having made any needless reference. The question of St. Patrick's mission to Ireland, and the consequent subjection of the Irish Church to the Papal See—to which he devotes several pages—is an old theme of controversy; and though he treats it temperately, and cites some of the best Protestant authorities *e contra*, his arguments are necessarily *ex parte*. This, perhaps, it might have been impossible to avoid, but there is less excuse for importing into a sketch of mediaeval history side-strokes at the policy of Prince Bismarck in Germany (pp. 146–7), the tendency of "these Communistic days" (p. 151), and the *rationale* of the "Ritualistic" movement (p. 191). The writing of history would soon degenerate into partisan pamphleteering if symptoms of this inclination to misuse it were not steadily discouraged.

As an Irishman by descent the author is creditably frank in admitting the failings of his countrymen. Their national proclivities to discord, blood-shedding, and insubordination are illustrated by successive extracts from native and foreign chroniclers, who, though their Catholic leanings make them partial witnesses, all agree in the same tale. Out of thirty-five nominally Christian kings who reigned between the years 463 and 916 A.D., twenty-three are recorded to have met with a violent death. The verdict of his authorities upon the lax discipline of the secular clergy and the quarrelsome disposition of the monastic brotherhoods is equally unfavourable, and that the flock followed where their shepherds led is established by the same evidence. Justice to the Norman conquerors of Ireland prompts Mr. Nevins to make these admissions, while reprehending the inadequate fulfilment of Henry's undertaking to carry out the reforms which it was the main object of Pope Adrian's gift to accomplish. Insisting upon the fact "that the king and minor kings of Ireland had sworn allegiance to Henry, and that the clergy collectively had followed their example," he once more brings his vision down to our day to recant his *quondam* expressions of sympathy with those "Irish patriots" who justify the lawfulness of rebellion. As a Catholic he accepts and even rejoices in the union with England, on the ground that "the more the English people emigrate, colonise, and rule, so in like proportion the Irish population knit up with her destinies Catholicises the peoples over whom she extends her sway." The conclusion is so admirable that we have no heart to quarrel with the premisses, and in this friendly mood we take leave of Mr. Nevins. His work, though without many graces of style, is interesting and readable, and may be commended to anyone who desires a bird's-eye view of a period comparatively little known.

Henry G. Hewlett.

Reminiscences of the War in New Zealand. By Thomas W. Gudgeon, Lieutenant and Quartermaster Colonial Forces, N.Z. (Sampson Low & Co.)

Mr. Gudgeon's account of the perils and difficulties of bush-fighting in New Zealand cannot fail to be read with interest at a time when we are engaged in warfare of a similar kind in Zululand. The New Zealand colonists have had much experience in fighting of this description, but Mr. Gudgeon makes it clear that their knowledge has been dearly purchased, and that the victories they gained over the natives were often due to the absolutely reckless bravery of the colonial volunteers. The dogged courage of these irregular troops may be compared with that of the Dutch Boers of a past generation. We speak in the past tense because the Boers in their recent wars have greatly relied on native mercenaries to do their fighting. Mr. Gudgeon so entirely believes in the tactics of the colonial commanders that he makes no effort to disguise his contempt for the very deliberate and cautious manner in which Imperial officers have been accustomed to undertake military operations in the bush. It appears to us that he makes no sufficient allowance for the fact that the commander of an army of regular troops is necessarily involved in responsibilities which

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cannot possibly be felt in the same degree by bush-rangers like Major Von Tempsky, who simply attract to their command the most daring spirits in a colony. At the same time, the most prudent general may suddenly be involved in deadly peril through unduly depreciating his savage enemy. Mr. Gudgeon states that when General Cameron went out to attack a native pah near the town of Wanganui, he pitched his camp within half a mile of the bush. Major Witchell, who commanded the military train, warned him that he was too near the bush; but the General sharply rejoined: "Do you imagine, Major Witchell, that any body of natives will dare to attack two thousand of Her Majesty's troops?" Yet at the very moment he spoke these words a large number of Maories were lying in ambush, and while the camp was being formed "a volley was fired from among the toe-toe, which killed Adjutant-General Johnston and fifteen men." Mr. Gudgeon adds that

"had it not been for Major Witchell's precautions—his troop charged through the high grass and drove the Maories back—a much greater loss must have occurred, as one Maori was actually shot within twenty yards of the General's tent in the very middle of the camp."

Mr. Gudgeon, as might be expected from a late Quartermaster and Lieutenant of the Colonial Forces, is never weary of recounting the valorous deeds of the volunteers; and if he does not greatly exaggerate their achievements, it seems strange that the colonists should have considered it necessary to protest against the withdrawal from the colony of a force so inferior to their own as the Imperial troops. The Maories sustained their heaviest losses in defending their pahs. Many of them at last came to regard these strongholds as "traps to be caught in," and preferred to "meet the Pakehas (or Europeans) for big fights in the bush, carefully avoiding the open country." The Zulus may be expected to adopt similar tactics; and if we should be unwise enough to attempt their subjugation, we shall probably find that Cetewayo will succeed in eluding capture as effectually as Ti Kooti or the Maori king did in the New Zealand campaign.

Incidentally Mr. Gudgeon gives much interesting information concerning the Hau-haus, those extraordinary fanatics who, under the influence of a mania compounded of Judaism, spiritualism, table-turning, and delusions of various kinds, murdered their missionaries and attacked the outlying settlers. He states that two, if not more, Pakehas were with the Hau-haus during the insurrection. One of them — a deserter, named Bent—was cut to pieces by a party of rebels who suspected him of a treacherous design to murder their chief. They then proposed to kill the other Pakeha, but were prevented by the chief, on the ground that he was too useful, and that if he were dead there would be nobody to make the cartridges. The Hau-haus professed to have the gift of prophecy. Colonel McDonnell, therefore, fought them with their own weapons by securing the services of a Hau-hau prophetess, whose predictions being delivered in the interest of the colonial force, "sounded strangely like McDonnell's own opinions." It is hardly surprising that the Maories should be superstitious when Mr. Gudgeon is able to vouch for the truth of the following remarkable incident which he says took place during one of Colonel McDonnell's expeditions against the Hau-haus:—

"Winiati, bravest of the brave, kept resolutely in rear of the column; his character as a fighting man was so well known that his behaviour attracted some notice, and an officer asked him the reason of it. He replied: 'I dreamt last night that I was leading the advanced guard as usual, and that I was killed by a volley from an ambush. I felt the bullet hit me; it went in at one hip and came out near the other.' No further notice was taken of his dream until Economedes (a Greek) fell, when Winiati rushed forward, examined his wound and found it to be just as he had described. 'Look!' said he, 'this man is killed by the bullet I dreamt of. This is the first time that he has been the leading file; I have always led on other occasions; my dream has saved my life.'"

It was not to be expected that in a volume of purely military reminiscences like this, the author should enlarge upon the facts of the political situation, or be very accurate in his explanations of the causes of the war whose principal events it is his object to narrate. It is, however, rather curious to find a New Zealand colonist gravely alleging that in the matter of the cession or sale of native lands the settlers—who are generally well able to take care of their own interests—have reason to complain of being overreached by the Maories. The calamitous and protracted war which commenced in 1860—a war which led to the Hau-hau outbreak as well as to hostilities with the Waikato tribes — originated in a dispute with a chief named William King as to the ownership of a valuable block of land in the province of Taranaki. Mr. Gudgeon says that the land was "fairly purchased." Similar statements made at the time were conclusively refuted by the most eminent authorities on native land tenure in New Zealand; and an enquiry which Sir George Grey instituted, after the termination of the war, completely established the fact that we had purchased land with a defective title, and that in order to enforce our claim we had gone to war with the rightful owners. If the true history of this war could be written and circulated broadcast over the country, we suspect that the English people would quickly make up their minds to extend "the self-reliant policy of Messrs. Weld and Stafford" to other colonies besides New Zealand.

F. W. Chesson.

Torquato Tasso: il Pensiero e le Belle Lettere Italiane nel Secolo XVI. Di Pier Leopoldo Cecchi. (Firenze: Le Monnier.)

The solid worth of the Italian Renaissance has not had due justice done to it, owing to the very largeness of its aim. It did not develop one especial branch of literary industry, or set up a definite school of metaphysical speculation, or identify itself with a scheme of theological reform. Its fruits, except in the domain of art, are difficult to garner, and its activity is hard to classify and arrange. There is on this account a tendency to regard the Italian humanists as men who collected manuscripts of the classics for the erudition of Germany to edit and explain; its theologians are disregarded because they were not fanatical upholders of some exclusive scheme of salvation; its thinkers are passed by because they did not frame a new method. Italy did none of those things which are most highly valued because they are most easily appraised. Deeds of furious iconoclasm, which signalise a violent breach with the past, gain the praise of the mob at the time and of the historian afterwards; the process is disregarded by which a new impulse is given to the life of man, so that old things pass away without a struggle. Italy showed man how to assume a new attitude towards life; and only from the vantage ground which Italian sentiment won by this means could Teutonic intellect advance to further efforts.

The object of Signor Cecchi's admirable little book is to show how the sentiment of Italy provided the material for Teutonic thought. He takes as an instance Tasso, who was not a great philosopher, but possessed a philosophic soul; the greatest minds of after-times read and re-read the writings of Tasso "because in them was the secret drama of the struggles experienced in the act of becoming a man." Signor Cecchi sets before us Tasso's inner conflicts as traced in his writings, estimates the various influences to which his mind was subjected during the different epochs of his life, and shows the force of the intellectual and moral ideas which his study and his experience put before him. In doing this Signor Cecchi makes a considerable contribution to the literary history of Italy, and throws much light on the apparent failure of its greatest minds before the blighting influence of the Counter-Reformation. The Italians were rarely able to escape from the toils of a hopeless dualism. On one side their keen intelligence and restless curiosity led them to an examination of every question with entire freedom and great critical acuteness. But the end of this investigation was doubt and scepticism on every point; and the conclusions towards which their reason tended seemed to be too hopelessly in contradiction with the moral basis of life to be stated boldly. Intellect and conscience came into collision, and the conclusions of speculation seemed inapplicable to practice.

At every period of Italian history we find traces of this dualism, and conscious hypocrisy or heedlessness has often been attributed to what was really a conscientious desire for sincerity. The Italian thinker recognised Christianity as the necessary basis for morality and society; it was the foundation upon which his political system rested. Christianity presented itself to his eyes embodied in dogma which was a matter of faith; and the danger of all dogmatic systems is that in proportion to their definiteness they lose in comprehensiveness, and so rob Christianity of its universality. The Italian allowed his thought to wander in regions of its own, and did not think himself bound to discover whether there was any collision between the results of his intellect and the dogmas of his religion. The charac-

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teristic dedication of Sannazaro's *De Partu Virginis* to Clement VII. expresses the genuine desire of the poet to do no mischief to religion, though he admits that probably his poetic vein may have led him to fall into some errors of doctrine.

"Magne parens, custosque hominum, cui jus datur uni
Claudere coelestes et reserare fores:
Occurrent siqua in nostris male firma libellis,
Deleat errores aequa litura meos:
Imperiis, venerande, tuis submittimus illos;
Nam sine te recta non licet ire via."

In Tasso's time this power of keeping separate the spheres of religion and intellect was no longer possible. The Reformation destroyed the Renaissance, because it made dogma again all-important, and so cut away the ground from free enquiry. The German Reformation attacked the Roman Church, not with the weapons of free and unfettered investigation, but by setting up against it a dogmatic system founded upon another basis. With this the Renaissance had no kind of sympathy; and when the religious question divided Europe, and literature, like everything else, was bound to range itself on one side or the other, the spirit of curiosity and enquiry which was the essential feature of the Renaissance found itself hopelessly out of place on both sides alike.

The history of Tasso's mental struggles shows us the causes which destroyed for a time the literary activity of Italy, and shows us also Italy's contribution to the development of Teutonic thought. The Italian mind proceeded so rapidly on the course of free enquiry that intellect overcame morality, and the philosopher regarded his knowledge as an individual possession not to be revealed to the people. In Germany, on the other hand, the first steps in free enquiry showed the falsity of the existing condition of the Church: the Teutonic conscience, impressed with that fact, proceeded at once to the work of reformation. But by so doing it hampered the progress of the intellect along the course of free enquiry by imposing polemical obligations which dragged it back into the region of one-sided dogma from which it had risen to escape. The Italian intellect had already advanced much too far in its enquiries to fall back into the polemics which embarrassed the Teuton. Its motto, "Credo come cristiano: penso come filosofo," at all events upheld the power and dignity of thought. It was a confession that the old theological edifice of the Middle Ages was crumbling into ruins, but the time was not yet come to rebuild it. It was a rebuke to the endeavour of Germany to destroy by counter-dogma a system whose dogmatism was its falsity. It was a prophecy of a future when thought might again be united to religion, and philosophy might restore to Christianity its mighty universality which partial dogmatism had obscured and destroyed.

Regarded in this light, the attitude of Tasso deserves more sympathy than it has yet received; the contradictions that perplex us as we stand in the cell of Sant' Onofrio where Tasso ended his days tend to disappear. As a metaphysician, Tasso found himself in conflict with the dogmas of the Church: yet experience showed the need of religion, and conscience warned him back into the domain of faith. Finding no help, but rather hindrance, in the dogmatism of the German Reformation, Tasso turned back to idealise Christian life in the *Gerusalemme Liberata*. True to the traditions of Italy, he could unfold sentiments which he did not venture to express as thoughts; as a poet he could indicate imaginatively the historical aspect of the life of man, though as a philosopher he could construct no principles to solve its difficulties. M. Creighton.

Six Months in Ascension. An Unscientific Account of a Scientific Expedition. By Mrs. Gill. With a Map. (Murray.)

Out of the cinder-heap called Ascension Mrs. Gill has contrived to make a pleasant little book. Her husband, Mr. David Gill, had proposed to take advantage of the most favourable "Opposition of Mars" in this century, which was to occur in August and September 1877, to determine the sun's distance from the earth. He has introduced Mrs. Gill's work by a popular and lucid account of all the attempts hitherto made to measure the sun's distance. After the observations of the Transit of Venus in 1874, and acting on a suggestion of the Astronomer-Royal, Mr. Gill decided to make his observations by means of the heliometer from the island of Ascension. This scheme was highly approved by the Astronomer-Royal, and on his recommendation the Astronomical Society voted Mr. Gill a sum of 500*l.*, and the Lords of the Admiralty promised their assistance. This was no vain form, for the island is as much under their sway as a man-of-war; no one can even land without the permission of the captain in command, and it is necessary to have official leave to buy fresh meat! Lord Lindsay lent his heliometer: there exist but two of these instruments in England, that of Lord Lindsay and a much larger one in the Radcliffe Observatory at Oxford.

Mr. and Mrs. Gill, with the various instruments and appliances (which weighed about twenty tons) for the observations, left England in June 1877. At St. Helena they passed a week, and Mrs. Gill did not waste her time: she explored the island, with which she was delighted, and of which she gives a pretty description. The vegetation is superb, and no doubt many more useful plants than have yet been tried might be successfully cultivated. Mrs. Gill came across what had been a plantation of cinchona made by our Government on the recommendation of Sir Joseph Hooker; the plants flourished well when care was given them, but this is no longer done, and the plantation is choked and laid waste.

What a contrast do these remote twin sentinels of the South Atlantic, both lofty peaks of a submarine range, present! St. Helena with a wonderful variety of scenery—

"Grand rugged rocks, gentle grassy slopes, tilled fields and hedgerows, gardens of palms and pomegranates, beds of violets and mignonnette, clumps of pine trees, waysides of gorse, and everywhere the sea: all this St. Helena showed us in a week. No wonder, then, that we found it a happy one."

And Ascension, looking the "abomination of desolation"—

"A few scattered buildings lay among reddish-brown cinders near the shore; a sugar-loaf hill of the same colour rose up behind and bounded the view. . . . Stones, stones, everywhere stones, that have been tried in the fire and are now heaped about in dire confusion, or beaten into dust, which we see dancing in pillars before the wind. Dust, sunshine, and cinders, and low yellow houses frizzling in it all!"

This was a first impression, when Mrs. Gill landed on July 13, for a residence of six months; and further acquaintance did nothing to improve this impression.

Georgetown, as the settlement is marked on the map, is known in the island as *Garrison* only. Here Mrs. Gill looked out for the neat square gardens and paved streets of which she had read: the latter were represented by a few tortuous paths of concrete, and the nearest approach to a garden was a cask cut in two, and painted green, each half containing what ought to have been a green shrub. A small house, called Commodore Cottage, was allotted to Mr. Gill by Capt. Phillimore; and then began the cares of housekeeping, which would have driven many an English matron to despair. But Mrs. Gill brought good sense and good humour to bear, and made the best of everything; little privations were laughed at, and her readers will laugh with her. For servants she had a white cook and a black Krooman to do the low-caste work. The island produced a baker. Two sheep were killed a week, and the meat was rationed out.

"Now about milk—which David and I were wont to consider a necessary of life. I was told, 'a mule brings that down every morning from Green Mountain, *when there is any*. A bell rings at 7 o'clock, and everybody runs for a *gill*, except when there are many sick in hospital, then *they* get it all.' This was lively! 'And vegetables?' 'There are only sweet potatoes to be had, and none will be *served out* until next Friday.'"

The establishment was limited to a gallon of water a day for all purposes.

"This scarcity of water it was at first very difficult to take into account in household expenditure; and my surprise was great when, on the first morning I sent some linen to be washed, Sam, our handsome Krooman, returned to say that I had forgotten to send the water. This truly was an extra thought to the housewife, and in many ways the first days of housekeeping on Ascension were rather bewildering. . . . By careful management, and a plentiful use of salt water whenever it was practicable, we could eke out our scant allowance of fresh water to a sufficiency; and this novel poverty enabled me to make two valuable discoveries in culinary art—viz., that fish and potatoes are better when boiled in salt water than in fresh."

Fish is plentiful when the "rollers" are not in. The great staple of the island is turtle, but the quantity "turned" now is not equal to what it was formerly, when it is said that 2,500 have been "turned" in a year. Indeed, Mrs. Gill found all her preconceived ideas of the relative values of things turned upside down—

"Water carefully measured and treasured; potatoes fourpence per pound; occasional cabbages from St. Helena knocked down by auction at one shilling and sixpence each; milk priceless; and turtle soup for nothing. It was very difficult to comprehend at first, and I suffered much from alternate feelings of stinginess and prodigality be-

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fore being able to master this new domestic economy; but after the first feelings of bewilderment were over, the novelty was delightful."

A level piece of glaring-white concrete (called a croquet-ground) behind Commodore Cottage was turned into an observatory, and the heliometer set up. Everything promised success, when an unlooked-for interruption hindered the observations. Every evening, after a cloudless day, a fleecy cloud arose from Green Mountain in the centre of the island, and intercepted the astronomer's view of Mars. This continued for the space of a fortnight, when Mr. Gill determined to change his position to some point out of the influence of Green Mountain. A small bay nearly at the south-west of the island, and about four miles south of Garrison, seemed a suitable place. This was forthwith dubbed Mars Bay, and thither, with Capt. Phillimore's assistance, the whole apparatus was moved and set up, and some tents provided, and here, exposed to much discomfort, Mr. Gill brought the object of his expedition to a successful issue.

Then he and his wife were at liberty to take a rest, and they retreated to the cool and fresh atmosphere of Green Mountain. There does not appear to be any very special beauty in this mountain, but there is verdure, and the contrast with the hot dreary wastes of scoriae below, without a blade of green, and eternally baking in the sun, makes the Green Mountain seem a paradise. Here Mrs. Gill saw the springs and tanks which ought to supply the settlement with water, and which once, indeed, did so. In 1830 a spring was found which yielded a supply for several years of five tuns of water daily. Now the spring has so dwindled away as hardly to deserve the name. There are, besides, some "*drips*;" the water from these, as well as the surface-water, is collected, but the supply at best is most scanty, and has to be eked out by condensing sea-water.

Intensely arid as Ascension is, and long and frequent as are the droughts, some succulent plants, such as Mexican agaves and prickly pears, might with care be induced to grow even among the ashes and scoriae. The authoress mentions a space of ground of about an acre of a brilliant green presenting a most striking contrast to the colourless barrenness around: this was produced by a patch of *Ipomaea maritima*; it would be worth trying to extend the growth of this creeper as a basis for other vegetation. Certainly the statement to be read in the current edition of the *Encyclopaedia Britannica* (1875), that "the chief productions of the island are green vegetables," is not borne out by facts.

Stay-at-home travellers who pass an agreeable evening over Mrs. Gill's narrative will have the satisfaction of feeling that they have learned all that there is to be learned about Ascension from her, and that they rather gain than lose by not having visited so repulsive a place. William Wickham.

Les Mirabeau: Nouvelles Etudes sur la Société française au XVIIIe Siècle. Par Louis de Loménie. (Paris: Dentu.)

M. de Loménie's posthumous work is not to be reckoned among the number of those rough sketches which commercial speculation or a zeal not according to knowledge brings to light from among the papers of a distinguished author on the morrow of his death, and then gives to the world to the detriment of his memory. It is a book every line of which belongs in the strictest sense to M. de Loménie, and in which there is nothing that betrays the tentative efforts of an author still to seek for the ultimate expression of his thought. M. de Loménie was attracted to the study of the ancestors of the most famous of all the Mirabeaus by his desire to comprehend the hereditary influences, the family circumstances, which formed the genius of the latter, as a foundation for the biography, the speedy publication of which is announced, but to which death has unfortunately prevented him from putting the final touches.

M. de Loménie was too conscientious a biographer not to seek to throw the fullest light on the Italian origin claimed by the Mirabeaus. He has conclusively shown that there was no foundation for this pretension; that the Riquet family was of Provençal origin, and that its nobility was not proved beyond a doubt before the sixteenth century. The first member of the family at whom he pauses is Jean Antoine. This grandfather of Mirabeau played a very insignificant part in history, and the author would have had nothing to say of him but for a biography written by his son, the "Ami des hommes," the authorship of which the great orator attributed to himself. This biography has enabled M. de Loménie to resuscitate this nobleman, equally intrepid on the battle-field and frank in his conversation, who was prevented by his independent humour from rising above the rank of brigadier-general, and who, though horribly mutilated at the battle of Cassano (1705), nevertheless married a young and beautiful woman, Françoise de Castellane. From this the first member of the family of any distinction, of whom he only gives us a glimpse, M. de Loménie immediately passes to the youngest of the three children who survived him, Louis-Alexandre, Comte de Mirabeau. This neglect of the order of nature is due to the fact that this personage, on account of his brief career, will not detain the author so long as his two elder brothers. Having embroiled himself with his family by his marriage with a mistress, Mdlle. Navarre, he became the confidant and first chamberlain of the Margrave of Bayreuth, and, at the suggestion of the Margravine, the sister of Frederick II., he received from the latter, then in great straits (July 1757), a commission to go into France to purchase peace of Mdme. de Pompadour. The career of the Comte de Mirabeau possessed, as we see, its day of importance, but it did not present, like that of his two elder brothers, an opportunity for a study of French society in the eighteenth century any more than of the family conditions which were destined to exercise an undoubtedly fatal influence on the destiny of the greatest orator of the Revolution. It is, therefore, to the life, to the ideas, to the character of the Bailiff and Marquis de Mirabeau, and to their relations with their contemporaries, that M. de Loménie has devoted his patient and ardent researches. Abundant sources of information, in the first rank of which must be placed a correspondence between the two brothers comprising more than 4,000 letters, furnished him with numberless delicate touches of priceless value for the presentation of these two original and attractive figures. If that of the Bailiff had to be painted for the first time, that of the Marquis, which is supposed to be better known, had to be cleared of many disfigurements in order to be brought back to the likeness of the original. The "Ami des hommes" has suffered with posterity from the discredit attaching to his book, and to the physiocratic doctrines of which he constituted himself the apostle, as well as from the arbitrary measures taken by him, in despite of his own principles, against his wife and son. Scant justice has been done to the originality of his ideas; in representing him as only a disciple of Quesnay, it has been forgotten that the publication of *L'Ami des Hommes* preceded the author's connexion with Quesnay, and that it was this very book which inspired the latter with a wish to become acquainted with the Marquis. On the word of his son, posterity has accustomed itself to see in him a domestic tyrant. The minute enquiry which M. de Loménie has undertaken on the subject of his family difficulties shows us, on the contrary, a victim who can only be reproached with want of foresight in the management of his fortune and with belying his own ideas by having recourse to *lettres de cachet*. All that is odious in these difficulties recoils on the Marquis's wife and children, and chiefly on the orator. It is to the Marquis that we owe the enjoyment of some impressions of sweetness and serenity in the midst of the revolting scenes presented to our eyes by these family squabbles. His touching regard for his imbecile mother, his attachment to his brother the Bailiff, would suffice to raise the Marquis above the level of his adversaries and to gain him all our sympathies in his struggle against them. This brother, first made known to us by M. de Loménie, is the only well-balanced nature of the family. Austere without pedantry, doing his duty simply and sacrificing to it all besides, independent even to fault-finding, an intrepid and skilful sailor, with a mind as fertile and original as his brother's, and better regulated than his, he represents two things which are very rare in the French nobility of the eighteenth century—family spirit and independence. He subordinates his personal interests to those of the family, and the manner in which those interests are compromised by his brother's bad management in no wise diminishes his deference for the latter. The Marquis, on his side, who accepts these sacrifices and this deference as only his due, acquits himself of his debt of gratitude to his brother by furnishing him with the means of obtaining the dignity of general of the Maltese galleys, which ensures him valuable privileges. The Bailiff only entered the service of the Knights of Malta because his independence and plain-speaking had hitherto prevented his attaining the position due to his services and his merits. His ideas of reform, his energy, the administrative talents which he had displayed as Governor

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of Guadeloupe, seemed to mark him out for the honour of restoring our navy, of saving our colonies; but it was not so much the interests of the country as the passions and caprices of the favourite that the authorities then thought of serving, and Berryer, the ex-lieutenant of police, was evidently far better qualified for such a task than the Bailiff de Mirabeau.

The biography of the persons we have just passed in review would not suffice to fill these two thick volumes if M. de Loménie, in gratifying the taste for minute accuracy which distinguished him, had not set himself to bring before us the *milieu* in which these persons lived. If any readers consider that it passes the bounds of moderation to insert in a biography regular memoirs on certain questions, they will in all probability not be English readers, since it is Englishmen who have set the example of these comprehensive biographies. For our own part, we do not regard as misplaced either the explanation of the conditions of property at the close of the *ancien régime*, or the examination of physiocratic doctrines suggested by the works of the Marquis de Mirabeau. Could the criticisms and the views of Mirabeau have been estimated at their true value if the author had not made known to us the institutions which inspired them, the economic system on which they bear? We think not. These chapters, which are distinct contributions to history, and may be read apart from the rest of the book, yet have a close connexion with the subject, because they enable us to understand the Marquis better. The method pursued by M. de Loménie renders the biographer's task, it is true, singularly complicated. He no longer has simply to trace the life of a writer, to determine the circumstances which formed his ideas and his talent; he must also study in themselves, and elsewhere than in the works of this writer, the questions which occupied him: he must become an historian, an economist, a lawyer, and so forth. M. de Loménie's scrupulous literary conscience has not recoiled before these difficulties, and his work has gained thereby in solidity and variety. After reading him, the student is enlightened on every branch of the subject, and is charmed as well as enlightened. Not that the author throws into his style the invention and the brilliancy of a Ste.-Beuve: his language, on the contrary, drags somewhat; but the abundance and precision of detail produce here what is elsewhere the result of happy expression: they engrave on the mind a vivid picture of these types of a society which was destined to be transformed by the Revolution. G. Fagniez.

NEW NOVELS.

Within the Precincts. By Mrs. Oliphant. In Three Volumes. (Smith, Elder & Co.)

Quaker Cousins. By Agnes Macdonell, Author of "For the King's Dues," &c. In Three Volumes. (Hurst & Blackett.)

Youth on the Prow. By Lady Wood, Author of "Rosewarne." In Three Volumes. (Chapman & Hall.)

Within the Precincts is one of the most interesting of Mrs. Oliphant's later novels. The scene is laid among a class which has seldom been described, and which, in truth, does not often invite description. This class bears towards society the relation of Mahomet's coffin to heaven and earth; it contains a large number of unsuccessful professional men of all kinds, and of battered officers who are not quite gentlemen, and are, therefore, all the more, tenacious of their dignity. Undoubtedly the most striking portrait which Mrs. Oliphant has drawn in this romance is that of Captain Despard. His jaunty vulgarity is sketched with a delicate touch, and we seem actually to see him as he walks across the Abbey Green with his hat on one side and a rose in his button-hole. In contrast with the Captain are the proud sensitiveness of his daughter Lottie, the sluggish temperament of his son Law, and the noisy aggressiveness of their step-mother Polly. The description of the jars produced by the close contact of these four very different natures is, we think, the best thing in the book. With her hero, Rollo Ridsdale, Mrs. Oliphant has hardly succeeded so well. Like most heroes, he does not impress the reader with his personality, as the rest of the characters do, and surely his conduct in the *dénouement* is unnecessarily heartless. After all, he had been in love with Lottie, and even the ultimate prospect of becoming an earl cannot change a man's whole being in a moment. The mistake made by Lottie as to his love for her is, however, both natural and humorous. Rollo only looks upon her as a singing-machine, while she wholly misconceives his attentions, and, in spite of her modesty, attributes them to the fact that he is desperately in love with her. It is probable that this sort of mistake not unfrequently occurs in real life. Great pains have been bestowed on most of the minor characters. If Mrs. Daventry is rather the typical woman of fashion, and the Signor a somewhat shadowy individual, the pathos of Captain and Mrs. Temple, the honest unrefinement of John Purcell, and the inertness of Lady Caroline, have all been carefully delineated. Mrs. Oliphant must be congratulated on having solved a difficult problem. She has made a successful study of various kinds of vulgarity, without ever being vulgar. It may in passing, however, be observed that the Signor must have been more long-suffering than the generality of singing-masters, if he allowed Mrs. O'Shaughnessy, Mrs. Daventry, and, if we recollect aright, John Purcell to be present at Lottie's lesson, and refrained from turning them out of the room when they talked.

Mrs. Macdonell has shown in *Quaker Cousins* unusual appreciation of the limits of her own powers. She has confined herself to describing scenes with which most people are not unfamiliar, and to developing characters, not commonplace indeed, yet such as are to be met with every day. The title is rather misleading; for after the first fifty pages Will and Phoebe Marsland, the Quaker cousins alluded to, go to live with their pushing relations, the Burtons, and, except for a certain reticence and self-dependence which has resulted from their early training, they belong to all appearance to the world as much as the rest of the family. The charm of *Quaker Cousins* is somewhat analogous to that which a child finds in listening to an oft-repeated tale. The reader feels pleasantly acquainted with the characters and quite on familiar terms with the restless Mrs. Burton, the languid yet not insipid Blanche, and the foolish and graceless Harry, for whom the author, with great skill, manages to inspire a half-liking. *Quaker Cousins* will give a great deal of pleasure to people who are tired of reading novels in which the hero takes part in the charge of the Light Brigade, and all the families came in with William the Conqueror. It is a book for people who prefer homely scenes described with humour and delicacy. It is, however, a pity that, in spite of all the care Mrs. Macdonell has bestowed on the book, there are one or two odd mistakes. Three or four times over (vol. ii., pp. 255–258) she talks about Andromache being chained to a rock, and says (vol. i., p. 46) that "every Fenholmite learned to hold 'dribbling' in football in as supreme contempt as any trained Etonian." Dribbling is surely the essence of the Eton game; and Andromache was the wife of Hector, not of Perseus. There is also much confusion of ages and dates. In one place eight years are spoken of as having elapsed, when by the lowest calculation at least fifteen must have passed away. Then, Will, Phoebe, and Blanche are said in vol. i. to be within a year of each other's age, and in vol. ii. Will has suddenly grown five years older than Phoebe, and four years older than Blanche. A little care would set the chronology right, and prevent great loss of time on the part of the conscientious critic.

Lady Wood has not been fortunate in her choice of a subject for her latest novel. The steady deterioration in character of a young man who starts in life with splendid opportunities is neither a pleasant nor a profitable theme to dwell upon, nor does the hard virtue of Helena Lady Gower present a more engaging picture. From first to last there is not one attractive character in the book, except perhaps the Quaker lady, who is a mere shadow; and though there is much moralising, there is little morality. The existence of phases of life such as are depicted here is of course undeniable, but they are best ignored, or at any rate passed lightly over. The book is, as regards the topics of which it treats, mean, sordid, and frequently vulgar. What, for instance, could be in worse taste than the following passage, *à propos* of a certain Mrs. Fairlight, who wins our sympathy far more than any of the other characters?

"'Yes,' observed Keturah, 'when all the blandishments of life are gone, the coward husband sneaks back to his wife to be nursed, and gives to her and Heaven what the world will no longer tolerate, his battered body and enfeebled mind.'

'You are so virtuously severe, my dear Keturah; but, to "return to our mutton," as the French say ——'

'Whom you do not consider a lost sheep,' said her flippant daughter.

'Permit me to conclude,' said Mrs. Lyster with dignity; 'no one can accuse Mrs. Fairlight of favours to any gentleman especially.'

'No,' said Keturah, with a spiteful laugh, 'for, like the sun, she shines on all alike.'

'My dears,' said Mrs. Lyster, 'say nothing,

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imply nothing, against the bridge that carries you over. Men are like flies: they go where there is most warmth and brilliancy; you won't find young men, no nor old ones either, in your starched propriety circles, though they are the best. What you want is men!'

'Mamma,' cried both ladies in a breath, 'how coarse!'"

And we agree with them. An author has of course to make people talk according to their kind, but it is a pity to hold such natures as these up to contemplation through three volumes, especially as Lady Wood is not Balzac. It is also hardly just to represent Sir Atheline, the hero, as more sinned against than sinning because, after he had wearied his wife with his repeated infidelities, she left him for someone else. There is a very minute account of some private theatricals and the troubles thereto appertaining, which might well have been omitted. The play—*A Wolf in Sheep's Clothing*—is freely quoted, and the looks and tones of the actors described at length. The preparations are somewhat strange, but the performance is, of course, a brilliant success owing to the principal characters, Sir Atheline and Mrs. Fairlight, having fallen in love with each other, so that they were able to rush into each other's arms with a naturalness that brought down the house. When will this fallacy be exploded, and people understand that acting springs from the imagination, and that when once the heart is touched expression on the stage becomes impossible?

L. B. Lang.

SCHOOL-BOOKS.

The Student's French Grammar, by C. Héron-Wall (Murray), is the work of an English schoolmaster who has spent a considerable part of his life in France. It is about the size of the *Student's Hume* and other books of the same series. Its arrangement is convenient, and the style clear and terse; while it is evident that the author has spared no pains in going to the best authorities. M. Littré, to whom the book is dedicated, has written a short Preface, concluding with the words, "Your respect for the historical development of the language has made your footing sure." To go into details, we may notice first, that in the section on Phonology it is stated that the tonic accent falls on the last syllable, except in the case of words ending in *e* mute, when it falls on the penultimate. This, though an excellent rule for Englishmen and Germans, needs a good deal of qualification. There is an interesting dissertation on quantity, pointing out, among other things, its independence of graphic accent; the general principle laid down is that there are three degrees of quantity—short, common, and long; the first limited to accented syllables ending in a vowel, the second comprising accented syllables ending in a vowel, and unaccented syllables ending in a consonant, and the last accented syllable ending in a consonant. It is interesting, by the way, to remark that in the letters of Racine, Boileau, and even Voltaire, there are but few accents. The accidence is the fullest part of the book, and contains, among other noteworthy points, an elaborate discussion of the genders, especially of the double genders, and the cases in which French gender differs from the Latin. It is in this part of the book that the historical illustrations are most valuable, and leave but little to be desired. A tabular view of the irregular verbs would be a great improvement. The syntax is less satisfactory. The treatment of the past participle is excellent; and in the chapters on the Infinitive and Subjunctive the examples are numerous, and the general principles well stated. But most students require more discussion of individual cases before they see the application of the principles. A comparison with the corresponding chapters in Madvig's Latin Grammar will show our meaning. Again, the historical treatment of the subjunctive is less full than that of many other parts of the grammar. We notice, too, several small omissions, which we hope to see supplied in another edition. Such are, especially, the doctrine of the government of verbs, and, among minor omissions, the absolute superlative (*c'est pendant la nuit que les malades sont le plus inquiets*), the distinction of the past definite and the past indefinite in narration, and the use of the conditional in relating incidents on the authority of others.

A French Grammar for the Use of Public Schools, by F. Armitage (D. Nutt), takes a different line from that of Mr. Héron-Wall, and, we think, on the whole, both a more original and a more useful line. The Accidence is adequate, but, except in a few cases, not much attention has been paid to the changes in the form of words. But the strength of the book is in the syntax, and we cannot help thinking that, interesting as the etymological study of French undoubtedly is, the comparison of French and Latin syntax is, on the whole, a more bracing and cultivating study. Mr. Armitage has drawn largely from the excellent French Grammars published in Germany for his facts about the existing language, and will be found, we think, to have passed over very few constructions of importance. Chapters like that on the disappearance of certain uses of the Latin infinitive, and the replacement of other parts of the verb by the French infinitive, contain a good deal of research, and are suggestive. All we should complain of is a certain want of sprightliness and incisiveness in the way of putting his facts. One example will, perhaps, show the excellence of Mr. Armitage's matter, and, we venture to think, the possibility of improvement in his style, at least for schoolboys. It is on the use of the subjunctive after verbs expressing emotion, a very characteristic French construction.

"Here in many cases the indicative would naturally be required, as the subjunctive properly throws doubt on the statement. In *je suis charmé que vous ayez de moi cette idée* (I am delighted that you should think so of me), the subjunctive, according to its ordinary use, should suggest some doubt as to the person addressed thinking as he is said to do, his doing so being only stated as a conception of the speaker. Hence in Latin the infinitive with accusative, or *quod* with the indicative, would be used, except after verbs of fearing, which are constructed as if containing final force. But usage has agreed in French to consider all facts which rouse emotion as conceptions of the facts, without therefore throwing doubt on their reality."

On the whole we consider it the most valuable French Grammar published in English.

The French Genders, by C. Cassal (Longmans), is rather a philological monograph than a schoolbook. The problem may be briefly stated thus: given the Latin genders as a starting-point, account for the numerous deviations from them in modern French, and for the genders assigned to words not of the original stock. The difficulty was seen by the learned of the sixteenth and seventeenth centuries, who characteristically set to work to change such genders as displeased them. In most cases tradition was too strong for them, as Malherbe told Henry IV. when he wished to alter the gender and pronunciation of *cuiller*. Modern scholarship prefers to accept the changes as phenomena requiring a scientific explanation, and is rewarded by a very interesting chapter in the history of language. Prof. Cassal's principle is, whenever a gender has been given to a new word, or a new gender to an old word, to seek the cause in some simple mental process. A large number of French nouns are adjectives or adjectival expressions agreeing with nouns mentally supplied; their gender is given by the principle of mental concord. Another group is readily accounted for by obvious analogies in sound or meaning to more familiar nouns (phonic or intellectual analogy). Such, for instance, are the numerous modern nouns in *age*, which imitate *naufrage*, *voyage*, &c., and names of metals like *le platine*, following the example of *or*, *argent*, *fer*. Occasionally, too, the necessity of differentiating homonyms has led to an almost arbitrary distinction of gender. Perhaps Prof. Cassal's method may be best illustrated by his way of dealing with two of the most familiar discrepancies between French and Latin genders, the change of names of trees from feminine to masculine, and that of abstract nouns in *eur* from masculine to feminine. As to names of trees (1) many, such as *tilleul*, *érable*, *aubépin*, have been clipped into forms generally masculine; (2) many are Latin feminines in *us*, in which, even before clipping, the same process of phonic analogy was at work; (3) adjectives, agreeing by mental concord with *arbre*, already become masculine, are often used in cases where the Latin names of the fruit and of the tree give the same clipt form. *Cérisier* (arborem cerasarium), for example, is chosen because *cerasus* and *cerasum* both give *cérise*. The problem of nouns in *eur*, like *douleur*, feminine from *dolor*, is more difficult. Prof. Cassal hesitates between the effect of personification and the analogy of derivations from feminine nouns in *ura*. Of course, the precedent once established, more recent nouns, like *pesanteur*, follow suit. It is impossible in a short space to do justice to this little treatise, but it is well worth perusal, not only as an exhaustive monograph on an interesting point of grammar, but also as giving many useful details of French etymology. It concludes with a set of rules and versified exceptions, which, though requiring a considerable effort of memory, are probably as concise as is consistent with thoroughness.

Lessing's Laocoon. Edited by Dr. G. Hamann. (Clarendon Press.) A passable edition of this work has long been wanted; it is one of the few modern books that are to all intents and purposes classical, not only on the ground of literary merit, but in virtue of a simple way of dealing with principles that becomes more and more difficult as our standpoint is further advanced. The aesthetic doctrines of the Laocoon are put in a way that schoolboys can understand without the drawback of their having been written for schoolboys. In schools where German takes the place of Greek, it is all-important to find modern-language reading-books that stimulate thought and tend to culture, and of such books (we speak from experience) the *Laocoon* is *facile princeps*. Dr. Hamann's Introduction is sensible and interesting, and gives not only a clear account of the origin of the book, but also instructive criticisms on its teaching. The notes do not rise above that mediocrity which too frequently characterises our modern language literature for schools. We take a few examples from the earlier pages. "Spoken out of the sense of the subject of the governing sentence" is an unintelligible way of explaining the ordinary subjunctive of oblique oration. To say of Apelles simply that he wrote a work on the theory of painting, with chapter and verse of Pliny, is a note of the dullest kind; either the student should be left to his classical dictionary, or something should be said to fix in his mind a definite notion about one of the greatest ancient painters. The two following notes occur side by side: "*bei allen Leidenschaften* (under the influence of every passion);" "*bei dem heftigsten Leiden* (notwithstanding the violence of his suffering)." No better opportunity could be given for pointing out the force of the preposition *bei*; instead of that, we have a couple of rather ordinary translations. Speaking of the way in which every part of the *Laocoon* indicates at once the intensity of his suffering and the heroism of his endurance, Lessing says:—"*Der Schmerz des Körpers und die Grösse der*

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Seele sind . . . . ausgetheilet und gleichsam abgewogen." On this we have the note, "weighed out, as it were"—a poor and, we venture to think, inaccurate translation. A good note on the word would have quoted one or two passages in which it is used (there are several in Grimm), and pointed out its exact force, leaving the student to supply a translation. Again, Lessing has just been speaking of the wisdom of the artist of the *Laocoon*, and in the next sentence repeats the words *dieser Weisheit*. The note says, "the abstract used as a concrete—this wise observation," which is obviously wrong, besides showing that the passage has been only half understood. While pointing out these deficiencies, we do not mean to deny that there is a good deal of valuable material in Dr. Hamann's book; but we should strongly advise him in a second edition to have the English of his translations revised by some English scholar conversant with German, and to study thoroughly some of the best school editions of Greek and Latin classics—such, for example, as Mr. Reid's edition of the *Pro Archia*. If modern languages are to take, as they probably must do to a certain extent, the place of ancient languages in education, it cannot be too often repeated that scholarship, in its best sense, should never be forgotten in the study of them.

Lessing's Fables, edited by F. Storr (Rivingtons), are intended to supply a first German reading-book for beginners. As the editor points out, the simplicity of the subject-matter and the language, the shortness of the fables, and, not least, the excellence of the style, especially fit them for this purpose. There is a complete glossary, and short notes, strictly limited to the requirements of a beginner. Some etymological hints are given in the glossary, mainly for simple words. Perhaps it might be well to extend them a little, so as to show, for example, how *durchgängig* gets its meaning, or how *degenerate* exactly answers to *ausarten*.

Lange's New German Method, vol. iii. (Clarendon Press), is intended to contain all that a student of German requires for some time. It consists of accidence, syntax, and passages for translation. The earlier passages have an interlinear translation, and are reprinted in another part of the book without it. The remaining and more difficult pieces have abundant notes, and are followed by an English version to be used for retranslation. The book does not strike one as a very scholarly production, but a student who follows carefully the directions given might gain a fair practical knowledge of German.

A Dictionary of French and German Idioms, by A. M. de Sainte-Claire (Dulau and Co.), of which the first part (A–Bell) has reached us, is a work of considerable importance. Without going so far as Mr. De Sainte-Claire, who draws a hard-and-fast line between grammatical precision and idiomatic knowledge, and sees no means of acquiring the latter except learning by heart, we readily admit the value of such an undertaking. But believing, as we do, in that power of making oneself at home in a foreign language which the Germans call *Sprachgefühl*, we should look upon such a compilation rather as affording materials for a systematic *Stylistik* than as an end in itself. The strong point of the book is that it gives complete sentences instead of detached words, so that the reader can see for himself the real force of an expression; and it is impossible to turn over the pages without seeing that Mr. de Sainte-Claire and his coadjutors (Messrs. Pasquet and Hölscher) have hit upon many good renderings. The chief defect—the want of that *coup d'œil* which is as essential to the maker of a dictionary as to a general—is probably due to the plan of publishing the work in parts. Obvious instances will be found under the words *attack* and *belong*, where in all or many of the sentences given the same French and German equivalents translate the English verb. The idiomatic hint in each case belongs to some other reading. It is necessary also to call attention to some few faults in English. Sentences like "It is reckoned a great attainment . . . . to be able to," "The vapour becomes attenuated into inoffensiveness," "Mocked and hugged alternately," can hardly be classed as idiomatic, but rather exemplify the faults against which the editor is most anxious to guard in French and German. A similar want of perfect familiarity with English comes out in the employment of *Geistesgaben* in the translation of "a man of great attainments."

The Second French Book, by Henri Bué (Hachette), is a continuation of the book noticed in the Academy of Sept. 28, 1878. It differs from many French courses in not giving a long course of exercises on the irregular verbs before proceeding to the syntax, and adopts the more sensible arrangement of working the verbs and syntax *pari passu*. Other good points are the recapitulation in a short and handy form of the chief rules of Part I., and the liberal use of leaded type. But the book does not seem to appeal much to the intelligence of pupils. Rules like the following would not be written by anyone accustomed to teach languages in a scholarly way: "*With*, when it is the preposition governed by an English verb, is translated into French by *de*." "Verbs requiring *à* before the name of a person or animal drop *à* before a pronoun relating to a person or animal."

The Golden Path to French, by A. F. Genlain (Hachette), is evidently the work of a vigorous teacher. The explanation of the use of the Imperfect and the two Preterites, a subject often hastily passed over, is very clear, and there is throughout the book an appreciation of pupils' difficulties and a conscientious effort to meet them.

We have received the *First French Reader*, by Brette and Masson (Hachette), an interesting selection with complete vocabulary, which has now reached a twenty-second edition; *Elementary French*, by A. Cogery (Relfe), a cheap and useful beginner's book; *Drury's Comical French Grammar* (G. Rivers), a silly and vulgar production, with disagreeable woodcuts; *Scribe and Delavigne's Le Diplomate*, edited by A. E. Ragon (Hachette), with Notes of the slovenly type too common in the editions of French plays that come under our notice; *Beaumarchais' Le Barbier de Seville*, with notes by L. P. Blouet (Macmillan), which contains some good notes on Spanish customs and some indifferent ones on French idioms; *French Nouns and their Genders*, by T. Goodman (Simpkin, Marshall and Co), a compilation which has evidently cost much labour, but which gives neither a scientific explanation of the genders, nor a *memoria technica* to remember them by; *The English Student's French Examiner*, by F. Julien (Sampson Low), a useful selection of "unseens" and questions, and *One Hundred French Examination Papers*, by A. F. Guibal (Dublin: Gill and Sons), a less successful collection of the same kind, the English of which needs some revision, as may be inferred from the following:—"A little pup is brought, before its eyes are opened, to a female sheep, and made to suckle her several times a day." We have also received, what perhaps can hardly be classed among school-books, two pamphlets by J. Améro, *French Gibberish* and *l'Anglomanie dans le Français*, pointing out such mistakes as our use of *morale* instead of *moral* (of an army, &c.), *contre-temps* for an ordinary accident, *coûte qui coûte* for *coûte que coûte*, and other more obvious blunders. Nor are the French let off more easily, considering their persistent use of some English words like *gentleman*, *beefsteak*, &c., where French words would do as well, and their misapplication of others, as *tramways* to mean *tramcars*. Among ludicrous mistakes quoted, it would be hard to parallel the following: "le jeu anglais de Football où tous les joueurs sont à cheval," unless it were by the statement of an English newspaper that "the loyal troops had crowned the glaciers of Paris."

NOTES AND NEWS.

Mr. Reginald Stuart Poole has undertaken to lecture on the Ancient History of the East, on Tuesday, May 6, and six following Tuesdays, for the King's College Lectures for Ladies. The Lectures will be followed on the same days by short lessons upon the Biblical sources for candidates preparing for the Oxford and Cambridge Examinations for Girls and Women. The course is specially adapted to prepare students for a systematic examination of the Museum collections.

A Woman of Mind is the title of a novel by Mrs. Adolphe Smith, author of *Love Without Wings*, which will be published in a few days by Messrs. Sampson Low and Co.

Messrs. Ward, Lock and Co. will shortly publish a new and humorous work by Max Adeler, author of *Out of the Hurly Burly*, &c. The book is fully illustrated by Mr. Arthur B. Frost, and will be published simultaneously in London and America.

The Revival of the Jewish Nationality will be the subject treated of in the second volume of the "New Plutarch" series of lives of men of action. It is entitled *Judas Maccabaeus*, and is by Lieut. C. R. Conder, R.E.

Mr. Quaritch is about to publish a catalogue which will be principally occupied with rare books on Scottish history, topography and genealogy, as well as old and scarce editions of works which are celebrated in Scottish literature. The same catalogue will include sections devoted to Wales and to Ireland.

A translation of *Hamlet* by Senhor Bulhão Pato, a poet of some note in Portugal, has just been issued from the press of the Academia Real das Sciencias at Lisbon.

We have received a little pamphlet (not published) entitled *The One-Legged Robin*, by "A Manchester Pythagorean." The author, who proposes to expand it into a small volume of anecdotes, &c., about the robin, will be glad if any correspondents will send him references to books, poems, or magazine articles relating to the Robin Redbreast, to the care of Messrs. Abel Heywood and Son, Oldham Street, Manchester.

At the sale of "Tennysoniana" by Messrs. Puttick and Simpson on Monday week (see Academy, April 5, p. 305), the following were among the most important items:—*Poems by Two Brothers*, 1827, 3*l*. 17*s*. 6*d*.; ditto, large paper, 7*l*., 10*l*., 8*l*. 5*s*., and 9*l*.; Charles Tennyson's *Sonnets and Fugitive Pieces*, original edition, 1*l*. 12*s*. and 2*l*. 6*s*.; Alfred Tennyson's *Timbuctoo*, original edition, 3*l*.; *Poems, chiefly Lyrical*, 1830, 8*l*. 10*s*.; *Poems*, 1833, 11*l*. 5*s*. and 11*l*. 15*s*.; ditto, 1842, 8*l*. 5*s*.; *The Lover's Tale*, 41*l*.; *In Memoriam*, first edition, 5*l*. and 5*l*. 5*s*.; *The Window, or, the Loves of the Wrens*, 10*l*. 5*s*., and *The Victim*, 10*l*. 10*s*. (Canford Manor, 1867), &c.

The *Constantinople Messenger* states that some years ago, the present Grand Vizier, Haireddin Pasha, then Prime Minister of the Regency of Tunis, wrote a book on the *Principles which should Guide Mussulman Nations, according to the Teachings of History*, and that it is believed to have been the wise and practical maxims of government laid down in this book which first attracted the attention of the present Sultan to the merits of General Haireddin Pasha as a statesman. The work was written in Arabic, the author's native language; it has been translated into French and a translation in Turkish has now appeared, by Abdurrahman Effendi, editor of the *Djeridé-Askerié*, the Turkish military gazette. This Turkish translation of the Grand Vizier's work is issued from the printing office of the *Djewaib*, the well-known Arabic paper of Stamboul.

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By an oversight, the word "completion" was printed for "continuation," in the notice in last week's Academy of Parts I. and II. of the *Facsimiles of the National MSS. of Ireland*, edited by J. T. Gilbert, F.S.A. The third Part of this publication, extending from the fourteenth century to the end of the reign of Henry VIII., is, we understand, now passing through the press.

The New York *Publishers' Weekly* announces that Mr. Parkman is now actively engaged on his new work, *Montcalm and the Conquest of New France*, which is to complete his series. Mr. George F. Fort has nearly finished a new book on *The Medical Economy of the Middle Ages*; and Mr. William L. Stone is preparing a Life of George Clinton, first Governor of New York.

We learn from the *Revue Critique* that M. Paul Meyer has in the press a translation of *Girart de Roussillon*, with a commentary. This translation, which is to be followed by an edition of the poem, is based chiefly on the Oxford MS.—M. Henri Houssaye is preparing a *History of the Conquest of Greece by the Romans*.—M. Arthur Engel is engaged on a comprehensive work on Alsacian numismatics.—The "Société de l'Histoire de France" is about to publish the first volume of an edition by M. Vaesen of the Letters of Louis XI.—The "Société des Bibliophiles bretons" has in preparation a *Collection of the Finest Popular Songs of Brittany*, the text with translations.—A Supplement to Zangemeister and Wattenbach's *Exempla Codicum Latinorum* will be published shortly by Herr Koester, of Heidelberg.

Goethe's poems have been translated into Polish by Hugo Zathey, and the translation is pronounced to be excellent by the German press.

An Indian translation of *Romeo and Juliet* has appeared at Bombay. The chief personages of the drama bear the names of Ajaysintha and Vilasvati.

At Schopenhauer's death he bequeathed his library to his disciple Dr. Julius Frauenstädt. The latter died quite recently, and the library, together with Schopenhauer's MSS., has been bequeathed by him to the Royal Library at Berlin.

The veteran poet Andrea Maffei has been made a member of the Italian Senate.

Signor Coppino, Italian Minister of Public Instruction, has brought under the consideration of the Italian Educational Board a bill to promote important reforms in female instruction.

The *Alt-Preussische Monatsschrift* for April has a long article by Herr Arnoldt against the views of the development of Kant's philosophy, especially of the "Prolegomena," set forth by his most recent commentator, Benno Erdmann. There is also a chapter from a biography of the humanist Eobanus Hessus by Dr. Krause: judging from the specimen given, the book itself will be a valuable contribution to a subject that has not yet been properly studied, the early humanists in Germany.

A fresh reading-club in union with the New Shakspere Society, "The Monday Shakspere Club," has been started at Hillhead, Glasgow, by Mr. William George Black and some friends. Another has been lately founded (to begin work in the autumn), at Southshore, Blackpool, by Mr. Joseph Baron and his friends. The Glasgow Club has adopted Mr. Furnivall's Groups and Order of Shakspere's Plays for its consecutive readings.

Dr. Peter Bayne is writing an interesting series of articles on Charles Dickens in the *Literary World*.

Among the reasons given by the new French monthly, *Le Molièriste*, for its appearance is this, that we Englishmen have a Shakspere Museum, a Shakspere Library, and, above all, a Shakspere Society, and that France ought to do as much for Molière as we do for Shakspere, to which end *Le Molièriste* is a means. Though the new journal gives only thirty-two pages demy-octavo for its franc, it has several interesting short articles, and announcements of forthcoming Molière books, and gives two facsimiles—one not before reproduced—of rare copies of verses on Molière's death.

With reference to the late controversy in our columns about the genuineness of the poem on Burbage's death, and the parts he acted, Mr. Furnivall writes under date Tuesday, April 15:—"By the kindness of Mr. Alfred Huth and Mr. F. S. Ellis, I have to-day been allowed to examine Haslewood's two MSS. containing the varying versions of the Burbage poem, and I have no doubt whatever that both are genuine. I have, therefore, to apologise to Mr. Collier and yourself for having questioned the authenticity of the poem without having seen the MSS. of it. Mr. Alfred Huth has kindly promised to let us have, from his father's catalogue, a copy of Mr. Ellis's print of the two versions of the poem, for reproduction in the new edition of Dr. Ingleby's *Centurie of Prayse*, which is nearly ready for our New Shakspere Society's issue this summer. On the question of Shakspere's having authorised his friend Burbage, as Hamlet, to leap into Ophelia's grave, we may now fairly conclude that he most probably did so. But that is no conclusive reason against Mr. Irving's abstention from the same act."

We understand that Mr. Sandys, Fellow and Tutor of St. John's College, and Public Orator in the University of Cambridge, is preparing for the University Press an edition of the *Bacchae* of Euripides, on which he has been engaged for some time past. It will contain an introductory essay, a revised text with various readings, and an explanatory commentary, in which, besides critical and grammatical notes, special attention will be devoted to the elucidation of the play by means of works of ancient art. It will include a series of select illustrations from the antique.

NOTES OF TRAVEL.

One of the puzzling problems of Lake Tanganyika would appear to be at last definitely settled. Lieut. Cameron, we know, asserted that it was drained by the Lukuga creek flowing to the westward; but this view was afterwards combated by Mr. H. M. Stanley, who, however, admitted that the creek would probably one day form an outlet for the lake. This appears now to be the case, for Mr. E. C. Hore, the scientific member of the London Missionary Society's party recently established at Ujiji, reports that he has been informed by the Arabs there that during the last rains the waters of the lake rose so high that the grass, papyrus, reeds, &c., which choked up the course of the Lukuga, were entirely swept away, and that the creek is now an outflowing river. One of these Arabs, indeed, goes even further, and asserts that he went down the river to the Kamolondo lake, which there is good reason to believe is not a lake at all, but a broad part of the upper Lualaba river.

News was received from Zanzibar, by last mail, that Mr. Keith Johnston, the leader of the Royal Geographical Society's East African Expedition, was contemplating a preliminary journey to Usambara, the country which is being opened out by the Universities' Mission. This journey will take about three weeks, and will give Mr. Johnston some idea of the nature of travelling in the interior of Africa.

An International Congress is to meet at Paris on May 15, under the presidency of M. Ferdinand de Lesseps, to determine which is the best and most practicable of the routes proposed for the construction of a ship canal through the American isthmus. The programme has just been issued of the principal questions to be submitted to the Congress, to which numerous foreign societies have been invited to send delegates. An interesting tabular statement has also been published giving a variety of detailed information respecting the seven routes proposed, and a sketch-map of the isthmus, on which they are laid down.

A small scientific expedition left Denmark at the beginning of this month to explore portions of the coast of Greenland, their object being chiefly to examine the fjords between the Danish colonies of Holsteinborg and Egedesminde. Excursions are also to be made into the unknown regions of the interior, and scientific observations of various kinds will be taken.

In the forthcoming number of Petermann's *Mittheilungen* will be published an article on the plain of Yedo, by Dr. E. Naumann, which is more especially interesting from a geological point of view, and is illustrated by a map reduced from Mr. Knipping's map of Japan, which, we regret to learn, has not yet found a publisher. A second article deals with a trip into the Siberian Polar Sea on board the Russian steamer *Vsadik*, in the course of which temperature, currents, and specific gravity of the sea-water were carefully examined. The *Vsadik* failed to reach Wrangel Land, and its westerly progress was stopped near the North Cape (long. 80° W.) by a compact field of ice. Dr. K. von Scherzer discusses the results hitherto obtained by anthropometrical research. He admits that much has been done in that respect in England, but does not think that anthropology is a favourite with the clergy. When Darwin's wife and children go to church, he tells us, the preacher always manages to make an open or concealed attack upon the heretical naturalist, whose theories, he says, have done more damage to the orthodox faith than Copernicus and Galileo rolled into one.

Signor R. Manzoni, who was about to leave Sanah for the Jauf, has been compelled by the fanaticism of the inhabitants to give up further explorations. He reached Aden in safety, in spite of a mandate of the Governor of Sanah which threatened all persons who afforded him shelter with a heavy fine.

M. Paul Soleillet announces his arrival at Segu Sikoro, on the river Niger, where he met with a hospitable reception, very different from that extended to his predecessors, Mage and Quintin. He proposes to visit Burre, and then to return by way of Timbuktu and Tuat to Algeria, where he expects to arrive at the close of the present year, or early in the next.

GREEK AT OXFORD.

The Hebdomadal Council at Oxford, the sole body with the right of initiating legislation in the University, has published a "Proposed Form of Statute on Degrees in Natural Science," which occupies more than seven columns in a recent number of the *University Gazette*. Amid a good deal of legislative circumlocution, two important principles may be distinguished. Greek is no longer to be demanded as a necessary subject of examination; and a Faculty of Natural Science, with its own degrees of Bachelor and Master, is to be established by the side of the old Faculty of Arts, which has hitherto been coextensive with the entire undergraduate world. Both these principles have already received the general sanction of Congregation more than a year ago; but it may be doubted whether their practical application, or rather their combination in the present statute, will not provoke much fresh discussion. The revolutionary character of the proposed changes is scarcely concealed beneath an evident attempt at compromise, which will not stand the test of logical criticism. With the single exception of Greek, the "scholar in the Faculty of Natural Science" is subjected to the complete series of examinations as at present existing. As a substitute for Greek, he must take up not only a modern language but also an increased amount of mathematics. Having thus passed through a curriculum of study appa-

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rently more severe than that of the ordinary student, and certainly not less comprehensive, he is to be refused the common degree and branded with a permanent badge of inferiority. His release from Greek would be dearly purchased by such an ending to his academical career. The inconsistency of the scheme may be expressed in the following argument. If the new class of students are confined to a degree in Science, why should they be compelled to conform to all the requirements of the Arts course, Greek only excepted? Or again, if they successfully pass so large a portion of the regular examinations, why should they be shut out from the regular degree? To this dilemma there can be but one answer—that the Oxford B.A. degree necessarily implies a knowledge of Greek; and without that knowledge there can be no liberal education. But if so, any change in the University curriculum in the proposed direction stands self-condemned.

MAGAZINES AND REVIEWS.

The current number of *Mind* cannot be said to put very stimulating fare before its readers. The most original article which it contains is probably that in which Mr. James Sully discusses "Harmony in Colours." Even this, however, is of too tentative a character to be really valuable: and is chiefly meant to show that chromatic is not so simple or uniform as musical harmony. The writer, however, deserves credit for pointing out the difficulties of the subject; and his criticism, at once of the explanation of colour-concord as analogous to tone-concord, and of the theory which bases chromatic combinations on the phenomena of complementary colours, will be found acute and instructive. More permanently valuable, because more strictly limited to facts, is the account given by Mr. Stanley Hall of the psychological observations and experiments which he has made on Laura Bridgman, the blind-and-deaf girl whom Dr. Howe has the merit of having educated. Laura, we learn, "commonly describes herself as hearing through the feet;" "knows that her room is square, but is not certain that the house is so;" "tells the frame of mind of her friends by touching their faces;" and is "very positive that her nightly devotions are without vocal or manual signs." Mr. Hall's researches will be of real service to the student of the relation between thought and language, or of the connexion between visual and tactual impressions. The logician will be interested in Mr. Robert Harley's description of the Stanhope "Demonstrator"—an instrument invented about 1800 by the third Earl of Stanhope for the mechanical performance of logical operations; but will probably find more matter for reflection in Mr. Alfred Sidgwick's paper on "Definition *De Jure* and *De Facto*." Mr. Sidgwick calls attention to the disparity which arises in the course of time between the connotation-meaning and the denotation-meaning of a term—*e.g.*, "determined," "free," "law," "experience"—and, disapproving of Stuart Mill's compromising solution of the difficulty, suggests that in defining we should "institute two separate searches—first, for the really best definition; then, secondly, find how much accuracy must be surrendered, and *on what occasions*, in order to meet the business requirements of the world." Mill himself is the subject of an interesting paper, in which Prof. Bain begins a review which seems likely to prove a valuable supplement to the *Autobiography*, and which gives us considerable additional proofs of the excessive mental application which marked Mill's early studies. The last article of the number is an attempt by Mr. L. S. Bevington to show that the idea of personal merit is not any more necessary to normal moral activity than alcoholic stimulants are to physical vitality; and the critical notices include a brief but fairly clear account of Hartmann's *Phenomenology of the Moral Consciousness*, by Mr. W. C. Coupland; and a severe review of Jackson's *Fifth Book of the Nicomachean Ethics*, by Mr. J. A. Stewart, whose estimate of the work would seem to agree substantially with the views already expressed in our columns.

M. RENAN'S RECEPTION AT THE FRENCH ACADEMY.

M. Renan's reception, which had been postponed for two months on account of the illustrious Academician's state of health, took place at last on Thursday, April 3. The sitting was worthy of the hopes to which it had given rise, and none of those who were present regretted the hours of waiting by which the literary pleasure offered by the Academy to a small number of elect persons must be purchased.

M. Renan replaced M. Claude Bernard. He had not to speak of his predecessor's physiological discoveries, for it is as a thinker and writer, not as a *savant*, that the latter was elected to the membership of the Academy; but he spoke in terms of eloquent emotion of the man who was his friend, and who, the son of peasants of the Beaujolais, raised himself by force of labour, courage and genius, to the highest scientific eminence, though he possessed not one of those brilliant qualities which charm and enthral men's minds. He defined with exquisite art Claude Bernard's qualities as a writer:—

"Il eut la première qualité de l'écrivain, qui est de ne pas songer à écrire. Son style, c'est sa pensée elle-même, et, comme cette pensée est toujours grande et forte, son style aussi est toujours grand, solide et fort."

In short he showed as a philosopher the philosophical value of Claude Bernard's ideas on determinism, on life, on experimental science. One might have wished him to dwell at greater length on this point, but perhaps M. Renan was afraid of entering into abstractions which might prove too difficult for his audience, and he was content to show in lofty language how Claude Bernard contributed more than any other man of his time to expel all chimerical entities from modern science, to ensure the recognition of the identity, universality and absolute regularity of the laws of nature, by subjecting life itself to physico-chemical laws and by showing in all phenomena the action of an inflexible determinism which is never deranged by the interposition of any occult or supernatural cause.

Fine as is the portrait of Claude Bernard traced by M. Renan, whether he shows him to us "in a dim laboratory, breathing the atmosphere of death, his hand dipped in blood and finding out the innermost secrets of life;" whether he holds up for our admiration his loyalty, his scrupulous criticism of his own ideas, penetrated with "the great experimental principle, doubt, that philosophic doubt which leaves to the mind its liberty and its initiative;" yet the great attraction of M. Renan's discourse was the digressions with which it was diversified — digressions on the functions of the Academy, which, by receiving the most widely differing opinions into its bosom, provided only that they are represented by men of eminence, teaches mankind toleration and liberty of thought; on the importance of language and of preserving it in its purity; on the influence exercised by scientific discoveries upon the bent of the human mind, and on the nobility of soul that is inspired by science in her votaries; and, lastly, a digression of rare eloquence, which formed his peroration, on the incapacity of the human mind to find a solution for metaphysical problems, and on the eternal stimulus that drives them to pry into those problems.

"Vérité ou chimère, le rêve de l'infini nous attirera toujours, et comme ce héros d'un conte celtique qui, ayant vu en songe une beauté ravissante, court le monde toute sa vie pour la trouver, l'homme qui un moment s'est assis pour réfléchir sur sa destinée porte au cœur une flèche qu'il ne s'arrache plus."

The reader must be referred to these delicious pages in which the loftiest thoughts are expressed with all the charms of an incomparable style, and the author's kindly wisdom is relieved by a dash of melancholy irony. Never before has the French Academy been so well praised as by the newcomer whom it has so long repulsed, and now has only admitted with reluctance, who is in his own person more academical than the whole Academy, and who pronounces its *éloge* with an aristocratic good-grace full of condescension and of malice:—

"On arrive à votre cénacle," he says, "à l'âge de l'ecclésiaste, âge charmant, le plus propre à la sereine gaîté, où l'on commence à voir, après une jeunesse laborieuse, que tout est vanité, mais aussi qu'une foule de choses vaines sont dignes d'être longuement savourées."

But why, in the midst of all these passages, now delicate, now witty or eloquent, should there be one which is neither witty nor delicate, in which, to heighten his praise of the French spirit, M. Renan has thought it his duty to speak of Germany in terms which are worthy neither of him nor of the Academy, nor of that French spirit and French politeness which he esteems so highly? How can a man who has received his spiritual nurture from Germany, who has borrowed therefrom the groundwork of his erudition and the very soul of his philosophy, have defined Germany in these terms:—

"Une science pédantesque en sa solitude, une littérature sans gaîté, une politique maussade, une haute société sans éclat, une noblesse sans esprit, des gentilshommes sans politesse, de grands capitaines sans mots sonores."

Such language so surprises us as coming from the pen of M. Renan, that we ask ourselves whether we are to seek in it for some quintessential irony. Perhaps we must not take him literally here, any more than when he said to his fellow-Academicians: "For a long while yet you alone will be able to award such praise as may last for ever!"

M. Mézières had a happy inspiration in his reply to M. Renan. He has never before written anything so subtle and elegant as these few pages. He brought out with admirable clearness the religious character of the heretic upon whom so many anathemas have been pronounced, all the remnant of Christianity in his purely negative criticism; at the same time he perfectly indicated the dangers of the wholly subjective intuition whereby M. Renan sometimes claims to resolve historical problems, the assurance with which he affirms as facts the hypotheses of his own imagination. He also showed very skilfully the element of *naïveté* in M. Renan's pretension to be treated by believers as an auxiliary and not as a foe, and the fundamental weakness of a scepticism which takes in the last resort, as the measure of the truth of an idea, the talent with which it is expressed. The most remarkable feature in M. Mézières' discourse was the tone of respect and sympathy adopted for the first time at the Academy in speaking of the boldest flights of free thought. We are far, indeed, removed from the days when Mgr. Dupanloup resigned rather than sit beside M. Littré. Has the Academy come to understand that it now has a noble part to play, that very part M. Renan somewhat too generously attributes to it in the past: to teach respect for sincere opinions, mutual toleration in a time when political and religious adversaries are animated by implacable fanaticism one against the other?

M. Mézières spoke too exclusively of the author of *Les Origines du Christianisme*. He left in the background the eminent scholar, the strange, subtle, and mystical philosopher, the incomparable essayist, the politician whose views are at once chimerical and statesmanlike. Whoever wishes for a very penetrating and far completer study of M. Renan must read an article by M. Bigot in the

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Revue Politique of April 5. He does not exhaust the subject, for M. Renan is so varied, so changing, so rich in transformations that there will always be something left to say of him; but at least he enables us to see and understand his subject well. To my mind, he does not speak enough of what is at the present day perhaps M. Renan's dominant quality—his poetical power. M. Renan is not only an artist, he is a poet. Ste.-Beuve says that there is in every writer

"Un poëte mort jeune à qui l'homme survit."

In M. Renan, the scholar, the historian, the philosopher is crowned with a diadem of poesy which grows greater and more radiant with the years.

G. Monod.

OBITUARY.

SIR ANTHONY PANIZZI.

Antonio (or, as we have lately known him, Sir Anthony) Panizzi was born at Brescello, in the duchy of Modena, on September 17, 1797, not on the 16th as is usually stated, and as, until a very recent date, he himself believed. After studying for some time at the Lyceum of Reggio, he went, when about seventeen years of age, to the University of Parma. Here, in 1818, he obtained the degree of D.C.L., and shortly afterwards he was, in English phrase, "called to the bar." A Modenese who, ignoring the university of his own capital, entered that of Liberal Parma was certain to be looked upon with distrust by his ruler; and this was the case with Panizzi, who, moreover, was intimately associated with the leaders of the disaffected party, and who soon became altogether obnoxious to the Government. "In the afternoon of the first Sunday in Lent," March 11, 1821, as we learn from the record of his sentence to death, warned by his friend Dr. Minzi, he escaped from Cremona through a back window and over a wall, both high enough to surprise those who remember the vast proportions of the English librarian, but who did not know the tall thin young man, the good runner, the skilful billiard-player, the dashing "whip," of these earlier days. So closely were he and his companions pressed in their flight that as they crossed the frontier they distinctly heard the footsteps of the pursuers. The bearer of highly compromising documents, it was most important that Panizzi at all events should escape; and time was gained by the successful endeavours of the runaways to draw special attention to one of the party, the late Dr. Bezzi, who, on reaching the frontier, was stopped and completely stripped in the eager but, as was to be expected, fruitless search for damaging papers. Passing through Switzerland, Germany and Holland, having been foiled in an attempt (of which Dr. Bezzi was again the hero) to go through France, Panizzi at length reached London. It is well known that on the charges preferred against him, the chief element in which was that he was a Carbonaro, he was tried in his absence; that he was found guilty; that he was sentenced to death; and that the whole of his property was confiscated. It is less generally known that, to the end of his life, he denied absolutely that he had ever been a Carbonaro, and that after his flight he compromised himself still more deeply by the publication of a work entitled *Processi di Rubiera*. This work, of which only two copies (one incomplete) are known to exist, was published, professedly at Madrid, on February 2, 1823, and is alluded to in the letter addressed by Mazzini to Sir James Graham in May 1845, and published under the title *Italy, Austria, and the Pope*. It has been carefully suppressed, with, as it would seem, an unusual measure of success, since, during the many years in which Panizzi was so vigorously and frequently assailed and so energetically defended, no one on either side has produced, cited, or even referred to it. The sentence of death is dated Modena, October 6, 1823, and was published on the 20th of the same month.

In London Panizzi, friendless and ignorant of English, was reduced to straits of which he spoke in after-years with a sort of grim satisfaction. Introduced by Ugo Foscolo to William Roscoe, he went to Liverpool, where Roscoe then resided, and where he remained for some years, making a living chiefly as a teacher of languages, and gaining a footing in society through the hearty and ever affectionately remembered friendship of Roscoe. In 1828 he returned to London, having been offered by Mr., afterwards Lord, Brougham, the professorship of Italian in the new University of London. But the professorship, though doubtless a very honourable office, was, through the lack of pupils, not altogether satisfactory as a calling; and, in 1831, Brougham, by this time Lord Chancellor, obtained for him the appointment of Extra Assistant Librarian in the British Museum. The career which this appointment opened for Panizzi was a most eventful one. Little, however, was heard of him as a subordinate officer; though about the year 1837 a storm was brewing with the Royal Society, for which Panizzi had undertaken the preparation of a catalogue of its scientific books, as it had been determined to omit his bibliographical notes from the compilation. The serious part of his official life began on the retirement of the Rev. H. H. Baber from the keepership of the Department of Printed Books, and his promotion to that office. This happened in July 1837. The appointment displeased a great many persons. The gentleman next in succession—the Rev. H. F. Cary—had been passed over in consequence of his advanced age and failing health, but the appointment of Panizzi was objected to as a piece of favouritism to a foreigner. Mr. Cary had, however, offered no opposition to Panizzi's candidature when he knew that he was not likely to obtain the post himself. Having been selected as the fittest man for the office of Keeper, Panizzi found on entering upon its duties that important tasks awaited him. There was the removal of the printed books from the old into the new building; the transfer of Mr. Grenville's library—acquired by the nation in a great measure by Panizzi's good offices—from that gentleman's house to the British Museum. Both operations were successfully performed, the removal being accomplished without any interruption of the supply of books to the readers—a performance which it had been declared would be impossible. The many deficiencies in the library had now to be ascertained, and means proposed to supply them. This was done in Panizzi's Report of January 1, 1845—a Report which was followed by a Parliamentary grant of 10,000*l.* for purchases of *desiderata*, continued yearly, with one or two exceptions only, until the present time. By this increased outlay on printed books, and by the strict enforcement of the provisions of the Copyright Act, for many years scandalously avoided, the library was vastly improved. Another great work to be done was the framing of rules for a new General Catalogue. No systematic index worth the name had been compiled; readers had long since become dissatisfied with the "Old General Catalogue," and its numerous interlineations and imperfections. What Panizzi did for readers in this respect will be at once appreciated by a glance at the catalogue which he found and the one he left—the "New General Catalogue." But even Panizzi could not foresee the enormous extent to which his plan would carry the volumes. To-day there are no less than 2,059, excluding the indexes of music and maps. The suggestion just brought forward for the printing of the Museum Catalogue is not, therefore, untimely.

As is well remembered, many of the publishers fought hard against Panizzi's proposal to make the Copyright Act an operative one instead of a dead letter. He insisted that a fine, besides the value of the volume not sent, must be inflicted on the vendors of books to secure their obedience to the law. In consequence of this, Panizzi's name constantly figured in the newspapers as the performer of a disagreeable public duty to say the least, and became to many almost odious. Some estimate may be formed of the success with which he pursued defaulting publishers and supplied deficiencies by purchase, when it is remembered that between his appointment as Keeper of Printed Books and his promotion from that office—a period of nineteen years—302,134 books were added to those already on the shelves. The Parliamentary grant for purchases had, of course, been raised: in 1837 it was 3,310*l.* 3*s.* 9*d.*, in 1856 it was 7,000*l.* In 1855, the last year which Panizzi completed as Keeper of Printed Books, the total number of articles received in the department, including broadsides, ballads, playbills, appeal-cases, amounted to 47,420, of which 12,362 were complete works. To the impetus of acquisition thus given, the growth of the library to its existing dimensions of 1,300,000 volumes may be largely attributed.

Readers at the British Museum have a great reputation for their power of grumbling. They began pretty early, and a few put their grumbles into type. Sir Harris Nicolas was one. Panizzi followed, also in type. In 1847 complaints had become so rife that a Royal Commission was appointed to enquire into the general management of the institution. The library occupied a good deal of the attention of the Commission, and persons who had complaints to make were invited to speak them out at the board. This, as will be readily understood, was a device of Panizzi's. Many critics hostile to him and his methods attended. Some murmured that he did not devote adequate sums to the acquisition of scientific works—when, as Mr. Asher pointed out, the Museum possessed the unique Banksian Library. But these volunteers had forgotten that Panizzi was a keeper of archives, much given to the preservation of letters and replies—a practice of his which much distressed the Civil Service Commissioners at a later date—and he was often able to refute their statements from their own documents. The Royal Commissioners were satisfied; they applauded his discretion and testified that his appointment did credit to the men who made it. Many competent and independent authorities gave him their earnest support on this occasion. As was to be expected, most of the complaints had no foundation. It was declared that there was no Facciolati's Dictionary, while, indeed, four editions of Forcellini—the real author of the work in question—were at the disposal of readers. The scope and completeness of the national library as a representative of the literatures of the world must always be a marvel. There can be no doubt that it is due to Panizzi's power of selection of the men fittest to help him; to the perception which he exercised in the employment of agents skilled in special branches of foreign books; and to his knowledge that there were other literatures besides English, a fact which he found to be overlooked pretty generally in this country.

On the resignation of Sir Henry Ellis in 1856, Panizzi succeeded to the principal librarianship of the Museum. An interesting letter passed between these two men on the occasion. Panizzi had expressed his doubt whether in the event of Sir Henry's resignation of office he would be likely to follow him in it:—

"I myself felt," wrote Sir Henry, "all which you now feel, in 1827, at the time my predecessor was approaching his end. I had aided him with all my power for some years. . . . . A week or two before he died he said to me, 'Well, Sir, I shall soon depart, and you will be my successor.' I said, 'Oh! my dear Sir, I doubt——' He raised his voice and said, 'Whom are they to have but you?'"

The cordial congratulations which Panizzi received from such men as the Duke of Somerset, Lord Ellesmere, Lord Lansdowne, Sir G. Grey, and the Duc d'Aumale on his appointment are refreshing to peruse. Notwithstanding, there were persons who could not let the "successful foreigner"

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alone. In Committee of Supply and elsewhere, they never lost an opportunity of a fling at him. On one occasion, Mr. Disraeli took up the cudgels for Panizzi in the House of Commons—pointing out that the only charge they could bring against him was that *he was a foreigner*. Viscount Eversley, Lord Russell, and Sir G. C. Lewis also came to Panizzi's succour on this occasion. These attacks on Panizzi's nationality, coupled with what had been maliciously stated before concerning his capacity for the librarianship, and his catalogue and administration, were a source of pain to him to the close of his career. Again, there are people who ask, What did Panizzi himself do in literature? The reply is: Very little besides editing the works of two or three of his countrymen. But this is not a matter of wonder to those who know the exacting nature of the duties of any public post of importance, faithfully discharged. Had he written books as Keeper or chief we should probably have been without a catalogue and a Reading Room. The *Orlando Innamorato* and the *Sonnetti e Canzoni* of Bojardo, the *Orlando Furioso* of Ariosto, the *Divina Commedia* of Dante, are the works which he edited—for the most part in earlier days—and, besides the famous pamphlet on Francesco da Bologna, he is the author only of a Grammar and a few *Quarterly* articles. The paucity of his contributions to literature was clearly not owing to his inability to write, but to his want of the requisite leisure amid his numerous undertakings for the public welfare. Though a foreigner, Panizzi made a capital manager of Englishmen—not the harsh dictatorial director he is so commonly represented to have been by persons outside his control, but a generous warm-hearted chief, ever ready to help on industrious and meritorious subordinates, though it cannot be denied that he was often rugged both in manners and speech towards them. One of the secrets of his success was that he never attempted anything without first deciding on the whole course to be pursued. He could then discern whether his project would be successful. In fact, he was never known to have undertaken any matter of consequence without bringing it to a triumphant completion. The Reading Room, with its surrounding accommodation for a million and a half of tomes, will always remain a monument to the foresight of Panizzi—not so much as the designer of it, for others claim to have had a share of that honour, but as the man who, following a settled line of action, secured its provision for the country, and then superintended every detail of its construction and fitting-up. The new alphabetical name-catalogue of the library was a work carefully planned; and, notwithstanding the rough handling it has received, there is no question that it stands without a rival: had an index of subjects, however brief, gone hand in hand with it, the criticisms to which it has been subjected would have lost much of their force. The separation from the antiquities and literature of the natural-history specimens and their removal to South Kensington (to be commenced in the autumn of the present year) was a scheme devised by Panizzi, who most probably saw, as we see now, that, unless considerable additions are made to the present building, the British Museum must eventually be given over to the national library, to the exclusion next of the antiquities. For the active part which Panizzi took in bringing about this removal, the "promoters and cultivators of science," as certain naturalists designated themselves in 1858, never forgave him; their great objection being to the severance which would take place between the specimens and the natural-history library in the Department of Printed Books.

As custodian of the best-selected library in Europe, Panizzi was certain to be referred to for information on important public questions, and to pick up friends among the great by the way. Hallam became his particular friend, and held him and his knowledge of literature in the highest esteem. Among other eminent men whose friendship he enjoyed were Macaulay, Thackeray, Mr. Gladstone (a constant visitor to the close of his life), Lord Russell, Lord Lansdowne, Lord Aberdeen, Lord Holland, Lord Harrowby, Lord Granville, Lord Palmerston, and Lord Brougham (as already mentioned), the Emperor Napoleon, the Marquis d'Azeglio. Though so hard-worked a man officially, Panizzi was able to make time to help his countrymen in their struggles for freedom, and to correspond with French statesmen. In the year 1847—a momentous one in home and Continental politics—his political friends, English as well as French, added considerably to his labours: Thiers and Guizot, Palmerston, Clarendon, and Brougham were alike importunate in their demands on his judgment and advice. There can be no question that Cavour depended greatly on Panizzi's influence in England for support in the efforts he was making to secure the unity of Italy. Rarely was any grave step taken by the Italian statesman in that direction without a consultation with Panizzi. In the year 1859, as the result in a great degree of the exertions made by Panizzi, Francis II. of Naples was induced to free the Neapolitan political prisoners. Poerio and Settembrini—two of the most conspicuous defenders in Naples of Italian liberty—owed much to Panizzi's solicitations for the subscriptions raised on their behalf on reaching the shores of England; and Panizzi welcomed them both. After the surrender of Aspromonte, Panizzi tendered much sound advice to Massimo d'Azeglio with regard to the course to be pursued towards Garibaldi. On the arrival of the patriot in London, Panizzi's house in Bloomsbury Square was placed at his service: and the two illustrious men renewed their old friendship. Their visit together to the resting-place of Ugo Foscolo at Chiswick has already become an historical incident. The death of Cavour was a great blow to Panizzi, who not only lost a warm friend, but was conscious that his countrymen had sustained by it an indefinite postponement of the settlement of the affairs of Italy. To have been regarded in the light of a counsellor by such men as these, and to have gained their friendship, are proofs not so much of a fortuitous blending of events as of the remarkable qualities of the man who was the object of them. The malady which warned him to tender his resignation of the Principal Librarianship in June 1865, after thirty-five years of public service—no doubt aggravated by the continuance of his functions for another year, at the solicitation of the Government and of the trustees—terminated in paralysis, which allowed him few opportunities to receive, and fewer to visit, his friends. To those who had known him in the full tide of his strength and vigour of intellect, the stricken body, the beclouded mind, were indeed a distressing contrast; and when the end came—as it did on the 8th of the present month—sufferer and friends alike could but be thankful.

MR. WILLIAM PALMER.

We regret to have to record the death at Rome, on April 5, of Mr. William Palmer, brother of Lord Selborne and of the Ven. Edwin Palmer, of Balliol, formerly Corpus Professor of Latin and now Archdeacon of Oxford. Mr. Palmer, who was the eldest son of the late Rev. William Palmer, rector of Mixbury, was born in 1811, and was educated at Rugby and Magdalen College, Oxford, of which he afterwards became a fellow and tutor. He took his B.A. degree in 1830, when his name appears in the same first-class list with those of Cardinal Manning and the late Mr. Henry Wilberforce. He also gained the Chancellor's prize for Latin verse and for the Latin essay. Mr. Palmer took part from the first in the Tractarian movement, and especially interested himself in the cause — of which he was at that time almost a solitary advocate—of union between the English and Eastern Churches. With this view he placed himself in ecclesiastical relations with Bishop Skinner, then Primus of the Scotch Episcopal Church, in whose name he appealed to both the Greek and Russian Patriarchs. He was at one time willing to be received into the Greek Church, but objected, not unnaturally, to the unconditional rebaptism required in Greece of all Western converts, whether from the Catholic Church or from any form of Protestantism. At length, in 1855, he resolved to join the Roman Catholic Church, into which he was received at Rome by Father Passaglia, though he still inclined to the Eastern view of the controversy on the *Filioque* clause of the Nicene Creed. Since then he has resided chiefly at Rome, and devoted himself even more exclusively than before to literary pursuits. Notwithstanding his intellectual capacities and learning, which were far above the average, Mr. Palmer was one of the most unassuming and kind-hearted of men. He would take as much pains to render a lecture on the Roman Catacombs—on which he had made himself an authority—interesting and instructive to the boys of the Oratory School at Edgbaston as if he was addressing an audience of European *savans*; and he retained to the last the warm sympathy of a large circle of friends, both Catholic and Protestant. Among the more important of his works are his *Harmony of Anglican and Eastern Doctrine*, *Dissertations on the Orthodox Communion*, *Introduction to Early Christian Symbolism*, a work on the Russian Patriarch Nikon (whom he regarded as a Saint), and, last but not least, his *Egyptian Chronicles with Harmony of Sacred and Egyptian Chronology*.

M. DE VILLEMESSANT.

The most famous, perhaps, of Parisian journalists after M. E. de Girardin died at Monaco on April 12. The son of Colonel Cartier and Mdlle. de Villemessant, he changed his father's name for his mother's on attaining the age of fifteen. He was born April 22, 1812, and was engaged in commerce till 1839; he then came to Paris, and in 1840 founded a journal of fashion—*La Sylphide*. After several more or less unsuccessful attempts, such as *Le Lampion*, *La Bouche de fer*, *La Chronique de Paris*, he founded or rather revived the *Figaro* in 1854. At first weekly, then bi-weekly, and finally a daily paper, the *Figaro* gradually became, in M. de Villemessant's hands, one of the most powerful, and at the same time least estimable, organs of the Parisian press. It began by being almost purely literary, but became a political journal, always, however, treating politics, as well as literature, from the point of view of the lover of curiosities, of anecdotes, of actualities. "Reporting" has been carried by M. de Villemessant to a degree of perfection which no French paper has dreamed of rivalling. By affecting a great attachment to Legitimist and clerical ideas, he has succeeded in gaining a circulation in good society and even among the clergy for a journal in which scandalous anecdotes and doubtful jests have a very important place. By opening his columns liberally to a host of charitable undertakings, he has succeeded in inducing many excellent persons to forgive the essential immorality of his paper. By accepting the services of so many witty and humorous writers without troubling himself about their opinions, he has caused the *Figaro* to be read even by those who most deeply deplore the importance attained by a paper which many consider to be simply a corruptor of the public mind. The *Figaro* was most brilliant during the last ten years of the Empire. H. Rochefort, J. Vallès, E. Lockroy, Auguste Villemot, Guillemot, wrote in it by turns. Since then it has lost much of its value, but the number of its subscribers has constantly increased, and thanks to skilfully-framed advertisements, and a wonderful perfection in the art of puffing, it has become a great property. M. de Villemessant had no literary talent of his own.

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The *Mémoires d'un Journaliste* and the little Legitimist manifestoes which he published from time to time in the *Figaro* are written in a heavy and unattractive style. Independently of the *Figaro* he founded a long series of papers—*Le Figaro Programme, La Gazette de Paris, La Gazette Rose, Le Grand Journal*, which was printed on cloth, so that you had a napkin by washing your paper after reading it, &c. M. de Villemessant will leave the reputation of the most skilful literary *maquignon* of our time.

Signor Pietro Fanfani, librarian of the Marucelliana Library, who died in Florence last month, although no philologist in the scientific sense of the word, was a renowned authority on questions of Italian literature. To the general public he is best known by his Dictionary of the Italian language; but he also published numerous pamphlets, edited several papers, and was conspicuous for the violence with which he threw himself into the Dino Compagni controversy. Unlike the majority of his compatriots, he adopted the theory of those German critics who deny the authenticity of the Chronicles. Signor Fanfani was a fierce opponent of the Cruscan Academy, and strife and dispute were the main elements of his literary career.

The death is likewise announced of Dr. James Harper, Principal of the United Presbyterian Hall, and Joint Professor of Systematic Theology, aged 83.

SELECTED BOOKS.

General Literature.

Cherbuliez, C. Histoire de la littérature contemporaine chez les Slaves. Paris: Charpentier. 3 fr. 50 c.

Naville, F. Les écoles publiques, construction et installation en Suisse. Paris: Morel.

Rothan, G. Les origines de la guerre de 1870. La politique Française en 1866. Paris: C. Lévy.

Theology.

Lommatzsch, S. Luther's Lehre vom ethisch-religiösen Standpunkte aus u. m. besond. Berücksicht. seiner Theorie vom Gesetze. Berlin: Schleiermacher. 11 M.

History.

Double, L. Le roi Dagobert: étude historique. Paris: Fischbacher. 3 fr. 50 c.

Eyre, Sir Vincent. The Kabul Insurrection of 1841–2. Ed. G. B. Malleson. W. H. Allen & Co. 9s.

Green, J. R. A History of the English People. Vol. III. Macmillan. 16s.

Margry, P. Découvertes et établissements des Français dans l'ouest et dans le sud de l'Amérique septentrionale (1614–1698). Paris: Maisonneuve. 45 fr.

Walford, E. Londoniana. Hurst & Blackett. 21s.

Physical Science and Philosophy.

Abhandlungen, botanische, auf dem Gebiet der Morphologie u. Physiologie. Hrsg. v. J. v. Hanstein. 4. Bd. 1. Hft. Bonn: Marcus. 5 M.

André, C., A. Angot, et G. Rayet. L'astronomie en Europe et en Amérique, depuis le milieu du XVIIe siècle jusqu'à nos jours. 3e partie. Etats-Unis d'Amérique. 5e partie. Observatoires d'Italie. Paris: Gauthier-Villars. 9 fr.

Dodgson, C. L. Euclid and his modern Rivals. Macmillan. 7s. 6d.

Haeckel, E. Gesammelte populäre Vorträge aus dem Gebiete der Entwickelungslehre. 2. Hft. Bonn: Strauss. 4 M.

Hohlfeld, P. Die Krause'sche Philosophie. Jena: Costenoble. 4 M.

Radestock, P. Schlaf u. Traum. Eine physiologisch-psycholog. Untersuchg. Leipzig: Breitkopf & Härtel. 7 M.

Ribot, Th. La psychologie allemande contemporaine (école expérimentale). Paris: Germer Baillière. 7 fr. 50 c.

Schneider, A. Beiträge zur vergleichenden Anatomie u. Entwickelungsgeschichte der Wirbelthiere. Berlin: Reimer. 20 M.

Philology, &c.

Blümner, H. Technologie u. Terminologie der Gewerbe u. Künste bei Griechen u. Römern. 2. Bd. Leipzig: Teubner. 10 M. 80 Pf.

Clattere, A. Les inscriptions historiques de Ninive et de Babylone. Ghent: Clemm. 2 M.

Gilch, H. Untersuchungen üb. Eudokia u. Suidas. Leipzig: Teubner. 4 M. 40 Pf.

Galeni, C., librum de parvae pilae exercitio ad codicum Laurentiani, Parisini, Marciani auctoritatem ed. J. Marquardt. Güstrow: Opitz. 1 M.

Gardthausen, V. Griechische Palaeographie. Leipzig: Teubner. 18 M. 40 Pf.

Helbig, W. Die Italiker in der Poebene. Beiträge zur altital. Kultur- u. Kunstgeschichte. Leipzig: Breitkopf & Härtel. 5 M.

Jonas, R. Zum Gebrauch der Verba frequentativa u. intensiva in der älteren lateinischen Prosa (Cato, Varro, Sallust). Posen: Jolowicz. 1 M.

Oppert, J. Le peuple et la langue des Mèdes. Paris: Maisonneuve. 10 fr.

Schneider, R. Quaestiones Ammianeae. Berlin: Mayer & Müller. 1 M. 50 Pf.

CORRESPONDENCE.

ETYMOLOGY OF ITALIAN "MALATO" AND FRENCH "MALADE."

Oxford: April 14, 1879.

In reply to a question asked by H.I.H. Prince L.-L. Bonaparte, in the Academy of April 5, I doubt whether it is possible to separate Italian *malato* and French *malade*. And if that is so, then these two words cannot be derived from a participle *malatus*, because that would in French have become *malé*. In an article published in 1856 in Kuhn's *Zeitschrift*, v., 11, "Ueber deutsche Schattirung romanischer Worte," I tried to show that *malade* belongs to that class of words which can only be accounted for if people who thought in German had to express themselves in a Neo-Latin language. I never meant, as M. Littré supposed, that this German shadow had fallen on all Romance words. All I meant to say was that the appearance of certain Romance words could not be accounted for unless we admitted that Germanising influence. Because certain myths can be proved to be solar it does not follow that all myths are solar, and because certain Romance words show traces of a German shadow it does not follow that all the Romance languages have been overshadowed by the genius of Germany. We can understand why *aeger* was given up. It would have shrunk into a mere nothing in French. But why *male aptus* instead? Because the Germans had the word *unpass—i.e.* "not pat"—in their mind and rendered it by *male aptus*, just as they rendered *gegend* by *contrada, contrée. Malapte* in French became *malabde* and *malade*. In Italian *malatto* was replaced by *malato* from a kind of unconscious etymological feeling that it must be connected with *malare*. *Malattia*, however, remained unchanged, because there were no analogies for an abstract noun such as *malatia*.

F. Max Müller.

CHARLES WELLS.

7 Northumberland St., Marylebone Church, W.: April 14, 1879.

In the kindly and highly appreciative article of Mr. Edmund W. Gosse, and the letter from Mr. W. J. Linton printed in your last number, some remarks are made which require a reply from me.

The memory of my friend W. J. Linton is inaccurate where he states that (as he believes) "I nursed and cared for Hazlitt in his last illness." Wells, hearing that Hazlitt was dead, took Mrs. Wells, his wife, to see him lying in his coffin. They remained standing over it in silence a considerable time. Much as I had wished to be acquainted with Hazlitt, no interview took place, as I had been told he was not very accessible to admiring strangers. Wells said that latterly he had seen very little of Hazlitt, adding with humility (not at all usual with Wells) that he "had everything to learn from Hazlitt, and Hazlitt nothing from him;" and so the over-ripe intimacy had dropped off. As the same thing would have applied to me, besides that I was younger and of less experience in life than Wells, my first visit to Hazlitt was when he was lying in his coffin. Those who had "nursed and cared for him in his last illness" were Charles Lamb, Mr. Patmore (father of the poet), and Mr. Basil Montague. From Sarti's (the statuary) I brought an Italian artist who took an admirable plaster cast from Hazlitt's face and the upper part of his head. I was somewhat dismayed on perceiving that a portion of the eyebrows had been accidentally carried into the cast. The countenance was grandly calm. It had a latent smile, not unlike that which gradually dawns upon one after gazing for a time at some of the faces of the Egyptian sculptures. I gave the cast to Wells. A few locks of Hazlitt's strong, iron-gray hair were cut off at my request, which I still possess. As there was at that period a hot contest going on concerning craniology and phrenology, it was not uncommon to hear of the graves of certain marked characters having been broken into during the night, and the heads carried off. To prevent the chance of such desecration in this case, I found the sexton and induced him to dig Hazlitt's grave five feet deeper than usual; attending myself to see that this was done, and sending, after the funeral, for a truss of straw, layers of which we cast in between every foot or two of the earth, which would have rendered any sacrilegious attempt at digging down to the coffin a work of prolonged difficulty.

It was then arranged between Wells and myself that a tombstone should be placed over Hazlitt's grave, in St. Anne's Churchyard, Soho. The epitaph was written by Wells. After a concise statement of the public value of the writings of the fine and fearless essayist, it was said:—"He was the greatest metaphysician of his time—*unanswered*." Wells alluded here, more especially, to Hazlitt's essay "On the Principles of Human Action." And it never *has* been satisfactorily answered—to this day. Wells, obviously, did not allude to metaphysics of the kind dealt with by Kant, Fichte, Hegel, or others of that class, but to what may be called (however debateable the term) practical metaphysics, as the title implies, and as subsequently simplified in Hazlitt's *Essays on Self-Love and Benevolence*, or "the natural disinterestedness of the human mind," in direct opposition to Rochefoucauld.

The personal portrait of Wells, as given in Mr. Linton's letter, is artist-like and "to the life." Anybody could see that Wells was fond of field sports and all out-of-door exercises. He was a fair horseman, a pretty good shot; and he liked to talk about fishing, though I seldom heard of his taking anything, at any rate before he left England. He understood floriculture, and would have been a really good gardener but for his impatient habit of now and then pulling up plants to see how the roots were getting on, carefully putting them back again. He would do this early in the morning, before anybody else was up, Mrs. Wells told me.

The first publication of *Joseph and his Brethren*, as Mr. E. W. Gosse correctly states, was "stillborn." Yet such was the intellectual ascendancy and influence Wells possessed over the minds of a small circle of friends and admirers (foremost among whom was his brother-in-law, Mr. W. S. Williams, who had volunteered for the thankless office of copying fair all his manuscripts) that they "sent it round" that "the publishers were running about trying to find Wells, with a view to a second edition; but *he* was away somewhere in the country, *fishing*." Mr. Linton handsomely says that I was the first who endeavoured to bring the genius displayed in *Joseph and his Brethren* into due notice; and as I never could accomplish this, it will not appear indelicate to add that I made several attempts at various intervals, equally abortive. Whittaker's literary reader and publishing clerk (Mr. F. G. Tomlins, the author of *Garcia, a Tragedy*, and *A Brief View of the Drama*, &c.), who had accepted the book on its merits, said to me one day, in his brusque, honest manner:—

"I saw what fine stuff was in the book; but it did not sell. The Biblical people did not buy it, because they considered that they knew all about that old story; the small critics of the day did not see the poetry in it; the monthly writers had enough to do with the poets and poetlings who were already popular, so they took no notice of it; and as for the great quarterlies, they scarcely ever write about a poet till he has been dead at least half a century."

With reference to "the ten volumes of manuscript poetry," for some of which Wells had tried in vain to find a publisher, and the whole of which he burnt after the death of his wife, Mr. E. W. Gosse certainly had special grounds for his statement. In one of the last letters Wells sent to me (in 1878) he tells me of a number of volumes that he had written, with no expectation

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or hope of getting them published; but that the impulse to write had been too strong within him to be resisted. As to his having tried to find a publisher, he was not at all a man to try much at anything. Whatever he could not do at once, he seldom, if ever, did at all. We had agreed to write a book in conjunction; his portion was never done. He said "it *was* done, to all intents and purposes, only he had not written it down." That he burnt all the manuscripts he could lay hands on, after the death of his wife, I can readily believe and deplore. A very extraordinary selection might, I feel sure, have been made from them.

Wells, at the time he was intimate with Hazlitt, was an attorney. He had been articled, I believe, to some near relation; and the amount of law-reading and knowledge possessed by both was just as little as possible. But so that he could make enough for pocket-money during his bachelor days, and just enough to support his wife and daughters during his married period in England, he cared for little beyond. Mr. Gosse quotes some words of Hazlitt correctly, but not fully. Being aware of the defiant and indomitable indolence of the man, of the peculiarity of his powers as unsuited to the literary market, and that, as to fitting himself for what was wanted, there really was no work in him, Hazlitt used to dissuade Wells from writing either poetry or prose; and one day said, with epigrammatic earnestness:—"I consider you to possess great original genius—aboriginal, might be said—and I strongly advise you to stick to your profession." This Wells did not do; and, on the death of his father, he left London. He went to live in South Wales, where he indulged his fancy for gardening; and afterwards in Hertfordshire, where he said (as his brother-in-law, Williams, told me) he believed he could make something handsome by means of a lot of beehives. While the bees were working for him, he could be fishing. That really seemed to be his idea. After a while he left England and went to reside at Quimper, Finisterre. The fascination of his richly graphic and genial conversation, his great general knowledge of life, his powers in simplifying intensely tragic principles of action, his instantaneous perception of character, his unfailing promptitude of wit, his warm heart and constant vivacity—all these qualities made him a great and peculiar favourite wherever he went. It did not much matter where. At Quimper, when it was perceived that he was in needy circumstances, some professorship, as he had a good fluent knowledge of the French language, was obtained for him by influential friends; but with much difficulty, owing to one circumstance. It was requisite that he should deliver his discourses, whatever they were, from a sort of wooden pulpit; and into a pulpit Wells obstinately declared he would not ascend. In the end, I believe, as Mahomet would not go up to the pulpit, the pulpit was brought down to him upon the floor, and in he went. After some years he left Quimper for Marseilles; and there my dear friend—my friend since we were schoolboys together at Edmonton, in the early days of John Keats—there, at the Montée des Oblats, Jardin de la Colline, he destroyed and turned into ashes and annihilation all the poetry of his ripest years, which I had hoped would some day make his name famous in literature, and died without further word or sign of the bright consummate star that had burnt so long within him, and in vain. R. H. Horne.

MICHEL COLUMBE AND CLAUX SLUTER.

Draguignan: April 10, 1879.

Will you allow me to correct in your columns one or two errors as to matters of fact which occur in Mr. Drury Fortnum's review of *The Renaissance of Art in France* (Academy, April 5)?

Mr. Fortnum describes Michel Columbe as "coming to Tours and being influenced by the Italian manner of Juste." He does not specify to which member of that family he refers, but Antoine and Jean, the first of whom we have any trace, did not make their appearance (as far as we know) in Touraine until 1506. At this date Columbe was seventy-five years old, and had been established at Tours for more than thirty years (Grandmaison, *Documents Inédits*, pp. 192, 221). Columbe cannot, therefore, as Mr. Fortnum supposes, have been influenced by "Juste" on "coming to Tours."

Mr. Fortnum limits the "teaching of Claux Sluter" to "the later decades of the fourteenth century." This is doubtful. Sluter, though his name drops out of the accounts of the Burgundian Court in 1404, was (if the accepted interpretation of Columbe's own words be correct) living late into the fifteenth century. Columbe, who was born in 1431, says:—"maistre Claux, et maistre Anthoniet, souverains tailleurs d'imaiges, dont je, Michel Coulombe, ay autrefois eu la cognoissance" (Grandmaison, p. 194).

Mr. Fortnum calls Jacob de Baerze the "predecessor at Dijon" of Sluter. De Baerze, however, it appears from the accounts of the Burgundian Court, was domiciled, not at Dijon, but at Termonde in Flanders; and, as we learn from the same accounts that he executed the carvings of the triptych in the Museum at Dijon in 1391, and was employed under Sluter on the tomb of Philip the Bold in 1402, he cannot be correctly described as Sluter's "predecessor at Dijon." I have no special knowledge of Flemish art in France, and can only refer Mr. Fortnum on these points to Michiels' *L'art flamand dans l'est et le midi de la France*, chap. i.

Mr. Fortnum says "no mention is made of the Château de Bary." There is, I think, no *château* of that name. If he means, as I guess, the famous Château de Bury, in the court of which once stood the lost bronze *David* of Michelangelo, he will find, on referring to the Index, that it is twice expressly mentioned as being the work of "an unknown Italian architect" (*Mémoires de la Société des Antiquaires*, 3e série, v., x.). It cannot, therefore, as Mr. Fortnum proposes, be regarded as a "purer model" of French architecture than the examples selected. E. F. S. Pattison.

ROMAN MILESTONE RECENTLY FOUND AT LINCOLN.

Oxford: April 14, 1879.

The outlines of the ancient Roman city of Lincoln remain, happily, as strongly marked as those of any other place continuously inhabited in this country. It was, we know, a square of comparatively small dimensions, with four gates (as usual) in the centre of the four sides. The North gate is still standing, and bears the name of the New port or Newport arch. The other gates are no longer in existence, but the mound and fragments of the walls are still to be seen, particularly at the south side, where they form the northern boundary of the ancient Bishop's Palace. It follows from this that the modern street called the Bailgate, running north and south, marks pretty accurately the direction of the ancient Cardo. In the centre of this, a little to the south of the recently discovered columns, and perhaps exactly at the point where it was crossed by the Decumanus, a monument of the Roman dominion has just been unearthed in the drainage works. It is a milestone, about eight feet high, in almost perfect preservation, with an inscription of some interest.

IMP · CAES | MARC | PIAONO | VICTORI | NO ·
P · F /// INV | AVG · PON MAX |
TR · P · P · P | A // L · S · M | P . XIIII

That is:—

Imp[eratore] Caes[are] Marco Piavonio Victorino p[io] f[elice] inv[icto] Aug[usto] pont[ifice] max[imo] tr[ibunicia] p[otestate] p[atri] p[atriae].
A L[indo] S[egelocum] m[ilia] p[assuum] XIIII.

Some letters in this inscription—which is scratched rather than carved upon the stone—are very nearly effaced, but I have no doubt about any except those in italics, and the F in *felice*, and the L in *Lindo*. The first of these looks like an H badly cut, and may be a monogram for FEL. The ninth line I read at first *ab S[egeloco]*, but a repeated examination has convinced me that the doubtful letter is L rather than B. The abbreviations in the imperial title, as I find by comparison with the inscriptions on other milestones, are in the ablative, not (as I at first thought) in the dative case.

Your readers may be glad of some explanation as to the person and place here commemorated.

The Emperor Marcus Piavonius Victorinus was one of the so-called "Thirty Tyrants," the rebellious generals who arose in different regions of the Roman world during the miserable reign of Gallienus, the weak son of Valerian. He was chosen as a colleague on the throne by Postumus, the master of the "Gallic" or western quarter of the empire, including this island and Spain, as well as the provinces usually called Gaul. He was a powerful and capable man, but licentious in his private life, and was murdered near Cologne by one of his officers, in revenge for an act of profligacy. His reign was a very short one, less than two years, from 265-267 A.D., and therefore monuments of it are rare. This is, I believe, the only one known in this country, with the exception of another similar milestone now in the gardens of the Museum at Swansea (*Corpus Inscr. Lat.*, vii., 1160). Its presence here shows that Victorinus was accepted by the soldiers in the East as well as the West of Britain.

As to Segelocum, if your readers will look into the Itinerary of Antoninus, they will find that it was fourteen (Roman) miles from Lincoln, between it and Doncaster, on the great line of road leading from London to Luguvallum, on the Roman wall. Segelocum is, then, the next station to the north-west, and the one we should expect to find referred to on our milestone. It is generally identified with Littleborough-on-the-Trent, which is reached by the old Roman road now called the Till-Bridge Lane, turning off from the Ermine Street, between Carlton and Scampton.

The stone itself stands at present in the Cathedral cloister, but its permanent home should, no doubt, be the public museum which I hope some day to see established in Lincoln.

John Wordsworth.

APPOINTMENTS FOR NEXT WEEK.

Monday, April 21.—4 P.M. Asiatic.
8 P.M. Society of Arts: "Recent Advances in Telegraphy," I., by W. H. Preece.
8 P.M. British Architects.
8 P.M. Victoria Institute: "The System of Zoroaster considered in Connexion with Archaic Monotheism," by R. Brown.

Tuesday, April 22.—1 P.M. Horticultural.
3 P.M. Royal Institution: "Schubert," by Ernst Pauer.
8 P.M. Civil Engineers: "Dioptric Apparatus in Lighthouses for the Electric Light," by J. T. Chance.
8 P.M. Colonial Institute: "Jamaica: a Home for the Invalid, and a profitable Field for the industrious Settler," by Dr. L. D. H. Russell.

Wednesday, April 23.—2 P.M. Antiquaries: Anniversary.
8 P.M. Society of Arts: "English Fresh-water Fisheries," by J. Willis Bund.
8 P.M. Literature: "What is Poetry?" by G. Washington Moon.

Thursday, April 24.—12 noon. London Institution: General Meeting.
3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.
8.30 P.M. Royal.

Friday, April 25.—7 P.M. Civil Engineers: "Comparative Merits of the different Systems of Permanent Way," by R. M. Parkinson.
8 P.M. Quekett: "On a Method of resolving the finest-lined Diatomaceous Tests," by A. Schulze; "On the Reproductive System of certain of the Acarina," by A. D. Michael.
8 P.M. New Shakspere Society: "On Shakspere's Sonnets," by the Rev. Dr. Grosart; "Shakspere's Treatment of Women," by E. Rose.
9 P.M. Royal Institution: "Generic Images," by F. Galton.

Saturday, April 26.—3 P.M. Royal Institution: "Architecture," by H. H. Statham.
3 P.M. Physical: "On some Phenomena connected with magneto-electric Induction," by C. Boys; "On selective Reflection," by Capt. Abney; "Notes from the Physical Laboratory of University College, Bristol," by Dr. S. P. Thompson.

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SCIENCE.

The Evolution of Man: a Popular Exposition of the Principal Points of Human Ontogeny and Phylogeny. From the German of Ernst Haeckel, Professor in the University of Jena. In Two Volumes. (C. Kegan Paul & Co.)

(*Second Notice.*)

In chapter viii. the succeeding stages of development of the fertilised germ are traced throughout the animal kingdom, with special reference to the *gastrula*, a primitive animal form which Prof. Haeckel believes can be discovered in the early stages of all animals, and must, therefore, be considered as representing one of their earliest ancestral types. In the corals the successive cleavage of the parent cell leads to the formation of a globular mass, called from its appearance the mulberry germ. It consists of a single layer of cells in close contact, forming a hollow ball filled with a clear liquid. There next occurs an extraordinary process of inversion. A groove forms at one point by the sinking in of the cellular layer; this groove deepens and widens till it forms a cup-shaped cavity, and at last the two sides come together, forming a double-walled cup. The mouth of this cup then narrows, vibrating threads are formed on the outer surface, and the gastrula germ is then complete. The cells of the outer and inner surfaces have now assumed a different form, size, and appearance; the inside is a stomach, the outside a skin. A great variety of animals go through this peculiar stage of development with but slight differences—such as zoophytes, worms, star-fish, crustacea, molluscs, and the lowest of vertebrates, the Amphioxus or lancelet. In all the higher vertebrates this process of gastrulation is highly modified; but in every group, even up to man, Prof. Haeckel maintains that it exists, and can be traced in its various forms, of which he gives very instructive illustrations. The essential feature of gastrulation is that the mass of cells formed by cleavage becomes differentiated into two groups or layers, from one of which is ultimately formed the outer skin, from the other the intestinal organs; hence these are termed the animal and the vegetative germ-layers respectively. Many of the lowest animals—such as some of the Polyps—remain throughout their life in the gastrula stage, their whole body being composed of only two cell-strata or layers; hence the important conclusion is arrived at that all the higher animals, including man, which in the first stages of their individual evolution pass through a two-layered structural stage or gastrula form, must have descended from a primaeval, simple parent form of like structure, to which Prof. Haeckel gives provisionally the name of Gastraea, or primitive intestinal animal.

In the next chapter the scheme of classification founded on this gastraea-theory is explained. From the gastraea developed in one direction the zoophytes—such as sponges, corals, medusae, &c.; in another direction the worms. The zoophytes are a side branch, while the worms form the main stem of the animal tree from which all the other great classes—molluscs, insects, and vertebrates—have been evolved. The vertebrate nature of man is next discussed, and the structure of the ideal primitive vertebrate explained in great detail; and then comes an account of the various parts and organs which arise from each of the four germ-layers into which the two primitive layers divide at a very early period. This is very remarkable and instructive. From the first or outer layer are formed, not only the skin and all its appendages, but also the central nerve system. This first develops from the outer surface of the epidermis, and only at a later stage moves inward so as to be surrounded and protected by bone and muscle. The organ of the mind, therefore, is a development of the outer skin where alone it could be in contact with external nature. The kidneys also arise from the skin, and subsequently take their place deep within the body. From the second layer arise the skeleton and all the chief muscles of the trunk and limbs. From the third arises the entire vascular system, the heart and blood-vessels, the blood, and the muscular coating of the intestines; while from the fourth or inner layer arises the intestinal canal proper and its appendages, such as the lungs, liver, and salivary glands.

In chapter x. the process of development of the gastrula into a perfect vertebrate organism is described in detail, and illustrated by numerous diagrams. The extraordinary processes by which the external cell-layer bends inwards, forms loops and folds which then become detached to form internal organs, such as the spinal cord and kidneys, are made very intelligible by means of elaborate figures, in which the parts that arise from each germ-layer are distinguished by different colours. The two following chapters carry on this examination into further details, describing the development of the vertebral column, and the successive appearance of the more important organs in the human embryo.

In the next two chapters (xiii. and xiv.) we enter upon another branch of the subject—the origin of the vertebrate type. We have first a full description of the structure of the Amphioxus and the Ascidians. The former is universally admitted to be the lowest existing type of vertebrate animal, while the latter were formerly classed as Mollusca, but are now believed by many biologists to be extremely modified forms of the most rudimental vertebrate. In appearance they are shapeless lumps, hardly like animals, but looking more like fleshy potatoes. In the Italian fish-markets they are known as "sea-fruit." When caught they feebly contract their body and spirt out a little water: hence they have been called Sea-squirts. They vary in size from a quarter of an inch to a foot long, and they are found in the seas of all parts of the world. They are fixed by a kind of foot or root to the sea-bottom; at the top is a round opening which serves as a mouth, and on one side is a smaller opening. The mouth opens into a large latticed gill-sac into which water is drawn and discharged by the side opening, and through the gills the food also passes into the stomach, the intestine bending upward and opening into the cavity which surrounds the gill sac. The outer covering is tough and leather-like, while there is no trace of any internal skeleton.

Here there is absolutely nothing of the vertebrate structure, though there are some peculiarities in the formation of the gill-sac which resemble the same organ in the Amphioxus. But, strange to say, in the earlier stages of the development of the Ascidian there appear unmistakeable signs of resemblance to the vertebrata. A free-swimming long-tailed larva is developed from the gastrula, and in this there appears a medullary tube and also a notochord or rudimentary vertebral column, exactly as in the Amphioxus. Rudimentary sense organs also appear, according to Kowalewsky, who has studied the history of this animal; but then its progressive development ceases. It sinks to the bottom of the sea and becomes fixed, the tail with the notochord degenerates and is cast off, and the tailless body, by retrograde metamorphosis, loses all its vertebrate characteristics and becomes a shapeless sac, as already described. While in the Amphioxus the medullary tube develops into a complete spinal marrow, in the Ascidian it shrinks away to an insignificant nerve-ganglion situated just above the gill-body. These curious facts are held to prove that the Ascidians really represent a degenerated branch of the ancestral vertebrate, very near the point of its actual origin.

From this original form it is not difficult to understand the development of the Amphioxus, which is universally admitted to be a true vertebrate, though of very low type. It is usually classed as a low form of fish; but Prof. Haeckel holds this to be a great error. By the complete absence of a skull and of even the rudiments of limbs, and by its excessively simple internal structure, it is said to be further removed from fishes than fishes are from man. He therefore looks upon the Amphioxus with special veneration, as the only living animal which can enable us to form an approximate conception of our earliest vertebrate ancestors.

We now come to the second volume, which is devoted to a more special examination of the line of animal ancestry that has ultimately culminated in the development of man, and to a detailed account of the development of the various parts and organs of the human frame, with constant references to the comparative embryology of other animals. We have here much repetition of facts and arguments already given in the first volume, and shall therefore only briefly notice a few points which seem to call for remark.

Prof. Haeckel seems quite unable to appreciate the extreme imperfection of the geological record, and the absolute worthlessness of its negative evidence as regards the life of the earliest periods. He speaks of the inhabitants of our planet consisting exclusively of aquatic forms down to the Silurian period (p. 10), and that we may infer with tolerable certainty that no land animals then existed (p. 115), quite regardless of the fact that the enormous deposits of this period are all marine, and are therefore not likely to contain remains of land animals, and also of the equally important

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fact that the sandstones, grits, shales, and limestones of which they are composed necessitate extensive continents from the denudation of which they were formed, and that it is in the highest degree improbable that these continents were lifeless wastes. Equally improbable are his suppositions that mammalia originated in the Trias (p. 144), and placental mammals in the Tertiary epoch (p. 15). Considering that even in the Lower Eocene most of the orders and many of the family groups of placental mammals are well differentiated, most English biologists would look very far back into the Mesozoic epoch for the first differentiation of the placental and the implacental divisions.

The celebrated Bathybius—the living protoplasm of the ocean depths, which was first described by Prof. Huxley from specimens preserved in spirit and given up by him when the living animal was sought for in vain during the *Challenger* expedition—is resuscitated by Haeckel on the authority of Dr. Emil Bessil, who is said to have obtained it alive from a depth of 550 feet in Smith's Sound. It is often said that the protoplasm of Amoeba and other simple organisms is only apparently structureless owing to the insufficiency of our optical powers; but Prof. Haeckel remarks that the experiment of feeding these animals with solid coloured particles which can be seen passing through their substance irregularly in all directions shows that they are really structureless in the sense in which we always use the word as applied to molar, not molecular, structure. When we consider that these structureless particles of slime yet exhibit, as Prof. Haeckel himself tells us, all the phenomena of life, "even the mental phenomena," his theory, which he is never tired of putting forward, that all the phenomena of the organic no less than of the inorganic world are due to "mechanical laws" does not seem to throw much light on the matter. He is equally confident that our

"highly purposive and admirably constituted sense-organs have developed without premeditated aim; that they originated by the same mechanical process of Natural Selection, by the same constant interaction of Adaptation and Heredity by which all the other purposive contrivances of the animal organisation have been slowly and gradually evolved during the Struggle for Existence."

Yet Prof. Haeckel is not a materialist. He maintains that the materialistic philosophy, which asserts that the vital phenomena are due to the properties of matter, is as false as the opposite spiritualistic philosophy, which declares that active force precedes or causes matter. Both, he maintains, are dualistic, and therefore both are equally false. The *monistic* philosophy which he upholds as alone tenable can as little believe in force without matter as in matter without force. So far, we might not perhaps differ greatly from him; but when he goes on to say, "the 'spirit' and 'mind' of man are but forces which are inseparably connected with the material substance of our bodies," and to argue that thinking-force and motive-force are equally functions of the body, he seems to confuse radically distinct conceptions, by the use of the misleading word "forces" as applicable to thought or emotion. His final conclusion is—

"that in the entire history of the evolution of man no other active forces have been at work than in the rest of organic and inorganic nature. All the forces at work there can be reduced at last to *growth*—to that fundamental function of evolution by which the forms of inorganic as well as of organic bodies originate. Growth, again, itself rests on the attraction and repulsion of like and unlike particles. It has given rise to Man and to Ape, to Palm and to Alga, to crystal and water."

Although I have endeavoured to give an account of some of the more suggestive portions of this very remarkable work, a notice such as this can afford no conception of the wonderful variety and complexity, or of the intensely interesting nature, of the subjects it discusses. There is probably no book in any language which gives so full, so clear, and so perfectly intelligible an account of the earlier stages of the development of animals. The phenomena described are, as compared with the later stages of development, simple and easily followed, but it is impossible to exaggerate their importance; and as enabling any intelligent person to obtain a correct knowledge of the facts of this wonderful history in its earlier, and a correct conception of their general outlines and bearing in their later and more complex stages, the work is one of the most important in the English language. Its faults are diffuseness of style and complexity of general arrangement, and a competent editor would be able to condense it into one half the bulk without curtailing it of any important matter. It is nevertheless most acceptable even as it is, and should be studied by everyone who wishes to appreciate the full meaning of the familiar saying, that "we are fearfully and wonderfully made."

Alfred R. Wallace.

OBITUARY.

PROF. NICOL, F.R.S.E.

A naturalist whose name is intimately connected with geological work in the north of Scotland has just been taken from our midst. For nearly a quarter of a century Prof. James Nicol held the chair of Natural History in Marischal College and University, Aberdeen. Even before 1853, the date of the Aberdeen appointment, he was professor of kindred subjects in the Queen's College, Cork. The best part of his life had, therefore, been spent in the active duties of a professorial chair. As early as 1839 he wrote a *Catechism of the Natural History of Man*, followed in 1842 by a *Catechism of Geology*, and in 1844 by an *Introductory Book of the Sciences*. His favourite study, however, was geology; and he not only prepared a geological map of Scotland, but wrote a *Guide* to its geology, and a sketch of the *Geology and Scenery of North Scotland*. To the eighth edition of the *Encyclopaedia Britannica* he contributed an important article on "Mineralogy," largely drawn, however, from the German of Naumann. This article was re-published as a *Manual of Mineralogy*, and afterwards abridged under the title of *Elements of Mineralogy*—two works which have long been standard text-books in our English schools. Prof. Nicol was a clear and popular lecturer, but of late had suffered from a defect in his speech. At the time of his death he was upwards of sixty years of age.

SCIENCE NOTES.

Nine-Year Catalogue of 2,263 Stars deduced from Observations at the Royal Observatory, Greenwich.—In the Appendix of the Greenwich Observations of 1876 the results of the star observations made with the transit circle during the years from 1868 to 1876 have been gathered into a new general catalogue for the epoch 1872. The catalogue has been derived from the star places in the annual volumes in nearly the same manner as its predecessors, the two Greenwich Seven-Year Catalogues—the first of which comprehends the observations made from 1854 to 1860; the second, those made from 1861 to 1867. A new determination of the colatitude furnishes the value 38° 31′ 21″·40, and this value has been adopted in the reductions. The publication of the new volume has been somewhat delayed in order to allow the results of some examinations respecting its polar-distances to be inserted. A comparison of the polar-distances of the Nine-Year Catalogue with those of the two preceding ones shows differences which are evidently of a systematic character, and which would appear to depend almost entirely on the change in the coefficient of refraction which was made at the beginning of 1868 on the authority of an investigation by Mr. Stone, an abstract of which was published in the Monthly Notices of the time. The change, amounting to a diminution of refraction by about the 184th part of its previously-employed value, seemed to be too large to be reconcileable with previous determinations; but, as the details of the investigation were not published, astronomers were prevented from properly testing its legitimacy. Some of the consequences of the change, however, were not satisfactory. Better means for forming a decision have been presented by the publication of the Cape Catalogue for 1860 and the Melbourne Catalogue for 1870. The result of a recent comparison of these two catalogues with the first Seven-Year Catalogue, which was formed with the old refractions, shows satisfactory agreement. But an indirect comparison with the Nine-Year Catalogue indicates that the changed refractions do not represent the observations of southern stars; and it also appears that the new investigation of colatitude, while pointing to the existence of considerable instrumental errors, does not lend any support to the diminution of the refractions adopted in 1868. An examination of the observations of circumpolar stars for several periods leads to similar conclusions. It is therefore inferred that the polar distances of the Nine-Year Catalogue ought to be modified by the corrections required for reducing them to the old refractions and to the colatitude 38° 31′ 21″·90, which is the mean of those adopted in former Greenwich catalogues. In order to sift the question properly, it would be necessary to know something of the details of Stone's investigation.

New Determination of the Ratio of the Electromagnetic to the Electrostatic Unit of Electric Quantity.—A paper on this subject, by Prof. Ayrton and Perry, was read before the Society of Telegraph Engineers on February 26, and is printed in the *Philosophical Magazine* for April. The ratio in question, which is of the nature of a velocity, and is usually denoted by the letter v, was determined by Weber and Kohlrausch in 1856, by measuring the same quantity of electricity, first in electrostatic and then in electro-magnetic units. The value obtained was 310·7 million mètres per second. The values assigned to v by Sir Wm. Thomson and Prof. Clerk Maxwell from their experiments in 1868 were 282·5 and 288 respectively. These numbers represent very nearly the velocity of propagation of light, which is, according to Foucault 298, and according to Cornu 300, millions of mètres per second. According to Prof. Clerk Maxwell's theory, the velocity v must be that of the propagation of electro-magnetic disturbances in a non-conducting medium, or, assuming that

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…t is an electro-magnetic disturbance, must be …al to the velocity of light. In view of the …portance of an accurate knowledge of the value … this ratio, Messrs. Ayrton and Perry have …de a redetermination, by a method not hitherto …ployed, and have obtained the result $v = 298$ …illion mètres per second—*i.e.*, exactly the velo…ty found by Foucault for light. The probable …ror in this value is about 1 per cent.

Two new Cretaceous Plants.—The last number … the *Neues Jahrbuch für Mineralogie, u. s. w.*, …ens with a paper by the editor, Dr. H. B. Geinitz, of Dresden, in which two new species of Cretaceous plants are described and figured. The first belongs to Heer's genus *Discophorites*, of which only two species have hitherto been known. The new specimen was obtained from sandy slates, probably of Neocomian age, at Borshom in the Caucasus, by Dr. Oscar Schneider, after whom the species is named *Schneiderianus.* The other new plant is represented by some ovoid seeds, triangular on section, found in the Cretaceous brown-coal of Bohemia, and referred to the Cycadean genus *Cycadeospermum*, the new species being termed *Schmidtianum*, after Bergrath Schmidt-Reder, by whom they were sent to the Dresden Museum.

Weather Charts.—A French edition of Mr. Scott's little work, *Weather Charts and Storm Warnings*, has just been published by Gauthier Villars. The translation is by MM. Zurcher and Margollé, the well-known authors of many contributions to the popular scientific literature of France, to whom also the Meteorological Office is indebted for the translation of the *Barometer Manual*, and of others of its publications. The French volume is much more presentable than its English original, the print and paper being very good, and the illustrations infinitely superior to those produced in London. We understand that an Italian translation of the work is also in preparation by M. Pittei, of the Meteorological Department at Florence.

The History of Weather Warnings. — Prof. Hermann Kopp, the well-known author of the *Geschichte der Chemie*, has dressed up in the form of a book a lecture delivered by him some months ago.* As might be anticipated from the precedents of the author, the amount of research into old physical treatises which is evinced is very great, and the chapter in which he shows up astro-meteorology is very interesting. As regards the actual state of weather telegraphy at present we notice a few inaccuracies and a slight excess of faith in Prof. Klinkerfues' prophecies. The conception of the subject is good, and the weather announcements (*Witterungs-angaben*) are discussed with reference to past, present, and future weather. The older authors discussed weather as it *had been*; the simplest efforts of weather telegraphy deal with weather as it *is*; while the aim of all meteorological institutes is to be able to announce weather as it *will be.*

Bell Telephone without Diaphragm.—More than a year ago M. du Moncel gave an explanation of the action of a Bell telephone in which the reproduction of sounds in the receiving instrument was attributed to the alterations in length of the magnetic core, and only in a subsidiary degree to the vibrations of the membrane. But physicists were not agreed as to the facts; the majority failed to hear any articulate sounds in a telephone deprived of its diaphragm. M. Ader has recently produced a telephone (*Comptes Rendus*, lxxxviii., …) the success of which has decided in favour of the views expressed by M. du Moncel. In M. Ader's telephone the magnetic core is a simple iron wire 1 m.m. in diameter, fixed at one end to a wooden board. It is only necessary to surround the wire with a small helix of fine wire, and to place the ear against the board, to hear distinctly words spoken to a microphone at the remote end of the circuit. The sounds, however, are considerably augmented in intensity if a metallic mass is applied to the free end of the iron wire. Words are then heard at a distance of fifteen centimètres from the board. A still greater improvement is obtained if metallic masses are attached to both ends of the iron wire.

* *Ein…iges über Witterungs-angaben.* Von Hermann Kopp. (Braunschweig: Vieweg und Co.)

Theory of the Microphone.—The theory of the microphone is given by H. Aron (*Wied. Annalen*, vi., 403). The action of the microphone depends, as is well known, on the vibrations of the carbon causing changes of resistance which give rise to fluctuations in the current. These fluctuations are indicated by the receiving instrument, which is generally a Bell telephone. Assuming that the changes of resistance and current strength are indefinitely small in comparison with the total resistance of the circuit and the strength due to the battery respectively, the author arrives at the following results:—(1) the different wave-systems that traverse the circuit are superposable; (2) the change of phase is greater the higher the pitch of the note; (3) the amplitude, however (that is, the intensity of the current-change), diminishes as the pitch rises, and the more so as the resistance and the electrodynamic potential are greater. Large coils, therefore, in the circuit, are a disadvantage, especially if they have iron cores.

PHILOLOGY NOTES.

Dr. Burnell has printed for private circulation *A Legend from the Talavakāra or Jaiminiya Brāhmana of the Sāma Veda*, of which book we have already noticed the unexpected discovery by him. This legend confirms Dr. Burnell's opinion of the early date of the Talavakāra Brāhmaṇa; as the story also occurs, but in a different and evidently later form, in the Ṣatapatha Brāhmaṇa. It represents a visit paid to the underworld by a son of Bhṛigu Varuṇa, and must have been written at a time when no distinction had as yet been made between heaven and hell. The story is strikingly dreamlike, and gives us an Indian counterpart of the many stories relating to descents into Hades which are so well known in the West.

Dr. E. Müller, the successor of the late Dr. Goldschmidt in the post of archaeological commissioner to the Government of Ceylon, has sent in a *Report on Inscriptions in the Hambantoṭa District.* He has found grants and proclamations of fifteen kings of various dates between the first and the twelfth century A.D. Historically, they confirm, and in some respects add to the details preserved in the valuable Chronicles of that island; and philologically they are of the utmost importance. The Singhalese is the only Prākrit dialect whose history can be traced in contemporary specimens throughout its whole development. Each inscription discovered adds to the completeness of the picture, and the present instalment gives good ground for the hope that, in the final Report of the well-trained philologist to whom the task has been entrusted, we may look for a complete account of the long and instructive history of the language of Ceylon.

The *Indian Antiquary* for February has an article on the customs and language of the Kois by the Rev. John Cain, of Dummagudem. Prof. Tawney of Calcutta contributes an interesting notice of a striking parallel between a Norwegian tale in Thorpe's *Yuletide Stories* and a Buddhist story in the Kathā Sarit Sāgarā (vii., 39). He might have added a reference to the similar and much older story in the Pāli Jātakas edited by Fausböll, from which both the others are probably derived. Dr. Bühler has a full transcription and translation of an inscription of Govana III., of the Nikumbha dynasty, dated in Ṣaka 1075—that is, 1153 A.D.; and Mr. Fleet edits two more Chalukya grants. The Rev. F. Kittel disputes the cogency of the evidence hitherto adduced to show traces of relationship between the Āryan and Dravidian families of speech, going carefully through the lists of fourteen Tamil roots supposed by Dr. Pope to favour that contention. Col. Yule and Dr. Burnell publish a specimen of the *Glossary of Anglo-Indian Terms* which they have in preparation. The present sample is a very elaborate historical account of running "Amuck." Lastly, Mr. Kirtane gives an abstract of the Hammira Mahā Kāvya, an epic poem in honour of Hammira, one of those later heroes of India who measured their swords with the Muhammadan conquerors and fell in the defence of their independence.

MEETINGS OF SOCIETIES.

Royal Archaeological Institute.—(*Thursday, April 3.*)

The Rev. J. Fuller Russell in the Chair. Sir Charles Anderson sent a notice of the Roman discoveries that have been recently made at Lincoln, of which the most important are a large tesselated pavement, and the remains of the house to which it belonged. These and other discoveries show that the Roman city lies from six to eight feet below the present level.—The Rev. C. F. R. Palmer contributed the remaining portion of his paper "On the History of the Priory of Dartford," bringing the account of the house and its inmates, with much detail, to the middle of the sixteenth century.—Mr. W. Huyshe exhibited, and sent a paper on, a pair of postilion's boots of the eighteenth century, found at Bagshot House in 1846. The fact of these being a *pair* was remarked upon by Mr. G. T. Clark, who also alluded to a somewhat similar pair formerly hanging up at Tattersall's.—Sir Henry Dryden exhibited a fine pair of jack-boots of the end of the seventeenth century. —Mr. H. Hippisley exhibited, and described, a portrait on panel of Wyclif, formerly in the rectory at Lutterworth, and for more than a century in Mr. Hippisley's family. The great Reformer is represented (as usual) with a beard, and holding a staff; but it was clearly shown that Wyclif never wore a beard, but went shaven like all ecclesiastics of his time. The subject excited a long discussion, in which the Chairman, Mr. Whalley, Mr. Clark, and Mr. Waller took part.—Mr. H. Harland sent some stone celts from Malton, and a bedesman's badge bearing the arms of the Earl of Rochford.—Mr. W. D. Powles exhibited some very interesting examples of pottery from ancient Indian graves in Columbia.—Mr. J. Hilton sent an eighteenth-century badge in brass of Notre Dame de St.-Liesse.

Musical Association.—(*Monday, April 7.*)

R. H. M. Bosanquet, Esq., in the Chair. Mr. C. G. Saunders read a paper on the construction of buildings in relation to sound. The requirements considered were those of musical performance with a choir or orchestra or both. The case of public speaking was not dealt with. Six elements were considered —the size of the building, its shape, its proportions, the situation of the orchestra, the materials, and the bearing of the whole on music. The importance of the amount of tone was enforced. A long building does not admit of soft music being heard at the further end. The same building is not generally adapted for both slow and fast, both loud and soft music. The defects of the usual shape, the long rectangle with galleries, were pointed out. The waggon roof is objectionable, as it produces an echo. Circular rooms have great disadvantages, especially with high and vaulted roofs. As an exception the Surrey Chapel in Blackfriars Road was mentioned. This has sixteen equal sides, so that it is nearly circular, and holds nearly 2,000 persons. It is free from echo, but requires a powerful voice. A flat, low ceiling is essential in a concert room. This was illustrated by supposing a speaker placed in a hemisphere, not at the centre, so that the sound should reach just to the hemisphere all round. Then by far the largest portion of sound ascends towards the surface of the hemisphere and is lost. A flat roof cuts the sound off from the greater part of this surface, and reflects it down again to the audience, thus greatly extending the distance at which sound can be heard. The evidence as to the effect of the proportions of a building is contradictory;

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it seems probable that the proportions are without influence. A plan of a music-room was submitted in which the orchestra was in one corner, and the seats were arranged in quadrants of circles round it. Materials: the diffusion of sound mainly depends on the ceiling. This should be low and flat, and made of wood, with the pieces carefully jointed together. For the walls board, cement, or stone. For solo or quartett performances taking place in front of the orchestra there should be a moveable screen, capable of being raised behind the performers. Curtains should be provided for shutting off those parts of the room which are left empty, in case of a small audience.

FINE ART.

THE BOOK-DECORATION OF THE RENAISSANCE.

Die Bücher-Ornamentik der Renaissance. Eine Auswahl stylvoller Titeleinfassungen, Initialen, Leisten, Vignetten u. Druckerzeichen hervorragender italienischer, deutscher u. französischer Officinen aus der Zeit der Frührenaissance. Nach der eigenen Sammlung herausgegeben u. erläutert von A. F. Butsch. (Leipzig: Hirth.)

A FOLIO volume of well-executed plates, with an Introduction written by a well-informed and enthusiastic collector, promises considerable attraction to the amateur of beautiful title-pages, initials, borders, vignettes, &c., as set forth in the title-page and on the cover of Herr Butsch's recently published work. Though selected chiefly from the writer's own collection, or perhaps because so selected, this assortment of one hundred examples of Renaissance book-ornament is not altogether a fair representative display of what the designers of the fifteenth and sixteenth centuries could do for literature. At first sight it appears both redundant and defective. It contains more than sufficient examples of the designs of the German schools, and by no means a satisfactory variety of the schools of France and Italy of the same dates. In fact, out of the one hundred and four examples selected —most of which are really very good, and certainly reproduced with great care and faithfulness—only twenty-two are from non-German printing-offices, and some even of these designs are by German artists. The remaining eighty-two are German. Venice is represented by thirteen plates, Milan by one, Paris by four; while Augsburg has fourteen, Nuremberg five, Strassburg eight, Mainz six, Cöln and Wittemberg each seven, and Basel twenty-eight. This is not quite satisfactory. It is true that among the names of German artists we meet with the best. Numerous examples are given of Hans Burgmair, Daniel Hopfer, Albert Dürer, Hans Holbein, H. Baldung-Grün, and Lucas Cranach. In explanation of this seeming partiality, the editor informs us in his Preface that he deals at present only with the Early Renaissance, and puts forth a portion of his work somewhat tentatively—"in aid and furtherance of modern effort" in this interesting branch of art. Hence, while giving examples from Dürer, Burgmair, and Holbein, he omits Jost Amman, Solis, and Tobias Steinmer. French artists, as a rule, he omits, on the ground that all the French art of the time is mere slavish copying of Italian masters, and fails altogether in originality either of conception or execution. No mention, therefore, is made of Jean Cousin, yet somewhat inconsistently Geoffry Tory is included for his "very deserving" work. It is to be hoped that a further selection, which Herr Butsch hints at in his Preface, may follow, and may contain the foreign examples necessary to make it altogether a worthy representation of Renaissance art as applied to the ornamentation of books. The Introduction is divided into portions headed by the names of the cities in which the respective works were produced. These brief histories, like most German work, are very searching and thorough, and extremely interesting. It should be added that the descriptive text relating to the Italian examples is much more satisfactory than the number of plates. The writer justly considers the *Poliphilo* of Aldus published in 1499 the pearl of Italian book-illustration during the early years of the Renaissance. It seems, however, that he does not think much of any art which is not German. "We leave the South," he says at the close of his remarks on Italy, "and betake ourselves to our own Fatherland, that land which, slowly indeed, but with German profundity, thoroughness, polish, and perseverance, appropriated the forms and patterns of its southern neighbour."

The text is beautifully printed on fine paper. The illustrations are good, but scarcely so attractive, perhaps, as those given by M. Firmin-Didot, Sir W. Stirling-Maxwell, and the editor of *L'Art pour Tous*, on kindred subjects. Yet the work may be thankfully accepted as a beginning. The author only claims for it this praise, that it is an attempt to set forth for the first time something like an historical development of the branch of art to which it refers. It is one which quite deserves the attention of all decorative artists, but, of course, with special reference to our present advanced appliances for the adornment of books. A renewed study of the finest examples of bygone times must exercise a beneficial influence directly on modern work, and indirectly, therefore, on the formation of public taste. JOHN W. BRADLEY.

Luca Signorelli und die italienische Renaissance: eine kunsthistorische Monographie. Von Robert Vischer. (Leipzig: Veit.)

THE author calls his work a monograph, but it is really a set of lectures upon Signorelli and the times in which he lived. The first lecture gives a sketch of local history at Cortona, Arezzo, Florence, Orvieto, Rome, and other places in which Signorelli laboured. The second treats of artists assumed or acknowledged to have wielded influence in the development of Signorelli's style; the third is a journal of the master's movements and occupations. The fourth lecture is an essay on Signorelli's art in its relation to the Renaissance; the fifth and sixth contain an enquiry into the sources from which the painter derived the subjects of his frescoes at Orvieto, and a disquisition upon the meaning and scope of the word *terribilità* as used by Vasari and other early writers. The seventh lecture deals with pupils, assistants, and contemporaries of Signorelli; and this is followed by a calendar of documents in chronological order, and a reprint of the rare sources from which our written knowledge of Signorelli is derived.

All students of art will be thankful for this important contribution to the history of painting. They will appreciate the minute care with which most of Signorelli's works in Italy have been measured and described, and acknowledge gladly the advantage of having a list of prints and photographs of the master's paintings. They may wonder at the patience with which the statements of earlier writers have been controlled and revised; but they will rejoice to find not only a reprint of Manni's *Signorelli*, hitherto buried in the Milanese "Raccolta" of Calogera, but a complete set of records, including documents of recent discovery and some, like Signorelli's will, which have never as yet been published.

The author of this copious volume of nearly 400 pages first visited Italy in 1872–3, and we have evidence of his earnest purpose of research at that time in certain essays on Siennese art published in the *Zeitschrift für bildende Kunst*. He returned to Italy in 1876 and 1877, having had occasion in the interval to study at Berlin, Altenburg, and Vienna; and now we have the fruits of his travels before us in the shape of Signorelli's Life. Signorelli is an artist whose style is amply illustrated in various cities of his native country. His present biographer was therefore safe in confining his observations to the Peninsula and neglecting the masterpieces dispersed among English and French collections. But the Life would have been the better for a wider acquaintance not only with one but with several periods of art. The biographer's judgment, and his criticisms, though generally fair and frequently acute, want exercise upon a larger field. Time and experience will certainly lead him to correct some of his impressions, and chiefly those connected with the alleged influence of Antonio Pollaiuolo, Verrocchio, and Crivelli on Signorelli. He will perhaps learn more accurately to gauge the difference between the earlier and the later productions of his hero, more correctly to distinguish the varieties which characterise the styles of such masters as Melozzo and Palmezzano. In philosophical or metaphysical disquisitions we may hope to find him equally subtle, yet easier to understand. In the mode of expressing opinion he will be more forcible in proportion as he is less dogmatic and trenchant. Apart from this, apart, too, from a certain redundance of matter and style and a partiality for hard words, there is nothing in the biography that is not to be heartily recommended. J. A. CROWE.

GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

AT the meeting of March 21 Commendatore Minervini announced the discovery of an ancient sepulchre on the side of Vesuvius. He exhibited a coin of the Lower Empire which had been found there, refraining from giving further particulars till he had obtained fuller information on the subject.

Dr. Mau then gave a discourse on the inscriptions which occur on the Pompeian paintings

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exhibiting the design of a new picture, a representation of the well-known incident of the discovery of Achilles among the daughters of King Lycomedes, a recognition effected by the device of Ulysses and Diomed.

Dr. Schmidt spoke on the subject of a marble rilievo, which formed part of a sarcophagus, and which he had seen at Spelto, near Assisi, in Umbria. Upon it were represented two hares eating a bunch of grapes, above them an eagle with extended wings, and at the sides two military ensigns.

Prof. Henzen commented on the inscription discovered in the excavations of the Tiber near the gardens of the Farnesina. This inscription spoke of *cellae vinariae Arruntianae et novae*, under the consulship of Licinius Sura II., Servianus II. The Professor entered into a discussion of the facts relating to these two consuls, displaying a knowledge of fastography possessed by himself alone.

At the meeting of the 28th Signor Kiscritzky read a note on the subject of a marble bust at Florence, which had been too hastily concluded to be a portrait of King Pyrrhus executed during the lifetime of that monarch, and showed that the error had arisen from an incorrect reading of the letters incised on the marble, which more probably composed the name of an orator of the Pythagorean school, well known in Greece during the time of the dictatorship of Caesar.

Commendatore G. B. de' Rossi afterwards exhibited a small marble column on which was repeated the inscription "*Reg. VII. || at tres Silanos et r,*" discovered at Borghetto, near Grottaferrata, but which undoubtedly belonged to the interior of the city of Rome. De' Rossi proved by other examples that there was no cause for surprise in the fact that monuments from the interior of the city were now discovered at so great a distance, and concluded by an analysis of the inscription, which relates to the *regio septima*, and which, in his opinion, gives us the earliest record of one of the famous sanctuaries of the *Argei*.

NOTES ON ART AND ARCHAEOLOGY.

We are glad to hear that the Memorial Volume of Reproductions from the works of Mr. George Manson, with biographical and critical notice of this delicate artist, by Mr. J. M. Gray, will be ready for subscribers during the present year. It is not intended that any profit shall be made by the issue of the work, but rather that subscribers shall receive the fullest value for their guinea. Mr. W. D. McKay, Associate of the Royal Scottish Academy, and Mr. P. W. Adam, of 61 Great King Street, Edinburgh, have guaranteed the artistic quality of the reproductions from Mr. Manson's chosen designs.

We have received from A. Quantin, 7 Rue St.-Benoit, Paris, a copy of *L'Année Artistique*. This should in course of time be an exceedingly valuable annual publication. The first year there are noticeable—especially in what regards English art and art events—some considerable omissions. Some important books and events which belong to the year are unrecorded. Some of these a contemporary has already pointed out. It is ridiculous that while the private gathering of a few pleasant water-colours by Mr. Tidey finds mention, and the exhibition of the German Athenaeum in Mortimer Street is chronicled, no reference is made to such an assemblage of drawings by the Old Dutch Masters as the Burlington Club got together last spring. But generally the record of French artistic events is better done, and we wish every success to this publication, which, if it be continued with discretion and judgment, will supply a want, undoubtedly.

The collection of foreign pictures in the French Gallery in Pall Mall is not unlike many of its predecessors. The general standard of executive skill is, as usual, far higher than could be expected in any display of English work of similar scope and character, but it must be added that this completeness of technical science is for the most part confined within the narrowest intellectual limits. It is, of course, the special function of an exhibition of this kind to offer for view only such examples of the different masters represented as are likely to find a ready market, and it is enough if to these saleable wares there are added one or two more important specimens to give distinction and character to the show. The largest canvas to be found on the walls this year presents a view of the Market Place in Cairo (No. 70), by Prof. L. C. Müller. The public taste is somewhat satiated with the picturesque aspect of Oriental life, nor is there anything in the present performance to awaken new interest in such themes. A certain adroitness in the grouping of a number of figures and unquestionable force in the rendering of varied tints and textures are noticeable merits in Prof. Müller's careful work. A London exhibition of foreign art would now scarcely be complete without some record of the influence of Fortuny, and accordingly we find here some one or two examples of the school as clever and as trivial as could be desired. *In the Studio* (No. 77), by Madrazo, is certainly a strikingly vivid piece of painting, in which the realistic force of the execution is emphasised by the vulgarity of the theme. A scene in a courtyard at Seville (No. 53) is a contribution in a kindred style, only that its author, Jiminez, with less of technical science, depends even more completely upon the triviality of his subject; while in *The Critics* (No. 101), by G. Kuhl, a distinctly German accent is added to Fortuny's teaching. Among works of more serious pretension may be noticed *Catechising* (No. 8), by A. Spring; *The Orphan* (No. 98), by N. Gysio; *Cattle Pasture, Normandy* (No. 144), by Van Marke; and two spirited war studies by De Neuville.

Mrs. Stillman (Miss Spartali), now resident in Florence, has sent off to London three water-colours, the fruits of her winter's labour. One of Rossetti's sonnets from Boccaccio has inspired her with the subject of her principal work, entitled *On Fiammetta Singing*. A group of girls in a garden by the sea are listening eagerly to the songs of the maiden minstrel seated by the fountain, while the poet's head is seen peering through the shrubs. The controlled intensity of the singer's expression is in fine contrast with the expansive rapture of the standing figure in the foreground. Very difficult problems of colour are skilfully solved in the management of the variously tinted dresses and the way in which they are brought into harmony with the mysterious forest background. In *La Pensierosa*, a pensive child-face leaning forward to the spectator from a background of flowering oleander; and in *The Orange Gatherer*, a glowing southern maiden attired in a marvellously gorgeous brocade, and engaged in drawing down a fruit-laden branch, Mrs. Stillman gives fresh proofs of her genius as a colourist and her power of dealing with Italian atmospheric effects.

The prize model for the Turin monument to Victor Emmanuel is that of Signor Costa, a Genoese sculptor resident in Rome, who was also the successful competitor for the monument to Mazzini at Genoa.

Fra Angelico's *Madonna* in the Uffizi Gallery being, it is said, in very bad condition, the Italian Government has appointed a committee composed of Profs. Ciseri, Sanesi, and Giacomo Conti to deliberate on the best method of restoring this valuable work.

The celebrated sculptor Agostino Dupré has completed an autobiography, which will shortly be published by Messrs. Le Monnier and Co., of Florence.

Cavaliere Pietro Gentili, Director of the Pontifical Tapestry Works, announces an interesting publication on the Art Tapestries of Italy, and especially of the Vatican. The work will consist of a complete history of Italian tapestry, with illustrations of the finest specimens of the art from the fifteenth century to the present time. It will be issued in twelve monthly parts, each containing eight engravings; and the price, to subscribers, will be one hundred and twenty Italian lire for the whole series, payable in four quotas of thirty lire. This noble edition, which is dedicated to Pope Leo XIII., is to be a *chef-d'œuvre* of Italian typography.

An exhibition of the works of the late French artist, Guillaume Régamey, is now open at the Cercle of the Rue St. Arnaud. An exhibition of the works of another French painter lately dead—namely, Riesener—is being held in the Cours-la-Reine.

The exhibition of the clique of artists known as the "Impressionnistes" opens on the 10th inst. in the Avenue de l'Opéra, Paris. It is announced as being "the fourth exhibition held by a group of independent artists."

The scaffolding that has remained for fifty-six years around the tower of Rouen Cathedral was removed last week, the lantern having at length been completely restored.

Makart's gorgeous picture, *The Entry of Charles V. into Antwerp*, is at present being exhibited in Berlin, where it attracts crowds daily. When will the art tour that this picture seems to be making bring it to London? Munkacsy's *Milton and his Daughters* is likewise at Berlin.

M. Reiset, who lately resigned his post of Director of National Museums in France, has just sold his fine gallery of pictures. The entire collection has been bought, it is stated, by the Duc d'Aumale for 500,000 fr.

The exhibition of water-colour paintings by French artists was opened in Paris last week. The artists who exhibit and who have founded this new French Water-colour Society are only seventeen in number, but their works are said to be of high merit. Water-colour in general is more admired than practised in France, where it is still looked upon as "the English method." This exhibition will probably do much toward naturalising it.

The tenth annual exhibition of the Vienna Künstlerhaus was opened at the end of last month by the Austrian Emperor, with more than usual ceremony, on account of the celebration of its first decade. But in spite of this circumstance, the show it makes is said to be a poor one, remarkable chiefly for the absence of several popular painters who are wont to contribute to it. Neither Makart, Munkacsy, Gabriel Max, nor Defregger is present this year, these artists probably reserving their works for the coming exhibition at Munich. One of the chief interests of the exhibition is, perhaps, a Saal devoted entirely to the works of the painter Kurzbauer, who has lately died. About thirty-nine of his pictures and sketches are shown, and command great attention. The plastic works exhibited are, unlike the pictures, of more than usual worth, Tilgner being seen in great force, and the statues of Michelangelo by Wagner, and of Albrecht Dürer by Schmidgruber, being at length executed in marble and set up in the vestibule.

The excavations made on behalf of the Municipality of Rome have lately resulted in the discovery of numerous fragments of marble statues, which had been broken up into materials for the construction of an old wall in the Viale Principessa Margherita, in the new quarter of the city. Up to this time seven statues have been restored by piecing their fragments together. One represents a youthful Bacchus with a panther; another a little Faun, which perhaps had supported a basket; others various personages of a late epoch, but of importance on account of their costume. One fragment belongs to a large female statue, carrying an infant at the breast. Many

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other remains of statues have also been found in the wall enclosing the Venturi vineyard, near the commencement of the Via Tiburtina. These statues, however, which are of *tufo*, have not been totally reduced to fragments, like those of the Viale Principessa Margherita, but have been merely broken off at those parts which rose above the due height of the wall. Among them should be remarked two representations of dogs, apparently of the Maltese breed, a species in great favour with the ancients, and known by the name of "Catuli Melitaei." A beautiful sphinx, in *travertino*, perfectly preserved, and some very elegant sepulchral urns, have also been discovered in these excavations. In the works of the Tiber a small silver vase has been found; and in the excavations near the Farnesina palace have been discovered some ancient rooms, with paintings on the walls executed in the best style.

In Ancona, during the excavations for the foundation of a building on the Corso Vittore Emanuele, a mosaic pavement has been brought to light, representing vine branches with leaves and bunches of grapes, springing from a large vase. From the form of the mosaic and an inscription accompanying it there seems no doubt that it is of Christian workmanship.

The excavations undertaken by the Italian Government for the exploration of the site of the ancient Sybaris, in Magna Graecia, appear to have yielded magnificent results. The particulars, which will appear in due time, are still wanting.

The eighteen-hundredth anniversary of the destruction of Pompeii is to be celebrated in November next by a grand scientific *fête*. The principal archaeologists in Italy have been asked to contribute memoirs on the catastrophe, and on the discoveries recently made in the buried city.

THE STAGE.

"RUY BLAS" AT THE THÉÂTRE FRANÇAIS.

Victor Hugo's fine tragedy, *Ruy Blas*, has at last been permitted to take its proper place among acting plays, and has been performed at the Comédie Française.

It has had a curious history. Although the triumphant success of *Hernani* in 1830 had obtained for the Romantic School the right of entrance to the Comédie, the principal writers, men like Hugo and Dumas, still complained that they did not feel at home there—that they were tolerated rather than welcomed. At the same time they had quarrelled with the then director of the Théâtre de la Porte St.-Martin, because, like his modern successor, he found spectacles with live elephants and other animals more lucrative than the higher forms of the drama. The New School was consequently without a theatre; and its supporters urged that a new one ought to be built expressly for its accommodation. The Duc d'Orléans interested himself warmly in the project, and persuaded M. Guizot to regard it with favour. This was in 1836. Many unexpected difficulties, however, arose. Money to build the theatre was not forthcoming, and, the poets having wisely concluded that they had better have nothing to do with the practical details of management, a manager had to be found. This part of the task was comparatively easy. A certain M. Anténor Joly, an ardent upholder of Romantic principles, promised to be all that could be wished: but he was only a journalist, enthusiastic but penniless. It was not easy to find a man who joined to the possession of capital a sufficiently firm belief in Romanticism to be willing to lend money upon such doubtful security. At the end of two years, however, this remarkable combination appeared in the person of an undertaker, with musical tastes, a belief in his own powers as a writer of vaudevilles, and enough money to build the long-desired edifice. He made one condition—that he should be associated with M. Joly as manager. It was impossible to refuse what appeared to be so reasonable; his request was granted, and the building of the theatre commenced. It was called, after many changes of site and of name, "Théâtre de la Renaissance," and is, or rather was, the house known subsequently as "Théâtre des Italiens," or "Salle Ventadour." It was never successful, and is now being pulled down.

Victor Hugo engaged to write *Ruy Blas* as the opening piece. He and the workmen began their labours at about the same time. The poet, however, was ready before the walls of the theatre could have risen above the ground. The author of *Victor Hugo raconté par un témoin de sa vie* tells us that he began to write on July 4, 1838, and finished the last scene on August 11. The fifth act was the work of a single day. The subject, says the same authority, was one that had long occupied his mind. His first idea was to have begun with what is now the third act, and to have shown the all-powerful Minister, beloved by the Queen, and raised by her to be Duke d'Olmédo, commanded by a servant, who enters abruptly, to do this and that—to shut the window, pick up his handkerchief, &c. All would have been explained afterwards. This plan, however, was soon abandoned, and the piece was written as we have it now.

It is always interesting to try to discover the process by which the subjects of great works of imagination have grown up in the minds of their authors: and it is especially so in the present case, where Victor Hugo has resorted to so strange a combination. How could it have occurred to him to present so singular a personage as Ruy Blas—raised from a humble origin to the highest position at Court—side by side with the perfectly historical figures of Charles II. of Spain and his queen, Marie de Neubourg? An able critic, M. Auguste Vitu, has recently pointed out that a piece on almost the same period was played at the Français a few years before (November 5, 1831). It was by an author who wrote under the name of Henri de Latouche, and was called *La Reine d'Espagne*. The historical personages in it were the same Charles II., and his first wife, Marie-Louise d'Orléans, niece of Louis XIV., and it turned on the passionate desire of the king to have an heir. The way in which this strange subject was treated was fatal to the piece; the indignation of the audience became so violent that much of it was played in dumb-show, and no attempt was made to risk a second representation. A reading of the play, it must be admitted, more than justifies this verdict. It was clearly, however, the intention of the author, who was a man of talent, to draw much the same picture of the Spanish Court as Victor Hugo drew with such success afterwards. He wished to exhibit a young and beautiful Queen, neglected by her husband, bullied by the Court officials, lonely and wretched, welcoming with eagerness the love of the one Spaniard who sympathised with her: yet welcoming it like Marie de Neubourg, in all purity and honour. The type of Don Guritan is there, in the person of the Chamberlain Almeido: the second act begins exactly as does the second act of *Ruy Blas*, with a scene between the Queen and the Camerera-major, where Casilda is represented by a certain Doña Paquita. The lover, Fra Henares, is wounded in a duel with Almeido, and the queen stanches his wound with her handkerchief, upon discovering which he exclaims, "Quel riche mouchoir! Une M, une L, une couronne! Oh! la vie me redevient chère! Non, non, ne profanons pas cette enceinte! L'émotion, la faiblesse, et le bonheur me tueraient:" just as Ruy Blas, in a similar situation, ejaculates—

"Faites, mon Dieu, qu'à cet instant je meure."

From this point, however, all resemblance between the two pieces ceases. It is, nevertheless, sufficiently close to justify the conclusion that *La Reine d'Espagne*, which probably excited much attention at the time, suggested to Victor Hugo a Spanish subject, and even the outline of a plot and of some of the characters. A little research into the history of Spain would furnish him with the germ of Ruy Blas himself. There was at the Court of Spain in the days of Mary of Austria, wife of Philip IV. and mother of Charles II., one Fernando de Valenzuela, a young fellow of very doubtful nobility, who began life as a page in a ducal family. His good looks enabled him to become the husband of Doña Eugenia, one of the queen's ladies, and subsequently the lover of the queen herself. During the long minority of her son she availed herself of the power she exercised as regent to load her favourite with honours, and finally to make him a grandee of Spain. One of the first acts of the young king was to join the faction that hated the favourite, to send him into exile and his mother into a convent. The same Memoirs that tell the story of Valenzuela give other details which the able dramatist has well known how to use: as, for instance, the tyranny of the Camerera-major, Duchess of Terra-Nova, who is reported to have really said to Marie-Louise—whom she hated as only a Spaniard can hate a stranger—"Il ne faut pas qu'une reine d'Espagne regarde à la fenêtre;" the king's laconic missive to his wife, which he really sent in a box made of "bois de calembourg;" and even a letter, the composition of some unknown adorer, which ran as follows:—"A la Reine seule! Je vous adore, je meurs en vous adorant. Que l'on est malheureux d'être né sujet, quand on se sent les inclinations du plus grand roy du monde." It is easy to see that this prosaic statement suggested

"Va t'en, fuis, abandonne,
Ce misérable fou qui porte avec effroi
Sous l'habit d'un valet les passions d'un roi!"

and the beautiful verses that Ruy Blas addresses to the queen. The choice of Marie de Neubourg instead of Marie-Louise may very likely have been determined in Hugo's mind by an unwillingness to make a French princess the subject of a tragedy in a country which it was the policy of M. Guizot to represent as a part of France.

The "Théâtre de la Renaissance" opened on November 8, 1838, under somewhat unfavourable auspices. The weather was cold and wet; the house was scarcely finished; the warming apparatus was not ready; and the spectators in consequence were half-frozen. An efficient company, however, had been got together, at the head of which was Frédéric Lemaitre, then at the height of his popularity. His Ruy Blas is said, by Victor Hugo himself, to have been a splendid performance; and no doubt the last act gave him opportunities which an actor of his capacity would not be slow to seize. It is difficult to imagine, however, that he, who was essentially an actor of the Boulevard—violent and exaggerated: in one word, melodramatic—could have found himself at home in the earlier portions of the drama. It is said, moreover, that he soon began to see that the part of Don César would have suited him better, and it is certain that before long he had the drama *Don César de Bazan* written expressly for him. *Ruy Blas* had a certain success—not apparently great success, though it ran for fifty nights, which at that time was a long period. Like *Hernani*, it contained lines and expressions that roused violent opposition. It was thought shocking to use such undignified language as—

"Triste comme un lion rongé par la vermine;"

or,

"Cuit, pauvre oiseau, dans leur marmite infâme;"

and the "boîte en bois de calembourg" moved the audience to infinite laughter.

Ruy Blas was not performed again in Paris for thirty-four years. It was then revived at the Odéon (in 1872) with Geffroy, Lafontaine, and Mélingue in the parts of Don Salluste, Ruy Blas, and Don César. Mdlle. Sara Bernhardt then, as now, played the Queen. It was almost for the first part that obtained for her great dramatic talent prominent recognition. The interpretation was not, however, remarkable for superior

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excellence. I can recall the dignified figure of Geffroy in Don Salluste, and the picturesque raggedness of Mélingue. Lafontaine, however, clever actor as he is, cannot play young men. There was no ardour in his love; no passionate thirst for vengeance when he killed Salluste: and Mélingue, though he looked Don César to the life, could not speak verse; nor did he possess the broad comic humour required for the fourth act.

The present representation does not leave much room for fault-finding. It must be admitted that M. Coquelin is not the author's Don César. He is not a broken-down gentleman: he never could, at any period of his life, have been one. Indeed, he is rather one of those "valets de Molière" whom he plays so charmingly — a Mascarille or a Scapin—dressed extravagantly. After all deductions, however, his performance is most entertaining, and he makes the long scene in Act IV., when he finds himself in Salluste's house, one of the funniest imaginable. M. Febvre, as Don Salluste, is like a Velasquez stepped out of the frame—a cold and haughty grandee of Spain: hard, selfish, pitiless. His unfortunate articulation, however, and a too great rapidity of utterance, mar to a certain extent a performance that would otherwise be faultless. Ruy Blas is played by M. Mounet-Sully. It is a very remarkable performance indeed, and worthy of careful study. For those who have followed his career from the beginning, and seen him in all or nearly all the parts that he has played, it is most interesting to note his steady progress towards the highest excellence. There is now but little extravagance to regret: he moderates his voice, and checks the violence of his gestures in the earlier scenes, showing just enough, and no more, of the strength that underlies this tranquil exterior. No one could be more submissive than he is to Salluste in Act I.; and the scene with Don César, in which he tells the story of his hopeless love for the Queen, is full of quiet sorrow. In the speech to the Council, the appeal to the spirit of Charles V. is given with perhaps a trifle too much exuberance of gesture: but the scene that follows, in which he declares his love to the Queen, is perfect in its calm depth of passion; and he delivers the soliloquy after her exit as though rapt in the ecstatic contemplation of a vision. His reverie is interrupted by the entry of Salluste, who brutally asserts his power by bidding him first close the window, and then pick up his handkerchief. The former is said to have been one of Lemaître's great effects. M. Mounet-Sully, as he raised the handkerchief, cast furtive glances at the door by which the Queen had entered, as though he feared she might be there to see his shame. It is in the last act, however, that he rises to a height of tragic power such as we are in the habit of associating with the memory of Edmund Kean. It begins with the beautiful soliloquy

"C'est fini. Rêve éteint! Visions disparues!"

which he speaks seated at a table, a long black cloak concealing his dress, in a voice enfeebled with physical suffering and broken with tears. The Queen enters; there is the rapid scene with her, interrupted by Salluste, who coldly bids her sign her abdication. Ruy Blas remains motionless, as though dazed with horror, till Salluste names him directly, and urges the Queen to accept happiness with one whose rank is, after all, not so very far below her own. The mention of his own name awakens him; he springs across the stage and, snatching the pen from her hand, exclaims,

"Je m'appelle Ruy Blas, et je suis un laquais!"

Salluste proceeds, indifferent to the interruption. While he is speaking, absorbed in the satisfaction of his complete revenge, Ruy Blas is fastening the doors. Then, snatching Salluste's sword from the scabbard, all his long-suppressed indignation bursts out with

"Je crois que vous venez d'insulter votre reine!"

The moment of vengeance has come at last; his face lights up with a grim satisfaction that he can now to some extent retrieve the past. Denunciation, argument, sarcasm, are by turns hurled at Salluste with an art of diction that is truly admirable. If he speaks the lines

"Personne n'entrera, ni tes gens, ni l'enfer;
Je te tiens écumant sous mon talon de fer,"

with a shout and a stamp as if he were crushing a real snake, he can pause, and fold his arms, and say

"Tenez!
Pour un homme d'esprit, vraiment, vous m'étonnez!"

with a quiet sarcasm that makes the audience shudder. Then, as though a sudden light had dawned upon him, he exclaims—

"Pardieu, j'étais laquais, quand je serais bourreau!"

Salluste begs for a sword; Ruy Blas laughs in his face. "You cross swords with me! Shame upon you, Marquis! I am no gentleman! I am only

"Valetaille de rouge et de galons vêtue,
Un maraud qu'on châtie et qu'on fouette—et qui tue.
Oui, je vais te tuer, monseigneur, vois-tu bien?
Comme un infâme! comme un lâche! comme un chien!'"

As he utters the last words he strikes his sword on the table with a ring which tells Salluste that his last moment has come. Vainly shrieking for help, he retires before Ruy Blas behind the curtain that conceals the entrance into the adjoining room. A moment after Ruy Blas returns, pale and haggard, looking back with furtive glances at his victim. He is, perhaps, a little too long in doing this. A delay at this moment of excitement jars painfully on the over-wrought feelings of the audience. The short scene that ends the piece, in which Ruy Blas takes poison and dies forgiven by the Queen, is played with much pathos. There is no violence—no realistic spasms and tortures—the lamp of life flickers out quietly.

Mdlle. Sara Bernhardt plays the Queen with even more than her usual grace: and she has, of course, gained greatly in experience since 1872. In the second act she is the warm-hearted, homesick girl, chilled by Spanish etiquette, and eager for sympathy; in the third, while she frankly admits her love for Ruy Blas, she does not for an instant forget that though she is a woman she is also a queen. An insurmountable barrier separates them. Her kiss and her blessing are not of earth: they are part of a religious ceremony by which he is consecrated to the service of herself and of Spain.

The minor parts are all well played, especially Casilda by the charming Mdlle. Barretta (whose pert criticism of the king's letter is delicious), and the rigorous Camerera-major by Mdlle. Jouassain. M. Martel does his best with Don Guritan, of which he evidently wishes to make a Don Quixote; but it can hardly be said that he is wholly successful.

It is much to be hoped that *Ruy Blas* may be given in London, where it has hitherto been known only through the miserable version of certain scenes that was played by M. Fechter. Such a performance as is now given at the Théâtre Français has never been seen in England, at least by the present generation.

John Willis Clark.

MUSIC.

Although there were three novelties in the programme of last Saturday's Crystal Palace Concert, neither of them proved to be of sufficient interest to warrant the opinion that any valuable addition was made to the repertory on this occasion. The festival overture in C (Op. 148) by Herr Reinecke is in the usual form, a brief introduction leading to an *allegro* which is constructed entirely according to precedent. The subjects are broad and diatonic, and the working out is simplicity itself. Again, the orchestration betrays no leaning towards the modern school, and there is but little in the overture to distinguish it from works of the Mozart period. In Signor Piatti's concertino in A (Op. 18) for violoncello and orchestra the composer seems to have had no end in view except to write effective passages for his instrument. The work is in three brief movements—*allegro appassionato*, *adagio* in C, and *allegro vivo agitato* in the primary key. Of these the *adagio* is the most pleasing, but in each the solo part was exquisitely played by Signor Piatti, and the recall he received was no more than bare justice to him as an executant, if not as a composer. The *Pastorale Religioso* in F for orchestra, by Herr C. A. Krebs, of Dresden, is a sketch of very trifling value. Neither of these works was deemed worthy of any commentary or analysis in the programme. Mdme. Lemmens-Sherrington contributed two songs, and the concert concluded with Beethoven's symphony in A, which proved very welcome after the rather weak material that had formed the bulk of the programme.—To-day Rubinstein's Ocean Symphony and Mendelssohn's D minor concerto for pianoforte are the principal works to be performed.

Mr. Gye cannot be accused of dilatoriness in the conduct of his campaign, at any rate during the first fortnight of its course. One or more of the new singers announced in the prospectus have appeared at each performance, thus imparting interest to the dull weeks of the early season. Taking events in their order, we have first to speak of the performance of *Marta*, on Thursday week, when Signor Nouvelli made his *début*. In this instance words of commendation may be employed, as the newcomer is likely to prove a useful addition to the ranks of *primi tenori*. His voice is of good quality and sufficient compass, though somewhat lacking in volume. He phrases artistically, but his method is not wholly free from the vices of the French school. As Signor Nouvelli has youth on his side, a hint may be of service to him at this early period of his career. The general performance may be dismissed without comment. Mdlle. Pasqua, who appeared as Leonora in *La Favorita* on Saturday, made an impression even more distinctly favourable. The part is one that requires a mezzo-soprano rather than a contralto voice, and Mdlle. Pasqua's organ is of the requisite medium compass. In quality it is rich and full, especially in the middle register. There is reason to doubt, from the experience of Saturday, whether the vocal training of the *débutante* is as yet complete; but on the other hand, Mdlle. Pasqua is unquestionably gifted with more than ordinary intelligence. This was evinced throughout the opera, but more especially in the dramatic fourth act—Donizetti's masterpiece. Signor Sylvestri, who appeared for the first time in the comparatively small part of Baldassare, was fully equal to his task. The remainder of the cast was the same as in former seasons. The performance of *Les Huguenots*, on Tuesday, was one of more than average excellence. Signor Gayarre was in fine voice, and his singing and acting as Raoul were alike meritorious. He was ably seconded by Mdme. Cepeda, who, despite the hard quality of her voice, is a capable artiste, and one who succeeds by reason of the earnestness she brings to her task. Mdlle. Schou achieved a genuine success as Marguerite de Valois. The Danish *prima donna* sang at one or two concerts last season, and created a favourable impression as to her qualifications for the lyric stage. Her voice is a pure light soprano, bright and silvery in quality, and ranging with ease to E or F in alt. It is fairly under the control of its possessor, and when some excusable nervousness had been overcome Mdlle. Schou executed her *fioriture* with skill and good intonation. A tendency to the excessive use of the *portamento* was observable, but this is a fault easy to overcome. In brief, Mdlle. Schou is likely to prove an acquisition to the house, not the least point in her favour being a personal ap-

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pearance more than ordinarily pleasing. The part of Marcel was entrusted to Signor Vidal, yet another *débutant*. Although his voice is weak in the lower notes, it is sufficiently powerful otherwise, and sufficient evidence was afforded that Signor Vidal—who, we believe, is of French origin—possesses dramatic powers beyond the average. Thus in each instance up to the present, the judgment of the *impresario* in the selection of recruits for his establishment has proved unimpeachable. We may add that the stage management has improved in some matters of detail since last year.

French comic opera, as distinct from *opéra bouffe*, has never obtained a permanent footing in London; and if the enterprise of Mdme. Selina Dolaro at the Folly Theatre could be considered as a serious attempt to remedy this neglect of a charming branch of lyric art it would deserve nought but encouragement. The choice of Maillart's *Les Dragons de Villars* cannot, however, be considered a happy one to inaugurate such an undertaking. The libretto by Messrs. Lockroy and Cormon is piquant enough, but the composer has not displayed the fancy, brightness, and skill which Auber or Adolphe Adam would have brought to bear on the treatment of the theme. The melody is for the most part weak, and there is but little to admire in the concerted numbers. Mdme. Dolaro has probably acted on the assumption that the success achieved by her as Carmen might be repeated in the part of Rose Friquet, the wild heroine of Maillart's opera. Her view of the character, however, is too pronounced, and contrasts unfavourably with that of Mdlle. Priola, who played it at the Gaiety Theatre four years since. Vocally she is more satisfactory, her delivery of the airs allotted to Rose being tasteful and sympathetic. The performance generally cannot command warm encomiums, as, with the exception of Mr. Celli, the artists engaged are not equal to their tasks. The opera is prettily mounted, and the English version by Mr. Hersee is more than creditable. But considered as an aim in the direction of better things than *opéra bouffe*, the production must be pronounced a *quasi*-failure.

The usual annual Report of the music sung during the past year at St. Peter's Church, Manchester, has just been presented at the Easter Vestry Meeting. From a copy of the Report lying before us, it appears that twenty-one Morning, seventeen Communion, and twenty Evening Services have been given during the year, and that 104 different anthems have been sung. A summary of the music sung at the church during the past twenty-six years is appended to the Report, in which it is stated that 691 settings of service-music by 145 composers, and 1,042 anthems by 336 composers have been given. Such a record is highly creditable to the energy and research of the honorary organist and Music Director, Mr. B. St. J. B. Joule.

Ernst Friedrich Richter, one of the most distinguished musical theorists of the present generation, died at Leipzig on the 9th inst. in the seventy-first year of his age. He was born at Gross-Schönau, near Zittau, on October 24, 1808, and at a very early age showed great musical aptitude. In 1831 he went to Leipzig to study music; and on the founding of the Conservatorium in that town, he was appointed Teacher of Harmony and Composition. On the death of the late Moritz Hauptmann, Richter was invited to succeed him as Cantor at the Thomas-Kirche, a post formerly held by Sebastian Bach. His compositions, especially those for the church, are highly esteemed, and often performed in Germany; but it is as a writer of theoretical works that he will be best remembered. His treatises on Harmony, Counterpoint, and Fugue, are standard instruction-books, being adopted as text-books at the Leipzig Conservatorium; they are also not unknown in this country, an excellent translation of them having been published by Mr. Franklin Taylor.

A very interesting collection of musical autographs made by Cherubini is now offered for sale by his grandson, M. L. Cherubini, 4 Rue Tronchet, Paris. The works were mostly presented by their respective authors to the composer of *Les Deux Journées*. The printed catalogue comprises the names of Albrechtsberger, Auber, Adam, Bellini, Beethoven, Boieldieu, Boccherini, C. P. E. Bach, Sebastian Bach, Carafa, Clementi, Cramer, Czerny, Dussek, Dalayrac, Donizetti, Eybler, Gluck, Gossec, Joseph Haydn, Michael Haydn, Hummel, Hérold, Halévy, Hiller, Jomelli, Kreutzer, Lesueur, Méhul, Mozart, Moscheles, Martini, Mercadante, Simon Mayr, Meyerbeer, Nicolo, Neukomm, Onslow, Paisiello, Piccini, Paganini, Paer, Pleyel, Romberg, Rossini, Ries, Sacchini, Salieri, Scarlatti, Schubert, Sechter, Sarti, Spontini, Thalberg, Viotti, Weber, and many others of less renown. No such collection of autographs has been in the market since that of the late M. Thalberg, which was offered for sale in 1872.

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No. 364, New Series.

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LITERATURE.

Education as a Science. By Alex. Bain. (C. Kegan Paul & Co.)

A critic who signs his name escapes an absurdity hardly separable from criticism when anonymous. The anonymous critic is compelled to pose as the ideal critic, and therefore to assume that he knows more about everything than the author he is reviewing can possibly know. But such an assumption on the part of most of us when speaking *in propria persona* would simply make us ridiculous. So the best plan is for us at once to take up our true position. The present critic, then, begins by stating that he is a schoolmaster, and that, though he has tried to get all the light he could thrown on his occupation from scientific sources, he has never taken up any science for its own sake, and has no title whatever to speak with authority on any subject except practical school-work. It is, therefore, chiefly with reference to practical school-work that he must test Prof. Bain's new book. On questions of abstract science it would be absurd for him to dispute the dicta of so eminent an authority as Prof. Bain.

When Dickens as "the uncommercial traveller" was told by a young man at the Docks about a case of attempted suicide, he asked whether the rescued body had been "restored." "Well," said the young man, "they took her to the public-house and brought her round: but I don't know about *restored*; blow that!" I have always felt much sympathy with that young man. He evidently was more careful than most of us are in dealing with language, and he had a repugnance to committing himself to a word which he did not thoroughly understand, and which might connote more than he was prepared to allow. I have been in a similar position when I have heard the question, "Is there a science of education?" The answer I myself should have been inclined to make is something of this kind: The subject has engaged the minds of many great thinkers, and they have handed down to us much that is very precious. Besides this, the experience of schoolmasters has not been altogether fruitless; and scientific men have thrown some light on the proper treatment of both mind and body. And yet I do not feel sure that we have a science.—Propriety would be outraged if I finished the parallel.

I was, therefore, very glad to hear that a Professor well known and highly esteemed for his writings on Mental Philosophy had expounded to us Education as a Science. I had no doubt whatever that his book would put before us, if not a complete science of education, at least as much scientific truth bearing on education as is now obtainable. But, after studying the work very carefully, I not only fail to perceive a Science of Education, but I do not get as much help from the book as, in my belief, science might afford.

That we can learn much from Mr. Bain I gladly admit; but this is not enough. Here we have a work of no ordinary pretensions. It comes to us in an "International Scientific Series" written by the most celebrated professors; and Mr. Bain's reputation amply justifies his appearing among them. When such a man in such a way announces that he has given an account of Education as a Science, we cannot apply to his work any standard but the highest—all the more as the defects of so eminent an expositor are likely to injure or retard the science he is expounding.

Premising, then, that Mr. Bain has written (as he could hardly fail to write) a book well worth studying by all teachers, I proceed to point out instances of vagueness and incompleteness which seem to me fatal defects in a scientific treatise.

Mr. Bain attaches much importance, and he can hardly attach too much, to the definition of terms. As he says, "In discussing education-questions there occur certain terms and phrases that suspend great issues, and yet are of ambiguous import." To the explanation of these terms he nominally devotes a chapter—not the first, but the fourth. In this chapter, however, we find much that does not belong strictly to definition—*e.g.*, "The absolute power of Retentiveness in any individual is a limited quantity," &c. (p. 121). Again, in explaining the term "imagination," Mr. Bain tells us that there is nothing "educative" in fairy tales and extravagances, but that parents should give them to their children as they give "country walks or holiday treats" (p. 127). It will strike the reader, not only that this is not exactly an explaining of terms, but also that the science of education must be an odd one if it pronounces country walks and treats to have nothing educative in them. This drives us to consider what Mr. Bain means by "science," and what by "education."

As to science Mr. Bain does not tell us more than this, that the exact study of nature is another expression for science (p. 68). This does not satisfactorily explain for us the expression "science," still less "a science." Perhaps he would refer us to the opening sentence of his Preface:—

> "In the present work I have surveyed the Teaching Art, as far as possible, from a scientific point of view: which means *among other things* [the vague form of expression seems to me characteristic], that the maxims of ordinary experience are tested and amended by bringing them under the best ascertained laws of the mind."

This assumes that we have a body of maxims derived from ordinary experience, and that these may be elevated into "a science" by being tested and amended by the best ascertained laws of the mind. It is hardly true, however, that we have a body of maxims thus derived. Till very recently, use and wont reigned in undisturbed possession in the schoolroom; and though it had established there a well-known *modus operandi*, it preferred practice to precept, and fought shy of maxims. Within the last thirty years modern requirements have unsettled the curriculum, and the use-and-wont procedure has been found inapplicable to new subjects of instruction. Hence there has been a growing demand for maxims, but no ordinary experience from whence to derive them. I know something of the present state of the Teaching Art, and I doubt whether there be another art practised among men which is in such a state of chaos. If then the maxims of experience are to be the materials of our science we are met by the preliminary difficulty of want of sufficient material. Next, as to the laws of the mind which are to make a science out of the maxims of experience, I would speak with all diffidence, but some doubt is suggested by Mr. Bain's own expression. He is about to apply the *best ascertained* laws of the mind. If he could have said "the ascertained laws" we should feel firmer ground beneath our feet. As it is, he implies that the laws to be applied are not fully ascertained. The conclusion which forces itself on my mind is this: Education as a Science means the application of laws of the mind not yet thoroughly ascertained to maxims which have to be gathered from experience.

It will be observed that in the passage I have quoted Mr. Bain speaks of the Teaching Art as the subject of his book—in other words, as education. This limitation is not a wholesome one. Schoolmasters are too apt to think exclusively of schoolwork and to call a man well educated if he can do Latin and Greek composition. Mr. Bain would make a vast change in the subjects studied, but the acquirement of knowledge in school still forms with him the greater part of education. But it might fairly be said that every scientific writer may make what limitations he pleases in the meaning of his terms, provided that he clearly announces those limitations and carefully observes them. Mr. Bain seems to adopt as his meaning of education "the arts and methods employed by the schoolmaster" (p. 6); but he also at times uses the word in a loose and popular sense as on page 158, where we read: "To learn to classify is itself an education" (also in Table of Contents, xv.), and again on page 432: "The numerous works of genius that take the form of Fiction, together with poetry in the more narrow sense, are undoubtedly an education in themselves." It is surprising to find the leading term of the book used with such vagueness in a scientific treatise, especially by a writer who tells us—"It is a part of scientific method to take strict account of leading terms, by a thorough and exhaustive enquiry into the meaning of all such" (p. 8).

As a rule, however, Mr. Bain keeps to the arts and methods employed by the schoolmaster, and he seems to fear lest even this definition should prove "too grasping." It is usually thought that the schoolmaster should attend to the physical health and development of his pupils, and by some the bearings of physiology on education have been much magnified. According to Mr.

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Bain, however, the educator "properly so called" has nothing to do with hygiene, and can get little help from physiology. For the first of these:—"The fact of bodily health or vigour is a leading postulate in bodily or mental training, but the trainer does not take upon himself to lay down the rules of hygiene" (p. 4). This is a remarkable assertion. According to Mr. Bain, the trainers of the University crews do not take upon themselves to lay down the laws of hygiene. But this is precisely their business. If it be said that by laying down the rules, Mr. Bain means inventing the rules, this of course is true: but it is a platitude. Those whose business it is to see that rules are obeyed need not themselves establish those rules. In one sense, then, it is not the business of the schoolmaster to lay down the rules of hygiene; but this sense is useless. In another sense it is the business of the schoolmaster to lay down those rules and to see that they are obeyed. For my part, I fail to imagine the educator "properly so called" who has nothing to do with the laws of health.

To the bearings of physiology on education Mr. Bain devotes only three pages out of 452. But surely the physiologists should exercise more influence on the arts and methods of the schoolmaster than Mr. Bain attributes to them. One instance occurs to me, and I suspect any physiologist could point out many more. It used to be the "method" to keep growing girls standing round the teacher for several hours in the day. Physiology would have taught that many a crooked spine would be the consequence, as no doubt it was.

The bearings of psychology are treated at much greater length, and on this subject whatever Mr. Bain tells us we are bound to receive with careful attention. But here we do not get as much help from science as might be expected. There seems to be vagueness where distinctness is of the greatest importance—all the more as "the general strain of the work is a war not so much against error as against confusion" (Preface).

Let us take, *e.g.*, what Mr. Bain tells us about the "retentive faculty":—

"For the success of the schoolmaster's work the first and central fact is the plastic property of the mind itself. On this depends the acquisition not simply of knowledge but of everything that can be called an acquisition. [*The acquisition of an acquisition*, by the way, is an instance of careless expression.] The most patent display of the property consists in memory for knowledge imparted. In this view, the leading enquiry in the art of education is how to strengthen memory" (pp. 7, 8).

This is not the only passage in which Mr. Bain gives this prominence to the strengthening of the memory:—"Of the three great functions of the Intellect in the ultimate analysis—Discrimination, Agreement, Retentiveness—the last is the most completely identified with the educative process" (p. 15). Again: "This [the retentive faculty] is the faculty that most of all concerns us in the work of education. On it rests the possibility of mental growths: in other words, capabilities not given by nature" (p. 20). "Science," Mr. Bain tells us elsewhere, is "the exact study of nature." The passage above quoted seems to contemplate an extension of its area, for we have to think, not only of nature, but of "capabilities not given by nature." Unfortunately, Mr. Bain does not give us any clue to the meaning he attaches to the word *nature*, so we cannot determine what are the unnatural or non-natural capabilities to which he refers.

As it seems to me, the Professor, in spite of his excellent intention to war against confusion, has really introduced confusion into his book by using this most important word "memory" in different senses. When he sets himself to explain it, he begins as follows:—

"'Committing to memory' is a phrase for learning or acquiring those parts of knowledge that are imbibed without apparently exercising the higher faculties called reason and judgment. Such are—names, word-lists, in grammar and in language generally" (p. 120).

By calling these names and word-lists "parts of knowledge" we must suppose that Mr. Bain is speaking of words connected with their right meanings. And, strange as it may seem, we do not find in this treatise on "the arts and methods employed by the schoolmaster" any hint that memory is ever employed on mere words or on words imperfectly or falsely connected with meaning. So far, then, memory is the faculty by which we retain knowledge without any exercise of reason or judgment. "Likewise," he continues, "the events that we have witnessed impress themselves on our memory by the mere fact of their having excited our attention." *Memory* here seems a very different power of the mind. The classification which attributes to the same mental function the child's knowledge of the multiplication-table and of the Lord Mayor's Show does not seem to me to deliver us from confusion. But our confusion is still worse confounded by the rest of the sentence:—

"Again, a great part of the early education of children consists in acquiring the fixed arrangements of things that make up their habitual environment. Also the simpler sequences of cause and effect are laid hold of at first by a mere act of memory."

Thus it would seem that "memory" is almost coextensive with the action of the mind so long as Reason and Judgment are not exercised. Elsewhere we are told that "on the physical or physiological side memory or acquisition is a series of new nervous growths, the establishment of a number of beaten tracks in certain lines of the cerebral substance" (p. 13). Are no such beaten tracks established when we employ Reason and Judgment? If they are, this account of memory does not agree with the "explanation" before quoted. Again, we read of "stored-up knowledge or memory" (p. 20), where memory seems to stand, not for the faculty of retaining or recalling, but for the results produced by the exercise of that faculty.

Mr. Bain maintains with great emphasis the physical basis of memory, though he does not extend the theory to interests as he did in the *Fortnightly Review* ten years ago (*Fortnightly Review* for August and September 1868). The chief deduction he draws is that our power of retaining is a limited quantity. To give this deduction any practical value he should make it at least probable that the limit is sometimes reached. To take a familiar illustration: it is certain that a jug will only hold a limited quantity of milk, but if we never have more than a pint we need not trouble ourselves whether our jug would or would not hold more than a quart.

It is a most interesting question, and a question which should at least be considered in our "science," whether the mastering of a new subject does or does not weaken our hold of those we have already learned. In discussing this point I should draw a distinction of which I can find no trace in *Education as a Science*. A new subject may be connected with what we already know, or it may take us into an entirely fresh region. A student who has just read mechanics may go on to hydrostatics, or he may take up Anglo-Saxon. It is possible that hydrostatics would strengthen his grasp of mechanics and Anglo-Saxon weaken it. Or, the powers of the mind might find *re-creation* in a new subject. Many investigations such as this must be made before we can pretend to a science of "education" even in its narrower sense of instruction.

And I cannot doubt that while the science will include much that Mr. Bain omits it will also exclude much that Mr. Bain would foist into it. A good deal that he tells us we shall be quite willing to consider as statements made "to the best of his judgment" (p. 309), but without ranking them as scientific truths. Such, *e.g.*, is the assertion that the mind works better in winter than in summer. Here and there I meet with a statement which squares so ill with the best of my judgment that I should meet it with a direct negative. Such, *e.g.*, is the assertion (p. 103) that the affection of parent and child "depends upon *mutuality of pleasure-giving*." On the subject of drawing Mr. Bain would probably have the entire body of artists against him. He lays down that drawing does little for the eye. "The pupil does not necessarily give any more heed to the things that he does not intend to draw" (p. 173). It would be easy to give a long list of such questionable statements; and I infer from this that in education the scientific stage is still far off.

As a schoolmaster I am by no means attracted by "the Renovated Curriculum:" and those who are most disposed to learn of Mr. Bain will here, as elsewhere, be much perplexed by his vagueness. The curriculum of "Secondary or Higher Education" (which does the Professor mean?) is to include: 1. Science; 2. A Course of the Humanities; and, 3., English Composition and Literature. We have, I suppose, pure ignorance as the *terminus a quo*; but how are we to fix the *terminus ad quem*? Mr. Bain speaks of "some one or more of the Natural History Sciences—Mineralogy, Botany, Zoology, Geology, to which may be added Geography," just as if each of these words stood for a definite area of knowledge like a book of Euclid. The clause "to which may be added Geography" shows us at once the uselessness of scheming in this fashion. "Geography" may stand for the knowledge

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of a pupil-teacher, or for the knowledge of a Ritter or Alexander von Humboldt.

In conclusion I am bound to acknowledge that I have been dwelling on what seem to me the weak points of the book; and I would gladly have passed these over and pointed out its merits. But I cannot accept the book as an account of "Education as a Science." Such an account is perhaps not to be given in our day. Meantime, writers like Mr. Bain can render us most valuable service if they will only be content to act as pioneers. R. H. Quick.

Caesar. A Sketch. By James Anthony Froude, M.A. (Longmans.)

In the work before us Mr. Froude appeals to the interest of English readers in an age which was

"in so many ways the counterpart of our own, the blossoming period of the old civilisation, when . . . . on morals and politics, on poetry and art, even on religion itself and the speculative problems of life, men thought as we think, doubted where we doubt, argued as we argue, aspired and struggled after the same objects."

He describes the utter breakdown of "a constitutional Government the most enduring and the most powerful that ever existed," whose history has this further lesson for us that "free nations cannot govern subject provinces." The author claims for it no higher title than that of an outline drawing, as he is unable to accept many of the details, drawn from secondary sources, which have passed into general acceptance; and he speaks severely of the writers who, "while they have no better information than others as to the actions of men, possess or claim to possess the most intimate acquaintance with their motives." But Mr. Froude, it must be owned, handles his data very freely, and seems to be guided in his choice of evidence by a theory of character which must imply throughout an assumed knowledge of the motives of the agents. As regards the authorities whom he cannot trust, no doubt Plutarch's Life of Caesar is a poor performance, and Appian is slovenly, and Suetonius rakes up dirty gossip: but the accounts of Cicero are also prejudiced and inconsistent; Caesar's own writings which are not beyond suspicion extend over a few years only; and for the rest we must fall back upon inferior sources.

The ancients generally traced in the career of Caesar a far-sighted ambition, which steadily undermined the oligarchs at home, and sought in the conquest of Gaul a counterpoise to the military influence of Pompeius. This view has been held commonly by modern writers, as, notably, by Prof. Mommsen, who yields to no one in his admiration for the splendour of Caesar's talents and the vastness of his organising genius. But Mr. Froude, in full accord with the Napoleonic version of the story, sees in his earlier career an unselfish desire for good government, and a statesmanship which was straightforward and conservative. It was no wish, he believes, to stir up party passions which prompted the appeal to the memories of Marius, or the attack upon Labirius, whose judge had hounded on the prosecution. Of course he utterly discredits the contemporary rumours that Caesar had guilty knowledge of the plots of Catiline; as also the supposed act of personal rancour towards his old opponent Catulus in connexion with the dedication of the temple; he omits to state that in the street riot of 62 the violence was said to have begun with the partisans of Caesar and Metellus, as in the like case of the fray between Octavius and Cinna (p. 64); he passes lightly over the causes of Caesar's bankrupt state, and still more over the methods by which his fortunes were recruited in the propraetorship in Spain, with scant regard, probably, to the strict rules afterwards enacted. But it is in treating of the events of Caesar's consulship that Mr. Froude deals most freely with the evidence before him. He speaks of the Agrarian Law as if it were framed certainly in the spirit of the Gracchi; as if the lands in question in Campania "were held on the usual easy terms by great landed patricians," and not specially reserved as an important element in the budget of the State; as if in this case there were no small farmers to be turned adrift, and to be replaced by questionable tenants; as if, in fine, there had been no experience of the military colonies of Sulla, or Sylla as he prefers to call him.

The scepticism shown thus far fails Mr. Froude when he describes "the remaining measures by which his consulship was immortalised," in which he accomplished "all that man could do to save his country from revolutions." So magnificent a eulogy may seem to require proof, and he refers us to the Leges Juliae, ascribing without hesitation to the few months of 59 all that appear under that name in book xlviii. of the *Corpus Juris Civilis*, which were spread over some fifty years, and among them laying stress on a law against adultery, which bears the name of Augustus as its author in the Latin text. Indeed, of measures against bribery and intrigues and peculation there had been no lack already, and it was clear that little could be done by legislation while society was so corrupt; nor is there good evidence to prove that Caesar did much more at that time than provide stringent rules to control the action of provincial governors, though he did not let his own hands be tied by them in Gaul.

"A new point of departure had been taken. Principles had been laid down for the Senate and people to act on if they could and would. Caesar could only wish for a long absence in some new sphere of usefulness." It may be so; but to encourage Clodius and let loose his bands of ruffians on the Forum was hardly the way to usher in the new era of good government. The streams of gold which flowed from plundered Gaul into the pockets of Caesar's reckless tools at Rome were not, perhaps, the best cement to strengthen the fabric of the State; and the conferences at Lucca and the ceaseless correspondence with the capital do not prove his loathing for "the sordid work of struggling with the base elements of Roman faction."

Mr. Froude's graceful style and undoubted powers of description come out clearly when he deals with the career of conquest, in which he does ample justice to the clear judgment and humanity of his hero; but Caesar could be cruel from policy if not from temper, for he enslaved, massacred, or mutilated countless thousands when he wished to strike terror or to fill his military chest. In the Civil War his clemency was admirable indeed, but it was certainly his interest to rise above the rage of factions and the memories of proscriptions in the impartial attitude of the future master of the Roman world.

Prof. Mommsen had already gone so far as to see in the great conqueror and ruler the realisation of "the Perfect Man," though he had traced in his earlier years the meaner action of the intriguer and conspirator. Mr. Froude's advocacy is more thorough-going, and is qualified by few reserves, but his bold reconstruction of the policy and life of Caesar will not be made more acceptable to all his readers by the closing parallel between "the founder of the kingdom of this world and the Founder of the kingdom not of this world. . . . Each was maligned as the friend of publicans and sinners; each was betrayed by those whom he had loved and cared for; each was put to death; and Caesar also was believed to have risen again and ascended into heaven and become a divine being." W. Wolfe Capes.

Arabia, Egypt, India. A Narrative of Travel. By Isabel Burton. With Fifteen Illustrations and Two Maps. (W. Mullan & Son.)

Mrs. Richard Burton's *Inner Life of Syria* took the world by surprise, partly from the originality, vigour, and outspokenness of a new writer who had been in no haste to come before the public, and partly from the fact that no work had before appeared displaying so profound a knowledge of the *vie intime* of Eastern life on many sides, but especially on that side which, as regards European literature, is properly open only to the investigation of European ladies. It was a work which Lady Hester Stanhope might have written, had she been inclined to write, and which has been attempted, sometimes with considerable success, by various ladies who have had special opportunities of studying the hareem; but it stands far superior to all such attempts, not so much because of the superior opportunities of the author (though these were great) or of any trained literary capacity or even power of judgment, but by virtue of a rare combination of courage and flashing insight with feminine sympathy and powerful active benevolence.

We now have Mrs. Burton presenting a new book of a different character. If we may except a visit to Jedda, the line of her travel is quite a hackneyed one. Arabia, Egypt, and India are large and brave words; but when Egypt dwindles down to Cairo, Suez, and the Suez Canal; Arabia to the Red Sea (with the visit to Jedda); and India to a large portion of its western side, it is obvious that the ground can hardly be new, and that the title of the book may easily be described as too pretentious. All

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the more honour, however, is due to a writer who succeeds, when taking up a hackneyed subject, in treating it in a lively manner, and in making it a text for supplying us with new and sometimes valuable information. This is what Mrs. Burton has done in her present work. It does not much matter where she is—whether among the commonplaces of an Austrian Lloyd steamer, or tending a fox-terrier, or describing the society of Goa and Bombay, or descanting upon the whole line of Eastern politics, or discoursing at large (often very much at large) on the duties we all owe to one another—she is always lively, interesting, informing, and suggestive; not that she is by any means always accurate in her details, or sound in her judgments. It is almost an inexcusable misprint to write of its having been said that the gypsies are the "Nats, or Naths" of Kutch and Sind, and at the same time to complain that justice has not been done to her husband's contribution to our knowledge of the origin of the gypsies. Pott, one of the few authorities worth alluding to on this subject, has in his great work *Die Zigeuner in Europa und Asien* done full justice to Captain Burton's discovery; but the "Nat" introduces a new and unknown element. It can hardly be a misprint, however, systematically to write of Sir Richard Meade, the English resident at Hyderabad, as the "Governor of the Nizam's State;" it was not Colonel Shakspear, but Major Leveson, who was the "Old Shekarry;" Mr. Manockjí Cursetjí, though he may wish that he were, will be surprised to learn that he is a son of Sir Cowasji Jehanjír Readymoney. There are not a few similar mistakes, and the number of minor misprints is quite beyond the average to be found in books of the class. It is of more importance to note how Mrs. Burton's views in regard to the unfortunate condition of France—a country which she knows so well—have been disproved by the happy course of events. There are certain subjects on which her splendid mind appears to be as incurably warped as were the minds of Maria Teresa in regard to Prussia and Marie-Antoinette in regard to Mirabeau. Whenever Church Christianity, "the grand old rule of Aristocracy," and even the baleful shadow of Napoleon III. pass before her imagination, her mental vision becomes distorted. As the twig is bent, so the tree inclines; and, as a writer, we must judge of her, not by the fancies of an almost past existence, but rather in regard to subjects on which her mind has freer and more original action.

A special interest attaches to the journey which this book describes, inasmuch as it was over ground which was familiar, and almost sacred, to the writer, because so much of it was the scene of her husband's earlier and sometimes heroic exploits. We have an interesting reference to their first acquaintance when she was a school-girl at Boulogne, when her great Bohemian friend was Caroline, the Queen of the half-Spanish half-Flemish Poissardes, and when the future explorer of Central Africa was distinguished only by his exuberant youthful energy and by his feats with the sword, under the tuition of the celebrated Valentin. In the Gulf of Suez and the Red Sea both her mind and body are much exercised with the dying pilgrims that crowded the steamer, but her deeper thoughts are with the solitary European pilgrim who made the *hajj* in disguise in 1853; her chief interest in Jedda is that he emerged there in safety from Mecca, and the mountains of Midian show forth his glory, as do the horn of north-east Africa, Bombay, and Goa. All this gives a special charm to the narrative, and yet it is never overdone.

After enduring the horrors of a pilgrim-ship, or rather steamer, which she has described with great force, and regarding which she has made some good practical suggestions, Mrs. Burton was glad to land on the civilised coast of British India. Bombay society had hardly time to pall upon her taste, relieved as it was by the novelty of visits to the houses of wealthy natives; but it still seems to have struck her as rather monotonous and slow, as it does most visitors and many residents. As to our mode of dealing with the natives of India, she supports the native complaint that "the English are just but not kind," and is of opinion that "we have vulgar manners and weak policy: in other words, we want more polish and more firmness." There is truth in this remark, but the fact alluded to is apt unduly to strike Europeans who visit India for the first time. It should be borne in mind that there is a persistent suppleness in the natives of India which renders it extremely difficult for the average Englishman employed there to treat many of them with the politeness which may appear to be their due, and at the same time to avoid being entangled by them, and having his intimacy with them, or even his politeness towards them, turned to their own purposes. A distinguished civilian, lately of the Bombay Presidency, once told me an amusing story as to how his *suaviter in modo* towards a native friend was skilfully turned to the account of persuading the suitors in a certain cause that he was quite in the hands of his native friend; and how, by fortunately, but rather against his inclination, refusing the use of one of his carriages when it was asked for, on a very special occasion, by a native family, he narrowly escaped being introduced to the suitors in the same cause in the shape of a dummy—a European loafer from the bazaar, who had been got up to represent him, and who only required the official's carriage and servants to make the imposition complete. In fact it almost requires a special genius for that sort of thing to treat the natives of India with perfect politeness and yet to keep clear of uncalled-for intimacy. With her early Continental training and great experience of the amenities of Continental life, Mrs. Burton might do so with ease; but such power cannot be expected from the average Englishman in India; and she mentions a quite gratuitous annoyance caused her on her voyage to Goa, which would have perfectly justified the use of her horsewhip, or that of her husband, and which could hardly have been sufficiently met in any other way. There is also, at page 174, a complaint made of the misbehaviour of Bombay servants, which need hardly be set down, as it is, to their dulness and stupidity. When that rather too intelligent class of domestics behave in the awkward and apparently stupid manner described, it may be safely assumed that they are either "trying it on" with the new-comer on their own account, or have received a hint from some quarter not to make their employer's residence too comfortable.

Many interesting facts, presented in a lively manner, will be found in the descriptions of Goa, Matheran, Mahabaleshwar, and the Nizam's dominions. Some of the most useful chapters are "joint papers," Capt. Burton having assisted in the preparation of them, and are full of valuable information. The chapter on the "Future of North-Western India" is of special importance at present, though it was written before the commencement of the Afghan War. Not the least interesting parts of this volume relate to the author's efforts to alleviate the miseries of the suffering dumb creation, for which she has the warmest sympathy, and to which, at Trieste, she has rendered splendid service. The Indian practice of screwing the tails of bullocks in order to make them go excited her extreme indignation; and the Bombay Pinjrapole, or hospital for sick animals, was naturally an institution of much interest to one great part of whose life has been devoted to the prevention of cruelty to animals. These Pinjrapoles of Western India are usually supported by the Jains—a corrupt sect of Budhists, though Mrs. Burton sets the first Sir Jamsetji Jijibhai down as the founder of the Bombay one. Though she had heard that the animals there were neglected and starved, she was pleased with what she saw, and this subject gives rise to one of those extraordinary theories with which Mrs. Burton is wont to reconcile her traditional orthodox notions with the facts of sentient existence. Too clear-sighted and sympathetic to conceal from herself the dreadful sufferings of dumb animals, she theorises thus:—

"God is too just to create things, without any fault of their own, only for slow and constant torture, for death, and for utter annihilation. To me this is a missing link between Nature and Grace. And my hope is that God allows them, by their bitter expiation, to bear so large a share in the atonement due for Adam's fall that they may win an immortal soul in some other state."

It would, surely, be much more satisfactory to go at once, for an explanation, to the Hindu theory of the transmigration of souls—a theory in which Capt. Burton, in his last book on Midian, has courageously stated that he has "a sneaking belief." No satisfactory explanation can be afforded (even leaving ancient geological facts out of view) by conceiving of a deity who condemns his brute creation to death and often constant torture because of Adam's fall, and who has no better way of enabling them to obtain a very questionable blessing of immortality. Mrs. Burton, however, is not so prejudiced in favour of Pinjrapoles as not to perceive, of the inmates, that it would be "far better to put a bullet through their heads." She gives an interesting account of how (after in vain consulting "six doctors and a most talented German oculist") she herself put her favourite fox-terrier, which was so well

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known in London three years ago, to a benevolent and painless death. And she has the great courage to hint that the benefits of such a death may be extended further. After describing the easy demise of some of the Mecca pilgrims she goes on to say:—

"What a contrast is this quiet dropping to sleep with the horrors of the English death-bed, with the barbarous predilections for prolonging the agony, with the atrocious boast that the moribund was enabled to keep his senses to the last! When will education conquer these stubborn and detestable prejudices? When can we expect to see the Euthanasia, by ether or chloroform, sanctioned by public opinion and practice in cases of extreme pain, when a man is prepared, as far as in him lies, to face death? . . . When shall we be advanced enough in education and civilisation to check infectious vapours and spreading disease by cremation?"

This book goes over much the same ground as *My Year in an Indian Fort*, by Mrs. Guthrie, which was published about two years ago, but is of superior ability, interest, and value, though it would have benefited by a good deal of excision and compression. The two works together, along with Capt. Burton's *Sind Revisited*, would form a valuable small library for the visitor to Western India. Andrew Wilson.

Destruction and Reconstruction. By Richard Taylor, Lieut.-General in the Confederate Army. (Blackwood & Sons.)

This appears to be one of those books which the world could well have done without. Its very title is misleading, for, although it is repeated at the top of every other page, we fail to discover what was destroyed and what reconstructed. If the author meant to imply that the American Union was destroyed and reconstructed, that is mere nonsense, for neither one nor the other occurred. A widespread and ill-advised disaffection culminated in an extensive rebellion, which was successfully met and overcome; but the Union itself was never destroyed, and, therefore, never reconstructed. On the other hand, the author would not have been inclined to admit that he meant the destruction of the system of domestic slavery, because he distinctly declares that "the common belief that slavery was the cause of the Civil War is incorrect," and this, too, in spite of the declaration of the distinguished Vice-President of the abortive Southern Confederacy that the institution of domestic slavery was, and was to be, its very "corner-stone." It will be better, therefore, to fall back upon the second title of the book—viz., "Personal Experiences of the late War in the United States."

If General Taylor chose to imagine that his personal experiences are as interesting to the rest of the world as they may have been to himself, he was quite at liberty to publish them, and the reception his book meets with will determine whether his impression was right or wrong. In our opinion they are not. They seem to us, so far as their military character is concerned, the ordinary experiences of any average commanding officer, while, beyond that, the volume is a purely partisan one, and written in a style so thoroughly one-sided that no one would dream of accepting its statements as historical.

It is enough to say that many old scandals, heretofore thoroughly refuted, are raked up and reproduced, evidently in order to glorify the Southern leaders at the expense of their successful rivals. What, in the name of common-sense, have the private character and personal habits of a late American ambassador at the Court of St. James to do with the causes or conduct of the recent American War? Why is a former Vice-President of the United States held up to infamy on the strength of a stupid charge invented by his political opponents, which charge, if it had not been openly and thoroughly disproved, carried within itself its own refutation? Did General Taylor really suppose that any Englishman out of Bedlam believes for a moment that Mr. Schuyler Colfax allowed himself to be bribed by, and subsequently commit perjury for, the paltry sum of two hundred pounds? And, finally, with what motive and to what end is the Rev. Henry Ward Beecher dragged into such a history as this claims to be, and flippantly pronounced guilty of crimes which at all events the jury which tried him failed to find proven? This writer has not a good word for any body north of the Potomac, and evidently would not give even the Prince of Darkness his due. Herein lies his fatal mistake; for it is a mistake to suppose that the people of England, although during the time of the actual struggle their sympathies, according to national custom and tradition, were greatly with the weaker party, are now to be pleased by wholesale denunciations of the winners in that struggle, especially when they remember how generously, and even nobly, they acted towards their opponents after their triumph was complete—a fact which, although remembered and appreciated by the whole world, the author of this volume appears to have quite forgotten. General Taylor had yet to learn that Englishmen are not quite such fools as he apparently took them to be. We regret that he has died without acquiring this knowledge, and that he has left behind him no more worthy monument to perpetuate his memory. But his book still lives, and it is against that, and not himself, that our animadversions are directed.

We will give the author the benefit of reprinting what we consider the very best passage in his book. It occurs in the course of one of his "personal experiences." It was in the month of June, and he had left the camp to breakfast with a friend. The usual greetings over, a

"delightful creature, with ebon face beaming hospitality [mentioned before, by the way, as "a white-headed butler"] advanced, holding a salver, on which rested a huge silver goblet filled with Virginia's nectar, *mint-julep*. Quantities of cracked ice rattled refreshingly in the goblet; sprigs of fragrant mint peered above its broad rim; a mass of white sugar, too sweetly indolent to melt, rested on the mint; and, like rosebuds on a snow-bank, luscious strawberries crowned the sugar. Ah, that julep! Mars never received such tipple from the hands of Ganymede. Breakfast was announced, and what a breakfast! A beautiful service, snowy table-cloth, damask napkins, long unknown; above all, a lovely woman in crisp gown, with more and handsomer roses on her cheek than in her garden. 'Twas an idyl in the midst of the stern realities of war. The table groaned beneath its viands," &c., &c.

Now, this is delicious, and absolutely makes one's mouth water; but what it has to do with the title of the book is more than we can perceive, except, perhaps, that mint-juleps in such a charming shape would naturally be rapidly destroyed, and probably fresh ones constructed. This incident may be purely historical, though we cannot help wondering whether mint-juleps are, or were, the ordinary precursors of a Virginian breakfast; and we cannot help thinking that we remember having read somewhere that at this period of the war the Southern gentry were obliged to content themselves with corn-cake and fat bacon for their meals, and that all their valuables had been parted with to support the common cause. Those "damask napkins," that "beautiful service," and, above all, that "huge silver goblet," certainly look suspicious, and suggest the doubt whether, to some extent at least, our ancient sympathy for the weaker party was not wasted; but the recipe for mint-julep is worth preserving, and so we print it. Joseph Lemuel Chester.

The History of the County of Monaghan. By Evelyn Philip Shirley, Esq., &c., &c. (Pickering.)

Mr. Shirley's history is gleaned from many and varied sources, the reference to the authorities being always given. Its great value consists in the care with which whatever of interest was anywhere accessible has been collected. The freshness of the pedigrees, and the accuracy of the inscriptions from sepulchral monuments, will render the book indispensable in all libraries. Mr. Shirley shows that, in the belief of all careful antiquaries, Ireland was a highly civilised country in early times; but, as the classic regions of Greece and Rome fell before the advancing barbarism of the North, so likewise in the eighth and ninth centuries Ireland was laid prostrate by the heathen Oostmen and Danes.

Some of the early customs recorded in these pages are not unworthy of notice. In Oriel, for instance, which was a favoured place, the inhabitants are bound only to three fortnights' attendance in the hostings of the Monarch of all Ireland, and that neither in springtime nor autumn. They are only bound to pay one-seventh of the value of any trespass they commit; they pay not for theft if the thief denies on oath. Their hostages are not kept in chains, but are only bound by word under their own king's hand. They are entitled to a third of all the profits of the Monarch of all Ireland. And the seat of the King of Oriel shall be near the seat of the Monarch of all Ireland at Teltown, in Meath, and at Usny Hill, in Westmeath, and at the great feast on November 1; and the length of the distance of his seat shall be only so far that his sword may reach to the monarch's arm. The same privileges

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which the King of Oriel is entitled to from the monarch, his queen is entitled to with respect to the Queen of all Ireland at Tara. The King of Oriel was entitled to receive from the Monarch of all Ireland a free "hostageship" for his hostages (p. 11), and a full recognition of them by the King of Tara; and that they be clad and fed by him, and that they be in the monarch's confidence. Here is the reward of the King of Dartrey which he receives at the hand of the Monarch of all Ireland (note, p. 11):—

"Entitled is the King of Dartrey of valour
To four bondsmen of great labour,
Four swords, hard in battle,
Four steeds, four golden shields."

And thus the King of Farney:—

"Entitled is the King of Farney the fair
To six beautiful drinking-horns of ale,
Six shields, six curved swords,
Six fair women, and six chess-boards."

The King of Fermanagh gets five ships, and the King of Ross six purple cloaks and six blue cloaks *inter alia*. Other kings get somewhat similar presents from the King of Ireland, but it is hard to distinguish which is the more valuable, and to note the honours of service; the descendants of the Colla-Meann were the king's champions, and as such had their reward.

To come to more recent times, at page 79 is the account of the attendance of the McMahons at Drogheda on May 3, 1589, when the Lord Deputy and Council of Ireland informed the Privy Council of England that McMahon (that is, Sir Ross McMahon, who had taken in marriage the daughter of Turlough Lynagh O'Neill, and was the last McMahon that died a natural death) had made his submission, and had yielded to put in two of his best and dearest men as pledges, both for his loyalty and good demeanour hereafter, for a fine to Her Majesty, and also to abide such order for restitution of stealths and harms done upon the subjects as commissioners shall lay down. They hope better of his conformity hereafter because he has yielded to accept of the appointment of a sheriff into his country. McMahon survived the meeting but a short time. On his death he should have been succeeded by his brother, Hugh Roe McMahon, according to the terms of the patent which had been granted to Ross with remainder to Hugh Roe and Brian. Fitzwilliam, the Lord Deputy, writes to Burghley:—

"While I was at Galway, McMahon, who had surrendered and held that country by Her Majesty's letters patent, died, his two brethren, Hugh Roe and Brian McMahon, being in remainder after him; and at my return to Dublin I found Hugh Roe there to crave the benefit of Her Majesty's said letters patent, his other brother being prisoner in Dublin Castle; and within few days after I procured three other, each of whom looked to have been McMahon, to come thither, having good hope to have divided the whole among those four, which would have been the only best course for Her Majesty's service and the quiet of the borders. I thought at the first that he who held by Her Majesty's letters patent would have been the 'hardliest' drawn to that division; but, upon matter which I and the council charged against him, done in his brother's time, we made him see, or at least to think, that his state was worst, whereupon he grew to be contented with that course of the division; and, although we spent much time with them, the rest would every one of them be McMahon, or remain as they were. Whereupon, finding them so obstinate, and blind from the sight of their own good, I settled him that held as before, and have sent with him, upon his suit, 400 foot-soldiers and forty horse-soldiers for his assistance for a time, because one of the others, called Brian McHugh Oge, had made himself McMahon by the custom of the country, and held together 500 or 600 men for his strength."

Sir George Carew says on August 25, 1589, that Brian McMahon has left the country, and gone to O'Rourke, and the Queen's forces have returned.

On November 19, 1589, the Lords of the Council in England wrote to the Lord-Deputy Fitzwilliam—

"that Her Majesty's pleasure is that, although perhaps McMahon may be charged with some such march offences as are over-ordinarily committed in Ireland, especially in those countries where no established justice is planted, that you shall not only forbear to proceed to bring him to any trial until She may be further informed from you of such matters as he standeth justly charged withal, but also to see the country kept in quiet, and to forbear to erect and substitute any other in his place as McMahon, for that Her Highness hath been informed that you should have some meaning to raise up Brian Mac Hugh Oge, being known to be an evil affected member and one that hath committed divers outrages upon Her loving subjects there, and hath raised 700 evil-disposed persons to assist him in his disloyal purpose of seeking to gain the lordship by force, and hath taken the Ward of Cloynis belonging to Henry Duke by treachery, and hath razed the Abbey being Her Majesty's inheritance, and killed certain soldiers whom you lately sent for the placing of the McMahon that now is."

This despatch was signed by twelve of the Council, including Burghley and Walsyngham. After a delay of three months the Lord Deputy replied that Brian Mac Hugh Oge was an unfit man to be raised to that dignity for the respect mentioned by their lordships, and protests that he never had any liking to the man. He adds:—

"Some have indeed attempted me with large offers for him, but as I never benefited myself by the admission of him that is now in durance, so did I mean to convert his fall wholly to the profit of Her Majesty and the good of this state, *nothing regarding my own private*. The matters that MacMahon is justly to be charged with I send hereinclosed, as your Lordships write it is Her Majesty's pleasure I should do, but they are so far beyond the degree of march offences as to bring that whole country into Her Majesty's absolute disposition, for the tanistry being extinguished upon surrender and the lands resumed to be holden of Her Majesty in state of inheritance, the same escheat to Her Majesty by these his offences, as well from all other that were to have the benefit of that inheritance as from himself. Hereof there seemed unto me an occasion well offered to reduce that seignory of McMahon from one man's commandry, who like others of his sort would covenant much and perform nothing more than can be gotten by strong hand, into a partition between three of the ablest of the McMahons, and most interested in the country, every one of them being an ancient enemy to the other, and this Brian Mac Hugh Oge is one of them."

After divers delays and accusations, Fitzwilliam wrote to Burghley, on September 24, 1590, that he hopes to succeed in the matter he has in hand with the McMahons at Monaghan, whither he takes his journey to-morrow. And again on October 12, he wrote that McMahon was executed at Monaghan by the course of Her Majesty's laws. The Earl of Tirone complained that McMahon was executed as a traitor for distraining for his right according to custom; while Sir George Carew expressed his contentment, as "the land now escheated to the Queen by the attainder of Hugh Roe McMahon, chief of his name, is a great country, neighbouring to the English Pale, and the benefit that the Pale will receive is very apparent, for the land being divided into small lordships, the McMahons will be less able to do mischief." Mr. Shirley remarks (at page 81) that it is but too evident that Fitzwilliam was not over-scrupulous in the means which he took to accomplish his favourite policy of weakening the power of the great native chiefs of Ireland by dividing their lands; and says Hugh Roe had an undoubted claim to his brother's possessions, which Fitzwilliam at first artfully endeavoured to deprive him of, and when defeated in that attempt he took advantage of the first plausible excuse for putting him on his trial for high treason, and, on his conviction and execution, appropriating his country to the Queen, and so terminating the dynasty of a powerful chieftain. It may be remarked that this favourite policy was much followed by Fitzwilliam's predecessors as also by his successors.

We must likewise call attention (p. 168) to the curious relic connected with Clones. It is a very ancient Latin copy of the Gospels, in a case or shrine, called the "Domnach Airgid." It belonged to St. Patrick, and when he set Saint MacCarthen over the see of Clogher as the first bishop, he presented it to him with his pastoral staff. Much interesting matter is given concerning this relic or shrine, with some good engravings of its pattern. The inscriptions on the external case leave no doubt that the "Domnach" belonged to the monastery of Clones or see of Clogher. At page 322 is an engraving of the round tower of Clones and of a curious coped tomb.

The work contains many interesting particulars relative to Walter Earl of Essex, who died at Dublin in September 1576, and at page 64 gives his touching letter to Queen Elizabeth when he knew that death was very near. There are abundant details as to the rebellion of 1641, and much interesting ecclesiastical information.

H. C. Hamilton.

NEW NOVELS.

The Lady of the Aroostook. By W. D. Howells. (Trübner & Co.)
Rhona. By Mrs. Forrester. In Three Volumes. (Hurst & Blackett.)
Won by Waiting. By Edna Lyall. (Whittingham & Co.)

In accidentally turning over the *Chicago Tribune* of March 15, we came across a fair correspondent who, adoring in Mr. Howells "the most fascinating of novelists," contrives to pay him a curiously circumstantial compliment. It seems that her brother, relying upon the realistic fidelity of the author of *A Chance Acquaintance*, resolved to spend his honeymoon at Quebec, and in the very boarding-house patronised by Kitty and her

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cousins. He readily identified the premises, but was disgusted to find that another enthusiastic couple had got the start of him, and were already ensconced in the apartments "alive with the memories of a charming woman." It would be as ungracious for us as for Mr. Howells or the boarding-houses to deprecate such ingenious criticism, since it offers us a useful hint. The truth is that Mr. Howells' studied backgrounds are too rich in those petty details which tend rather to identification than to edification, which burden without enhancing the ideal picture. After all, his mission lies in a corrupt following of Dr. Wendell Holmes rather than of Zola or Balzac, but, unfortunately, the "Professor" does not bear imitation. We felt a lively if morbid interest in all those physiological, psychological, and metaphysical vagaries playing round simple characters in an everyday story, but we awake in alarm to find that literary permanency has been voted to the guileless country girl, badgered, bullied, analysed, and at last enslaved by the inexorable Lunacy Commissioner. The latter *rôle* is here taken by a very overbearing young Bostonian, who with his over-refined friend, a rough and genial skipper, and a young inebriate of quality, suddenly find themselves joint guardians of a charming "schoolmarm" during the voyage from Boston to Venice. The chivalrous compact by which she, the only woman on board, is never allowed to guess that her position is at all delicate or anomalous, is a felicitous idea which Mr. Howells has failed to make much of. Indeed, the domes of St. Mark are not more welcome to the poor "Lady of the *Aroostook*" than to the reader, who by this time is equally glad to exchange the Bostonian's peevish temper and impertinent lectures for a too brief acquaintance with Lydia's relations. They are original characters, drawn with rare force and humour: the uncle, a courtly old Englishman with a morbid admiration for Yankees and their slang, of which he is compiling a Handbook; the aunt, an American wearing herself out in the effort to be more British than the Britishers—more prudish, more conventional, more exclusive, more wooden. But this is not the imitation of sincerest flattery but of sincerest hatred. In revenge for the grievous snubs and puttings-down she suffered at the hands of European Philistines in her wild days, she has now turned the flank of the detested enemy by showing them that a daughter of Columbia can out-manoeuvre them on their own dismal field. This strangely assorted pair are alone enough to float a still heavier freight than that of the *Aroostook*, and even to wash down a still feebler and more commonplace *dénouement*.

"You shouldn't read immoral books, my dear." Let not Mrs. Forrester's admirers start and tremble for her reputation. She is neither inconsistent, nor inadvertent, nor cynical, nor suicidally disinterested. It is only our very old acquaintance "the Colonel" softly reproving our other old friend the rich, young, fast, but virtuous "Widow" in her secret boudoir at 11.45 P.M. over the cigarettes and brandy-and-soda, and she has merely quoted a hackneyed aphorism from Fielding. Still, the Guardsman's ungenteel text somehow spoils the taste of all the simpering sermonettes with which Mrs. Forrester never fails to sandwich her more repulsive episodes. *Rhona* is not more or less detestable than its class, and has at least some outward merits. Mrs. Forrester uses no coarse or improper expressions; her English is facile and correct; her French, if faulty, at least sparing. Provoking as it is, one cannot help admiring her maternal partiality for her brood. Each of her puppets, after receiving a fresh coating of blackest infamy, is taken gently to her bosom for a few words of indulgent pardon or audacious excuse. After all, this is only one more of those monstrous caricatures of high life: too coarse in tone for the decent; too prudish in expression for the prurient reader; too dreary almost in their foolish unreality even for the taste to which they appeal. That taste which creates the effectual demand for such commodities as *Rhona* has apparently—like the Tichborne mania—some secret relation to the popular view of the British Constitution: the aristocratic loyalty to fine titles and big fortunes being nicely balanced by the democratic craving to degrade them to the lowest level of proletarian morals and manners. As might be expected, Mrs. Forrester, while she travesties the drawing-room, is thoroughly at home in the basement—among what she superbly calls "the individuals who serve in a menial capacity." Here her observation is keen and her humour genuine—as, for instance, when Lady Caprice worries her maid till "the resentful damsel resolves that as soon as she can give warning with the greatest convenience to herself and the greatest inconvenience to her ladyship, she will do so." If only Mrs. Forrester would lay her next scene in the place whence she derives her action and manners, she could give us a really bright and clever romance of life below stairs. Meanwhile it would be amusing if some still-room Sappho should arise and retaliate upon the lady novelists by modelling her cooks and butlers upon real ladies and gentlemen.

Won by Waiting is the conventional publisher's title of a good little story, so sincerely, patiently, and simply told that it is hard to grumble at its want of literary ease and experience. It is hardly the worse for being written with a moral, or even religious, purpose, though the Nemesis in the *dénouement* strikes us as almost pagan in its severity. The Dean was no doubt to blame in neglecting his family and cathedral for his astronomical pursuits—and also, we may add, for imprudently building a vast observatory on the deanery roof; but when it is struck by lightning, and he and his refractors come crashing through the floors, we cannot but feel that this is more than the irony of fate. We meet with a few other errors of judgment, and several dull pages, but they are redeemed by many clever home scenes. The Dean's daughters are perfectly real characters—the learned Cornelia especially—the little impulsive French heroine, who endures their cold hospitality and at last wins their affection, is thoroughly charming; while throughout the book there runs a golden thread of pure brotherly and sisterly love, which pleasantly reminds us that, in spite of Mrs. Forrester, the making and marring of marriage is not after all the sum total of real life.

E. Purcell.

CURRENT LITERATURE.

International Copyright, considered in some of its Relations to Ethics and Political Economy. By G. H. Putnam. (New York: Putnams.) While the question of International Copyright with the United States seems to be slumbering in this country, and was but lightly touched by the recent Royal Commission, it is evidently rising into increased prominence on the further side of the Atlantic. This pamphlet consists of an address delivered before the New York Free Trade Club, and is published as one of the series of cheap "Economic Monographs" inaugurated by Mr. David Wells. It does not signalise the conversion of an enemy, like the work recently issued by Messrs. Harper, for the publishing firm of Putnams have always been conspicuous for maintaining the just rights of British authors. As early as 1840 Mr. G. P. Putnam wrote *An Argument in behalf of International Copyright*, the first work on the subject that appeared in America; and three years later obtained the signatures of ninety-seven persons interested in the publishing trade to a petition to Congress in the same sense. The character of the present pamphlet is sufficiently indicated by its title. It is full of much interesting information; the arguments are well arranged, and the style lucid. The chief peculiarity of the writer's proposals is that, while freely granting the principle of international copyright, he would humour the protectionist spirit of his fellow-publishers by compelling British authors to have their American editions printed and bound in that country for a limited term of years. The general weight, however, of his arguments is entirely against such an irritating measure of restriction. We may add that Mr. Putnam appears to have been advised that the principle determined by the House of Lords in the case of *Routledge* v. *Low*, by which a temporary sojourn in Canada was held to confer copyright in this country, has been since in some way nullified. This advice is erroneous. A "Canada copyright" is still valid.

Reciprocity. By Sir Louis Mallet, C.B. Printed for the Cobden Club. (Cassell, Petter and Galpin.) Sir Louis Mallet is an expert of distinction in economic dialectics, and has the free-trade controversy at his fingers' ends, yet he owns that he is somewhat embarrassed how to reply, as the committee of the Cobden Club had requested him, to the cry for reciprocity. It is not easy to answer a person until he has said something to reply to, and the advocates of reciprocity only complain of "one-sided" free trade, which the free-trader deplores as much as they do, but do not say what remedy they would apply. They do not, avowedly at least, question the advantage of pure free trade on both sides, abroad and at home, or of our buying from foreigners, if foreigners will only buy from us in return. But as we cannot buy our imports without selling exports, it is plain that foreigners do buy from us in return, and that as soon as our goods cease to be sold in foreign markets we shall cease to buy in them. If the object of reciprocity be to get a market abroad for our goods, Sir Louis Mallet shows that we make the nearest approach we can to it by free importation. Just in proportion as we excluded imports by duties, we should close a market for the exports with which they are bought. For this reason the notion which some free-traders, adverse to commercial treaties, embody in the maxim "Take care of your imports, and your exports will take care of themselves," is not much more rational than that which takes Reciprocity for its motto. The only way in which we can take care of our im-

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ports is by finding markets for exports, and foreign duties on our exports diminish our imports. With some of the advocates of reciprocity, the notion seems to be that we ought to submit to temporary loss for permanent gain, and to stop for a time buying foreign goods duty-free in order to force foreigners to come round to reciprocal free importation. It is scarcely necessary to say that such a proceeding would be suicidal, and that it would strengthen the hands of protectionists throughout the world that England should go back to their system for a moment. The wonderful thing is that the present time should be chosen to propose the experiment. Reciprocity is supposed to have in view the relief of the present depression. It would never have been heard of but for that depression. And it surely would be an odd thing because we are suffering temporary loss to incur a further temporary loss to repair it.

Shakspere's Hamlet: the First Quarto, 1603, *a Facsimile in Photo-Lithography*. By William Griggs, with Forewords by F. J. Furnivall, M.A. (London: Publisht by W. Griggs, Hanover Street, Peckham.) This is the first of the facsimiles of the Shakspere quartos which Mr. Griggs has promised to produce. They will number in all thirty-five or thirty-six. Thus the most precious Shakspere treasures of our great libraries will be handed over to workers everywhere—the facsimiles being for working purposes equal to the originals—at a cost which is really inconsiderable in proportion to the value of these texts. The facsimiles are not on a reduced scale. A photographic reproduction of the First Folio was made not long since in octavo size, the result being that no one valuing his eyesight would look at the book, and that the type in many cases became so blurred or confused as to be almost unreadable. Mr. Griggs's facsimiles, like Mr. Staunton's *Much Ado about Nothing*, follow the original in every particular except in imitating the old paper. Rules are drawn so as to enclose the text, and without the rules are given, on the one side, the numbering of scenes and lines; on the other, references by number to the act, scene, and line numbers of the Globe edition, Quarto lines differing from the Globe ones being daggered, Quarto lines not found in the Globe being starred. Mr. Furnivall's Forewords are chiefly interesting as containing some sceptical criticism on the theory of a supposed relation between *Der bestrafte Brüdermord* and the old *Hamlet*. This facsimile is dedicated to the Duke of Devonshire, who generously lent his precious original. Mr. Griggs ought to have placed the date 1879 on his first title-page.

Illustrated History of Ancient Literature, Oriental and Classical. By J. D. Quackenbos. (New York: Harper; London: Sampson Low and Co.) The conception of this book is a good one, and on the whole it has been well carried out. Specimens are given of the literature of India, Persia, China, Judah, Assyria and Babylonia, Phoenicia, Egypt, Greece and Rome, the literature of the two last countries naturally occupying the larger part of the volume. The specimens are for the most part well chosen, though the authorities from which they are taken are not always of the first rank, and the translations not always of equal merit. They are accompanied by an explanatory and historical text, which gives the chief facts required by the general reader as to the literary history of the ancient nations of East and West. There are two or three useful maps appended to the work, but the "illustrations" were as well away. The very ideal picture of the "Grove of Academus," for instance, places two tall palm-trees in the foreground! It need, perhaps, hardly be said that no shadow of doubt of Homer's age or personality seems ever to have crossed the author's mind.

Stray Thoughts from the Note-Books of Rowland Williams, D.D. Edited by his Widow. (C. Kegan Paul and Co.) Dr. Rowland Williams was a man who, with all his faults, left a strong impress of his personality upon his age, and his "Stray Thoughts" will, therefore, find a ready welcome among a large class of readers. His learning did not interfere with a very self-willed originality, and the curious doctrinal position which he occupied is well illustrated in the little volume before us. Most of the burning questions of theology are touched upon in it, and handled in the free but reverent spirit that characterised the wellnigh extinct school of "Broad Church" English divines.

The History of Antiquity. From the German of Prof. Max Duncker. By Evelyn Abbott. Vol. II. (R. Bentley and Son.) The second volume of Prof. Max Duncker's *History* will be found as interesting and instructive as the first. The rise and early fortunes of Assyria, the history of Israel and Phoenicia, and the influence of Phoenician traders upon the culture and civilisation of Greece, are all passed in review. The interest of the work never flags for one moment. Learning and novelty of view are combined with sound method and easy treatment. The present volume will be particularly welcome to those who are looking for a systematic account of the latest researches into the relations of Phoenicia and Greece and the origin of Greek art. Prof. Max Duncker is abreast of the most recent discoveries, and there are few who will not find something to learn in almost every page of his book.

From a Quiet Place. Some Discourses by the Author of "The Recreations of a Country Parson." (Longmans.) The line that divides the Sabbath moralisings of A. K. H. B. from those of the week-day is a slight one and often overpassed. Both in the Sermons and in the Essays there is the same kindliness of heart and the same profuseness of language; home-truths are told, but not in homely fashion, and either age or use seems to have somewhat blunted the edge of our old friend's wit. There are, indeed, not a few signs that he is sinking into his anecdotage and that words, which have so long been his playfellows, are now becoming his masters. Surely such a passage as this is the merest twaddle:—"You go into business where talent and industry may make sure, unless in very extraordinary circumstances, of decent success; but Providence fixes who shall make four hundred thousand a year." One is tempted to remark that if Providence takes no interest in smaller incomes, its sphere of operations must be very limited. It is only fair to add that there are better things than this in the book. The sermon entitled "Unreasonable Men" is a good-tempered rebuke administered to the fussy people who in every congregation want their own crotchets carried out;" "What we are to do" gives counsel in a practical and telling way; and the lessons of "Sodom and Gomorrah" are enforced with not a little freshness and power. We can quite believe that A. K. H. B. exerts much beneficial influence over his listeners; and there are many outside the "quiet place" where he ministers who may derive pleasure and profit from his discourses.

Heroes of the Mission Field. By the Right Rev. W. Pakenham Walsh, D.D., Bishop of Ossory. (Hodder and Stoughton.) The biographical sketches comprised in this volume have been made for a definite purpose—namely, to show the continuity of missionary work in the Christian Church and thus to correct the popular notion that the spread of the gospel in distant lands belongs exclusively to the earliest and latest ages of the faith. With St. Martin of Tours, St. Patrick, St. Augustine, St. Boniface, Francis Xavier, and Christian Frederic Schwartz most persons are familiar, at any rate by name; but the labours of Anschar, the Apostle of the North, Adalbert, missionary and martyr among the Sclavonians, and Eliot and Egede, who respectively carried the gospel to the Greenlanders and the Red Indians, are known to comparatively few. Raymond Lull is perhaps occasionally remembered as a somewhat mystical philosopher, but his really grand exertions to spread light in an age of surpassing darkness have been almost entirely forgotten. Yet, as Bishop Walsh says,

"He realised with wonderful forecast some of the great necessities of the missionary enterprise, and more especially of linguistic culture. He consecrated his science and himself to the service of religion. He was the pioneer in far distant times of the Moffatts and Livingstones and Krapfs who in our own day have lived and died for Africa."

There is much that is interesting in this volume, and it deserves special commendation for its avoidance of high-flown language and exaggerated sentiment. The author is content to base the claim of his missionaries to the title of heroes upon solid and substantial facts.

The Pleasures and Profits of our Little Poultry Farm. (Chapman and Hall.) The title of this little book scarcely does justice to its contents. It is far from belonging to that feeble class of literature which attempts to mislead the simple into impossible hopes by a series of sordid calculations. It may rather be described as an idyllic picture of rural life, drawn with all the freshness of a lover of nature, but yet not without considerable literary skill. Fowls, indeed, of many breeds are referred to, and tables of profit and loss are given for those who can understand them: but the real charm of the work consists in its delicate analysis of the pleasures that may be enjoyed in a wayside cottage. In conjunction with certain other books which have appeared very recently, it may be taken as representing a sort of reaction against the modern predominance of town life and urban sympathies. Our forefathers, whether rich or poor, always looked forward to ending their days in a quiet country home. Poultry, we know, like flowers, will live and apparently thrive in the streets of the metropolis. But the merit of these pages is to associate them with the simple surroundings of a cottage, where they occupy a more natural place by the side of beehives, a kitchen garden, an orchard, and a modest hay-field.

The Kabul Insurrection of 1841–42. By Sir Vincent Eyre. Edited by Colonel Malleson. (Allen.) To the present generation both the title of this book and the name of its author may seem to require a few words of introduction. The title is meant to express that disastrous series of events in the course of what we must now call the First Afghan War which began with the assassination of Sir Alexander Burnes and terminated with the annihilation of the British army in the retreat to Jellalabad. The author, then a subaltern in the Bengal artillery, after experiencing all the horrors of that calamitous period, was ceded as a hostage into the hands of the Afghans a few days before the closing catastrophe. His name has since become famous throughout India by his relief of Arrah in the early days of the Mutiny of 1857. More recently, he has honoured himself as a resident at Rome in taking the lead in the tribute paid to the memory of the poet Keats. The present volume is an opportune republication of a narrative which he originally wrote to while away the tedium of his Afghan captivity. It was the first detailed account that the British public received of the military operations which it describes, for the MS. was secretly conveyed piecemeal to the camp of General Pollock. It now reappears with little change, but with the orthography revised by Colonel Malleson, the recognised heir of Sir John Kaye in the capacity of literary penman to the Indian army. As an authentic story of political ignorance and military blundering, it may be earnestly recommended to the attention of all those who are disposed to declare offensive war with a light heart.

Constantinople: a Sketch of its History, by W. J. Brodribb and W. Besant (Seeley), is an epitome of the annals of that city, and in particular of Byzantine history, so far as that history relates to

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or is connected with the capital; and as Constantinople was the focus of Eastern history during the Middle Ages, it is only the parts which relate to outlying provinces that are altogether passed over. The story is such as cannot easily be rendered dull; but in compressing the facts of history there is always a risk of falling into the style of an analysis, and it is the merit of this book to have avoided this danger. The narrative is pleasant and readable throughout; and though we can hardly call it brilliant, yet it is well arranged and instructive. The sketch of the reign of Justinian is especially interesting. We miss, however, a detailed description of Constantinople itself. That of Gibbon, indeed, is given, as well as Benjamin of Tudela's account of it at the time of his visit, and there is a chapter headed "The City and its People," and a small map; but the reader will look in vain for a notice of several spots of considerable importance to its history. We regret to see that religious acrimony can be imported even into a subject like this. Such remarks as "If we imagine what London would be were all her clergy Ritualists and all her laity under their control, we may realise what Constantinople was in the time of Leo," are hardly justifiable, and certainly superfluous.

Mr. C. E. Austin, the author of an essay entitled *Undeveloped Resources of Turkey in Asia* (Ridgway), is a civil engineer, who has had the superintendence of some public works in Asia Minor, and has made many journeys in that country during the last twenty years. His main object is to urge the appointment of a commission by the Government of Turkey and its bondholders conjointly, in order to carry out a number of internal improvements, such as fixing the boundaries of land, assessing the value of properties, and altering the system of taxation. Many other beneficial measures are suggested, such as the establishment of lending banks, the formation of reservoirs for storing surplus water, and the maintenance of roads by the neighbouring proprietors—all of them excellent proposals, but such as could only be carried out by a vigorous and thoroughly honest Government, with trustworthy agents. The suggestions about railways are more promising, because the construction of them would not depend on native officials, or on the consent of the population; but any considerable return on them must depend on the development of the country; and if a present bondholder were to hope for financial benefit from any of these causes, we are afraid he would be painfully disappointed. We should remark that Mr. Austin is a sincere believer in Midhat Pasha and his Constitution. The essay contains some valuable information about the mineral wealth of the country; but the Introduction is the oddest jumble of superficial notices of the state of the country and the habits of the population, combined with hints to travellers. The writer does not increase our confidence in his historical knowledge by telling us that the Bulgarians migrated from Turkestan in the twelfth century, whereas their powerful monarchy was the great European rival of the Byzantine Empire from the eighth to the tenth centuries; and as to his hints on travelling, we hope no friends of ours who respect their own comfort will avail themselves of them.

NOTES AND NEWS.

We are glad to hear that some public-spirited man, whose name is at present concealed, but who believes in the endowment of research, has undertaken to endow the Chair of History at Cambridge with an additional moderate sum for the next three years, in the hope that the Commissioners will then provide a fitting income for the professor. The Syndicate of the Pitt Press did the like good work for the past three years, and enabled Prof. Seeley to bring out his *Life and Times of Stein*. We only hope that the next three years may witness the production by him of another book of the same worth.

We understand that Mr. Talboys Wheeler has placed in the hands of Messrs. Macmillan and Co. a *History of India*, on which he has long been engaged. Mr. Wheeler is generally acknowledged to be one of the first authorities on this subject, and his book, which will be in a single crown octavo volume, with appropriate maps, will no doubt be welcome alike to students and to general readers.

Mr. Lewis Wingfield, the author of *Lady Grizel*, is bringing out an historical romance, *My Lords of Strogne*. The scene is laid in Ireland, and the work will show considerable research in the chronicles of the interesting period between the Convention and the Union, unaffected by political proclivities.

The article in the current number of the *New Quarterly Magazine* which discusses the measures that have resulted in the present Zulu War is understood to be written by Lord Blachford.

We understand that the next number of *Macmillan's Magazine* will contain an article on *Jánnina*, in Epirus, which will come opportunely after the recent discussion of the Greek frontier question in the House of Commons, and while negotiations are pending between Greece and Turkey. The writer gives a brief history of the city, and endeavours to show what claims the Greeks have to its inclusion within their new frontier. The number will deal more than is usual with matters of present interest, including papers on the "Chances of English Opera," on "Charity Organisation," on "Prof. Seeley's *Life of Stein*," &c.

The town of Cannes has awarded the first prize in the poetical tournament lately held in celebration of the Brougham Centenary to Mr. Bonaparte Wyse, the author of *Parpaioun Blu, Septentrion*, and other works in the Provençal. The prize consisted of a golden olive-branch valued at some 800 fr.

Count Ugo Balzani, Keeper of the Manuscripts in the Biblioteca Vittorio Emanuele at Rome, and Signor Ignazio Giorgi have almost passed through the press the first volume of the *Regesto di Farfa*, which will appear under the auspices of the recently founded Società Romana di Storia Patria. Farfa is the name of a monastery near Rome. Its chartulary is one of the most ancient in Italy, and contains about 1,300 documents, dating from the eighth to the eleventh century, the greater number of which have never yet been published. Count Balzani, who is on a visit to England, is now engaged on an examination of the documents in the Record Office which treat of the relations between England and Rome during the thirteenth century.

We understand that the *Life of Machiavelli*, by Signor Oreste Tommasini, of Rome, which gained the prize offered by the Municipality of Florence at the recent centenary of Machiavelli, is on the point of publication.

Messrs. Hurst and Blackett announce for appearance in May *Round the World in Six Months*, by Lieut.-Colonel E. S. Bridges, Grenadier Guards, in one volume; *Holidays in Eastern France*, by M. Betham-Edwards; and *Genista*, a new novel by Mrs. Randolph.

Quiet War Scenes: Poems and Translations, by James Baker, will be published next week by Messrs. Simpkin, Marshall and Co.

Messrs. Williams and Norgate will publish in a few weeks an Optical Treatise by Dr. Collyns-Simon, who is well known both in England and on the Continent for his appreciative works on the Berkeleian Philosophy. In the forthcoming treatise he professes to have discovered that Light is equally distributed throughout the Solar System, and that the Law of the Inverse Squares, at least as regards Light, has no foundation in Nature. At the same time he offers a prize of fifty guineas in connexion with the subject.

The death is announced of Alexander Maclagan, the popular Scottish writer of songs and ballads, at the age of sixty-eight. Among his best-known works were his *Ragged and Industrial School Rhymes, Balmoral, and Lays of the Highlands*, and his Crimean songs. Prof. Wilson and the Ettrick Shepherd, Allan Cunningham, Lords Jeffrey and Cockburn, and Dr. Guthrie were among his personal friends.

Mr. Murray's list of forthcoming works includes:—*The Life of Samuel Wilberforce, D.D., Lord Bishop of Oxford and Winchester*, by the Rev. A. R. Ashwell; *Word, Work, and Will*, collected papers by the Archbishop of York; *The River of Golden Sand*, a narrative of a journey through China to Burmah, by Capt. W. Gill, R.E.; *The Life of Jonathan Swift*; *A History of Ancient Geography*, by E. H. Bunbury; *The Greek Verb, its Structure and Development*, by G. Curtius, translated by A. S. Wilkins and E. B. England; and the second volume of the *Dictionary of Christian Antiquities*, edited by Dr. Wm. Smith and the Rev. Prof. Cheetham.

Messrs. Griffith and Farran are preparing for publication, early in July, a story for children, entitled *Little Margaret's Ride to the Isle of Wight: or, the Wonderful Rocking Horse*, by Mrs. Frederick Brown, with eight full-page coloured illustrations by her sister, Helen S. Tatham.

Prof. Paul Meyer's edition of the two Debates between the French and English Heralds on the merits of their respective countries has just been issued by the Early French Text Society. The French Debate is printed from MSS., and dates about 1456; the English one is from its author, John Coke's, black-letter print of 1550; and very interesting both are. Prof. Meyer has edited the texts admirably, and has ferreted out all the sources of John Coke's statements, and pointed out his mistakes. No English editor could have turned out the work better. Though Prof. Meyer has done all the editorial work of the volume, he has gracefully put forward his dead friend M. Pannier—who just began the text—before himself, and has written a very pretty memoir of him in the Preface. In the belief that many English antiquaries will wish to buy Prof. Meyer's excellent edition of John Coke's very rare volume, which has not hitherto been reprinted, the Committee of the Old French Text Society has had extra copies of the volume printed, and fixed the price at 8s.

We have received from Paris a specimen number of *La Lumière électrique*, or Universal Journal of Electricity. It promises to be a very thorough and competent organ for specialists on the subject.

A Hungarian translation of the late Mr. G. H. Lewes's *History of Philosophy*, printed at the expense of the Hungarian Academy of Sciences, has just appeared at Budapest, in three handsome volumes. A copy of the translation was to be presented to the author, who unhappily did not live to receive this recognition of the value of his labours.

Dr. A. C. Burnell, the distinguished Sanskrit scholar and epigraphist of Southern India, is on his way to England, and is expected to arrive about the middle of the month of May.

The Rosicrucians, by Hargrave Jennings, will appear shortly in a new edition, with a large number of curious engravings. Messrs. Chatto and Windus are the publishers.

In a review of the principal economic publications of foreign countries, in the April number of the *Journal des Economistes*, M. Maurice Block confirms the statement of an Italian journal respecting the discontinuance of the *Giornale degli Economisti* of Padua, which we concur with M.

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Block in regretting. M. Block is rather late with his somewhat captious criticism of Mr. Ingram's Address. The *Journal des Economistes* is severely orthodox in its doctrine, yet the general tendency towards an enlargement of the sphere of economics by the inclusion of historical research appears in a very learned and able essay on the origin of the family and of property, by M. A. de Fontpertuis, which occupies the first place in the April number.

An excellent little book has just been published by M. A. Delattre under the title of *Les Inscriptions historiques de Ninive et de Babylone* (Paris: Leroux), in which he critically examines the substantial correctness of the current translations of the historical inscriptions of Assyria and Babylonia, the amount of certain knowledge we may be considered to have obtained from them, and the present condition of Assyrian decipherment. His summing-up is favourable on each point, though he does not disguise the uncertainties which still attend much that has been put forward by Assyrian scholars, or the discrepancies of opinion which so frequently exist among them. But he shows that a solid mass of facts has already been gained, and that the days are past when we must depend on the scanty and often fabulous notices of classical writers for the ancient history of the East.

The second number of the *Folk-lore Journal* of South Africa has reached us, containing three Kafir stories, contributed by the Rev. A. Kropf and Mr. Theal; "The Gods of the Basuto," by the Rev. A. Kropf; "Customs and Superstitions of the Betshuâna," by Miss Meeuwsen; and the "Ceremony of *Dipheku*," by the Rev. R. Price. The last is most curious, and of special interest to the students of savage rites and customs. Mr. Kropf's communication shows that the current statements as to the atheism of the Basuto rest on ignorance or misapprehension.

The *Rivista Europea* of April 1 has a valuable article by Signor Vito La Mantia, on the "Origin and Vicissitudes of the Statutes of Rome" between the twelfth and fifteenth centuries. The importance of Signor La Mantia's communication is owing to the fact that he was permitted to examine, though for *three hours only*, the MS. of the Statutes of Rome, dated 1438, which is preserved in the Archivio Segreto of the Vatican. Signor Malmignati begins a lively study of the literature of Italy in the sixteenth century.

Graetz's *Monatsschrift für Geschichte und Wissenschaft des Judenthum* contains some valuable illustrations of Roman history in the Imperial period from Talmudic sources (January), and a re-examination of the critical questions connected with the Book of Tobit (April), both by the editor. Dr. Graetz firmly maintains, with Neubauer and Bickell, that the Chaldee text of Tobit discovered by Dr. Neubauer in the Bodleian is not the *Urtext*. The self-evident mistranslations of the Greek and the Latin point to a Hebrew original. The conclusion of the paper will presumably discuss the phenomena of the Chaldee text.

Messrs. Bagster and Sons have published an edition of a part of the Book of Genesis in Hebrew without points. Its peculiarities, for which Mr. Samuel Sharpe is responsible, are that the proper names (including *Elohim*!) are printed with a larger letter, the sentences divided by punctuation, and the prefixes and suffixes detached. Will no enterprising firm give us a few of the most-studied books of the Hebrew Bible, not only without points, but without such fantastic novelties as these?

We must not forget to mention Mrs. Finn's second paper in the April *Statement* of the Palestine Exploration Fund, on the Fellahheen of Palestine, full of characteristic stories, and valuable to the ethnographer, and Mr. Holland's account of his journey on foot through Arabia Petraea. The same *Quarterly Statement* informs us that it will cost as much to publish the materials of the Survey as to keep the exploring expedition for two years in the field. Meantime the income of the fund has fallen off by more than a thousand pounds.

We are indebted to Mr. Albert Cohn for a separate copy of his admirably complete *Shakespeare-Bibliographie* for the years 1877 and 1878. It is far the best compilation of its kind now published, and reflects great credit on its enthusiastic maker.

The Swedish Autograph Society, which was formed some three years ago with the object of encouraging the search for and preservation of MSS. of historical value, has just issued the first number of a periodical entitled *Svenska Autografsällskapets Tidskrift*. The contents of the number are (1) "Some Words concerning Autographs," by R. K.; (2) a relic of Swedenborg, and a letter to Kraus of Thorild, hitherto unpublished; (3) a biographical sketch of the well-known collector C. F. Meinander; (4) Miscellaneous Communications, with a list of the directors and members of the society.

A new novel, entitled *Who is Mary?* by Mr. John Walter Sherer, C.S.I., will be issued shortly by Messrs. W. H. Allen and Co.

Mr. Karl Blind has an essay in the Berlin *Gegenwart* on "Shakspere's Weird Sisters," in which, referring to his letter in the Academy, he discusses the subject more amply.

Prof. Blackie is about to pay a visit to Rome.

We understand that the fine International Edition of Longfellow's Poems, so long in preparation, will shortly be issued simultaneously in England and America by Messrs. Cassell, Petter and Galpin and Messrs. Houghton, Osgood and Co. The work will contain upwards of five hundred original wood-engravings, and will be printed from new type upon paper of the finest quality. Among the artists on this side who have been engaged upon the work are Mr. Calderon, R.A., and Mr. Frank Dicksee.

Messrs. Longmans and Co. have now ready a new edition of *Supernatural Religion* in its complete form. The work has been thoroughly revised, and several parts, including the "Conclusions," are wholly re-written.

NOTES OF TRAVEL.

The last number of Cora's *Cosmos* contains a summary account of Signor Manzoni's journeys in Yemen, accompanied by a small map and a list of altitudes, determined by the traveller, and of the highest value, as furnishing the first trustworthy data on the vertical configuration of south-west Arabia. Sanah lies at an elevation of 6,990 feet. Having been prevented from proceeding from Sanah to the Jauf, the Italian traveller now proposes to make an effort to reach that locality from Aden. We wish him every success. The work done by him thus far is of great value, and promises much for the future.

M. Paul Soleillet, we regret to hear, has failed to reach Timbuktu. On March 13, he was back at Podor, on his way to St. Louis. He now proposes to go to Timbuktu by way of Tishit.

M. Van Volxem, in a letter addressed to the Geographical Society of Paris, claims to have discovered near Petrovsk, on the Caspian, a raised beach at an elevation of about 290 feet above the present level of that inland sea.

We hear from Lisbon that another small blank on the map of Africa has recently been filled up by three Portuguese naval officers, Messrs. Lima, Queriol and Silva, who have successfully explored the lower course of the River Cunene, which, though its upper portion is sufficiently well known, is still marked on our latest maps by a dotted line. The river, which has an evil reputation for crocodiles, reaches the sea in the southern part of the Portuguese possessions on the west coast in about 17° S. lat., and, owing to sandbanks, is unapproachable at its mouth, which is no doubt the reason why the explorers, who started from Mossamedes, landed some distance to the northward. Though their expedition only lasted about three weeks, they are said to have endured great hardships, and to have met with some difficulty in attaining the object of their mission, owing chiefly to drought and almost impracticable paths.

At the annual meeting of the Belgian Committee of the International African Association, recently held at Brussels, Colonel Strauch was appointed General Secretary in the place of Baron Greindl. The financial position of the association was reported to be satisfactory, and it was stated that the receipts in Belgium during 1878 amounted to 123,103 francs, the annual income available for the expenses of expeditions being now more than 120,000 francs. After careful consideration the committee resolved not to entertain for the present the suggestion which had been made by M. Houzeau, Director of the Brussels Observatory, as to the utility of establishing acclimatisation posts on the coast of Africa, where explorers might prepare themselves for their work in the interior.

Dr. J. Mullens, the Foreign Secretary of the London Missionary Society, is about to undertake a journey of considerable importance in Eastern Africa. He proceeds, in the first instance, to Zanzibar, whence he will go to Ujiji on Lake Tanganyika, where a party despatched by his society have recently formed a settlement. On the road, however, he will have a task to perform which will need much address on his part, for we hear that the caravan which was going up from the coast with supplies to the value of over 2,000*l*. for the missionaries at Ujiji is detained by King Mirambo. This caravan was in charge of M. Philippe Broyon, who, it will be remembered, was first brought into notice by the Marseilles Geographical Society some two years ago as the son-in-law of Mirambo, which relationship is emphatically denied by the French missionaries. Having arranged this somewhat delicate business, and we trust satisfactorily, Dr. Mullens will organise the settlement at Ujiji and put matters there on a proper footing. That done, he will turn his attention to more purely geographical work, and from his reputation as an ardent geographer there can be little doubt of his adding considerably to our knowledge of the lake region. Dr. Mullens programme includes, we believe, the exploration of the shores of Lake Tanganyika, the investigation of the phenomena connected with it, and the examination of the absolutely unknown tract of country between the south end of that lake and the north end of Lake Nyassa, in which it is not impossible that he may anticipate Mr. Keith Johnston in a portion of the work sketched out for him by the African Exploration Fund Committee. Dr. Mullens takes out with him an ample outfit of scientific instruments, of which he will be sure to make good use.

At the last monthly meeting of the Russian Geographical Society an account was given of Baron Aminoff's recent expedition to examine the watershed of the rivers Obi and Yenisei. A topographical survey of the region was executed with the utmost care, and, notwithstanding the large staff employed, the work occupied a very long time. Among the principal results of the expedition are a large-scale map, a longitudinal levelling of the whole country, a series of transverse levellings, meteorological observations, collections of geological specimens, and all the data necessary for studying the question of uniting the basins of the two rivers mentioned.

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A very useful map of the Chinese province of Kwangtung has just been published by the Basle Missionary Society. It has been prepared by the Rev. J. G. Lörcher, mainly from the official map of the province, while the coast line has been taken from the Admiralty charts; numerous details respecting the interior of the province have also been supplied by various Protestant missionaries.

MAGAZINES AND REVIEWS.

The *Theological Review* opens with an article by Mr. Russell Martineau on Hebrew literature, of which the chief interest is an account of Abraham ibn Ezra. It has also an article on "The Casuistry of Amusements," which is clever and sensible, but not perfectly well written: the author takes up too much space in vindicating the study of casuistry, in comparison with his discussion of the special "cases" which belong properly to his subject. As to these he is prepared to break off from the Puritan tradition which proscribes most popular amusements as "worldly," but is by no means lax on points where he considers a moral principle really involved: *e.g.* condemning any form of gambling, and most forms of field sports.

The *Church Quarterly Review* is very dull and not very fair on "The Petrine Claims at the Bar of History," but the number is, on the whole, a good one. The article on "The Elizabethan Martyrs" is thoroughly just, on a subject where justice seems more difficult to a high Anglican than to an ultra-Protestant: that on "The Plymouth Brethren" is very instructive both in its historical account of the sect, and in its examination of the causes of its success. Lastly, "Communism and Co-operation" is not, of course, very original in suggesting the second as a preventive of the first; but is intelligent in its estimate both of the dangers of the one and of the hopefulness of the other.

The most interesting article in the present number of the *Quarterly Review* is the one on "Pym and Shaftesbury—two Popish Plots." It contains a good deal about Pym and very little about Shaftesbury. Pym, according to the writer's opinion, was the engineer of the Civil War by frightening the nation with the scarecrow of an imaginary Popish Plot. The contention is urged with great ability, and it will be evident to the most cursory reader how completely his knowledge of the Long Parliament will be revolutionised when once the precious volumes of D'Ewes's Diary come to be fully used. But the historian, while thanking the writer for his contribution to the disentanglement of the problem, will perhaps hesitate in adopting his view that the Popish Plot owed its existence purely to Pym's imagination. No doubt the theory of a band of Roman Catholic assassins in league with the queen was unutterably absurd, but no one who has read the despatches of the Papal Nuncio Rossetti can doubt that the queen was forming schemes to overthrow the Parliament by force. As early as December 25, 1640, he announces that the queen wanted to borrow a sum of money from the Pope in order to re-establish her husband's authority, with the aid of her brother, the King of France, on the understanding that Charles, when he was victorious, should grant liberty of conscience to the English Catholics. Of course the scheme was futile enough; but when Pym is charged as the author of the mischief, it is well to remember that it was but plot and counterplot on both sides. It may be seriously doubted whether it is possible to fix upon any act of the Long Parliament as that which led necessarily to the Civil War. The Civil War was probably unavoidable from the first day of its meeting. Still, however, the fact remains that, even if Pym was laying off one intrigue against another, he did inflame the public mind with tales so ridiculous that it is hardly within the verge of possibility that he could himself have believed them. This is the special point made by the writer, and it is one which he seems to have established against the venerated constitutional authorities who are supposed to teach us all about the Long Parliament.

THE UNIVERSAL CATALOGUE OF PRINTED BOOKS.

The Universal Catalogue would seem at last to be within reach. The idea appears to have been originally promulgated in 1845 by M. Danjou, who thought that 1,200,000 francs and ten years of time would be needed for the construction of a catalogue of the Bibliothèque Royale, and that a general catalogue could be made for less money and in less time. The late Mr. Dilke proposed that our Government should induce other nations to co-operate in preparing within a specified time, and on a concerted plan, "a catalogue of all books ever printed, so far as known, by and in all the several nations, and under their respective Governments." Mr. Dilke thought that each nation should print its own catalogue and exchange stereotyped titles. Sir Henry Cole was struck by the importance of Mr. Dilke's proposal, and brought it under the notice of the Society of Arts in 1852; after which it was allowed to rest until 1875, when he printed specimen sheets of a proposed catalogue "to contain the title of every book which has been printed." These were submitted to the Prince of Wales, who requested the Council of the Society of Arts to report on the cost of producing "a Universal Catalogue of all books printed in the United Kingdom previous to the year 1600." A number of questions were addressed to various librarians and bibliographers, and a number of persons gave "evidence" before the committee appointed to deal with the matter. The proceedings as reported in the *Journal of the Society of Arts* (vol. xxvi., pp. 856, 868, 881) are equally amusing and interesting. There was an inevitable conflict of opinion as to the proper date at which, if printed in chronological sections, the first period should end. Mr. George Bullen gave the welcome news that the British Museum trustees contemplated a catalogue of English books down to the end of the year 1640. This was glad tidings to many outside the committee room, including a good number who, with Mr. Richard Garnett, would greatly have preferred, if the work were only to be half-done, to have a list of the books since 1640. Mr. Bullen further told the committee that he believed the best and only sure method of laying a solid foundation for the Universal Catalogue was to put in type the titles of the printed books in the British Museum ranging in date from 1450 to 1878, representing about 1,250,000 volumes, and comprising between 2,000,000 and 3,000,000 entries. Mr. Bullen further considered that in a "rough and ready" fashion the catalogue might be prepared for the printer in two years, and that it would take five years to print. The committee having had the good fortune to receive a practical suggestion had the good sense to hold fast to it. Abandoning at once the precise scope of their "reference," they have recommended that the Government should be asked to print the Catalogue of the Printed Books in the British Museum down to the end of the year 1878 in the cheapest practicable form. They calculate that printed as a Parliamentary paper it would extend to about 45,000 pages, each containing 55 entries. If printed by the Stationery Office it could be sold for 16*s.* or 17*s.* per volume of a thousand pages, supposing there are a thousand persons willing to buy sets. What will be the result? The British Museum possesses one of the greatest libraries in the world—one which for real purposes of study and research has never been surpassed. This library has the further good fortune to possess a catalogue which, with all its defects, is probably of its kind the best ever made. The usefulness of this catalogue is restricted by the fact that it exists only in MS., and that the information it contains is therefore accessible in Bloomsbury alone. Beyond its importance as the register of the contents of a great library, this catalogue is the bravest effort yet made at a universal bibliography. Many specialists know the deficiencies of the British Museum in their own subjects, but most of them would gladly acknowledge the extent of its possessions and its power to help research in every direction. Is the nation willing to acknowledge that it is so poor and so careless of learning that it cannot afford to print this work? The promoters of the scheme do not even go so far in their suggestions. There is reason to suppose that the whole of the cost will ultimately be recouped by the sale of copies to subscribers. The Government are simply to be asked to guarantee the cost of printing a catalogue "that would be, with all its imperfections on its head, the greatest boon to everyone engaged in literary pursuits." Their refusal would be an undesirable addition to the curiosities of literature.

William E. A. Axon.

SELECTED BOOKS.

General Literature.

Bezaure, G. de. Le fleuve bleu: voyage dans la Chine occidentale. Paris: Plon. 4 fr.
Compayré, G. Histoire critique des doctrines de l'éducation en France depuis le XVIe siècle. Paris: Hachette.
D'Heilly, G. Journal intime de la Comédie Française, 1852–1871. Paris: Dentu. 6 fr.
Guessfeldt, P., J. Falkenstein, E. Pechuël-Loesche. Die Loango-Expedition. 2. Abth. Leipzig: Frohberg. 12 M.
Merritt, A. L. Henry Merritt: Art-criticism and Romance. C. Kegan Paul & Co. 25*s.*
Mithoff, H. W. H. Kunstdenkmale u. Alterthümer im Hannoverschen. 6. Bd. Hannover: Helwing. 14 M.
Ollivier, E. L'église et l'état au concile du Vatican. Paris: Garnier frères.
Shairp, James. Burns. ("English Men of Letters.") Macmillan. 2*s.* 6*d.*

History, &c.

Catalogue général des manuscrits des bibliothèques publiques des départements. T. V. Metz, Verdun, Charleville. Paris: Firmin-Didot. 12 fr.
Codex diplomaticus Cavensis. Curantibus M. Morcaldi, M. Schiani, S. de Stephano. Milano: Hoepli. 30*s.*
Guilhermy, F. de. Inscriptions de la France du Ve au XVIIIe siècle. T. 4. Ancien diocèse de Paris. Paris: Firmin-Didot. 12 fr.
Hefke, A. Bedeutung u. Anwendungen der Taxatio im römischen Recht. Berlin: Puttkammer & Mühlbrecht. 2 M. 40 Pf.
Rousset, C. La conquête d'Alger. Paris: Plon. 6 fr.

Physical Science.

Burmeister, H. Neue Beobachtungen am Doedicurus gigantens. Berlin: Dümmler. 2 M.
Burnat, E., et A. Gremli. Les roses des Alpes maritimes. Basel: Georg. 4 M.
Claus, C. Der Organismus der Phronimiden. Wien: Hölder. 12 M. 80 Pf.
Guenther, S. Studien zur Geschichte der mathematischen u. physikalischen Geographie. Halle: Nebert. 12 M.
Haeckel, E. Freedom in Science and Teaching. With Prefatory Note by T. H. Huxley. C. Kegan Paul & Co. 5*s.*
Martin, K. Die Tertiärschichten auf Java. 1. Lfg. Univalven. Leiden: Brill. 17*s.*
Rohon, J. V. Untersuchungen üb. den Bau e. Microcephalen-Hirnes. Wien: Hölder. 6 M. 40 Pf.
Vogt, C. Crustacés parasites des poissons. Basel: Georg. 10 M.

Philology, &c.

Bauer, A. Die Benutzung Herodots durch Ephoros bei Diodor. Leipzig: Teubner. 1 M. 60 Pf.
Gilbert, O. Die Fragmente d. L. Coelius Antipater. Leipzig: Teubner. 2 M.
Friedel, O. Die Sage vom Tode Hesiods. Nach ihren Quellen untersucht. Leipzig: Teubner. 1 M. 20 Pf.
Poèmes bretons du moyen-âge, publiés et traduits par le vicomte Hersart de La Villemarqué. Paris: Didier.
Schmerl, M. Quibus Atheniensium diebus festis fabulae in scaenam commissae sint. Breslau: Koebner. 1 M.

CORRESPONDENCE.

SPECIMENS OF A NEW TRANSLATION OF THE "THOUSAND AND ONE NIGHTS."

London: April 21, 1879.

An anonymous writer in the *New Quarterly Magazine* (January–April 1879) has given the public specimens of a fresh translation of the *Thousand and One Nights*, the necessity for which he supports by an attack on Lane's work. It may be understood that the critic finds no fault with the great Orientalist's scholarship, which he is, indeed, good enough to compliment, though it

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is surprising that he should so often depart from its results: his complaint is mainly directed against the correct spelling of Oriental words and the style of the translator. No doubt any system of spelling Arabic will be repugnant to a Western eye; but as no qualified translator can be found to adopt the ignorant mode of Galland, we must choose between no translation deserving the name and one with a correct orthography of the repellent words. Style is of course a matter of taste. Lane's is founded on an attempt to retain the Oriental colour. Some admire it; others think it too Latin; but it is quite new to read that the critic has "often heard the remark from cultivated persons, that Mr. Lane's version is unreadable." Leigh Hunt was of a different opinion, but he lived before the late exuberant results of aesthetic "culture."

Of course a critic of such pretensions will have the necessary qualifications for the task he has proposed to himself. These are (1) knowledge of Arabic, classical and modern; (2) acquaintance with Arab history and manners; (3) critical skill in the choice of the best text; and (4) a good English style.

Of course it might be hard to discover from a few translations of the Calcutta text what qualifications the new Orientalist possesses, but the comparison of even a single specimen affords notable results, which may be best put in the form of a list, from which it will be seen that in each difference cited Lane is right and his critic wrong. Some of the differences require no comment. Special attention must, however, be drawn to No. 9, where the new translation involves a violence to prosody; to No. 13, where the mother of the Khaleefeh's child is made, instead of the narrator, to ask that child's parentage of his father—a blunder like "disait" for "disais;" and the antithetical rendering which makes the devotee "shun" instead of "visit" the learned (Ulamà), the expounders of religion. It is also noticeable that the new translator, in spite of his aversion to introducing Arab words in the text, has "dirhem" and "dinar" for Lane's "piece of silver" and "piece of gold," though to be Saxon he makes the sixth a farthing.

دانق—Lane, *sixth*; N. Q. M., *farthing*.

موقف—Lane, *station*; N. Q. M., *market*.

الجماعة—Lane, *congregation*; N. Q. M., *folk*.

نعم—Lane, *well* (a mild affirmative); N. Q. M., *it is well*.

وذكرت له الغداء—Lane, *and I mentioned to him the dinner*; N. Q. M., *I proposed to him to share the morning meal with me*.

طين—Lane, *mud*; N. Q. M., *mortar*.

جبانه—Lane, *burial-ground*; N. Q. M., *the vicinity of the town*.

ليس تحته شيء—Lane, *with nothing under him*; N. Q. M., *nothing to cover him*.

منيه—Lane, *death*; N. Q. M., *desire* (p منية).

انتفع—Lane, *profited*; N. Q. M., *happy*.

خاب—Lane, *disappointed*; N. Q. M., *afflicted*.

امرأة—Lane, *woman*; N. Q. M., *lady*.

فقلت—Lane, *and I said*; N. Q. M., *and she said* (فقالت).

يزور العلماء و يجالس الصالحين—Lane, *he used to visit the learned and keep company with the just*; N. Q. M., *he was wont to shun the learned and frequent the devout*.

اعظم العظات—Lane, *the most momentous of admonitions*; N. Q. M., *all manner of edifications*.

These errata are found in a translation occupying not two Nights out of the thousand-and-one; they must therefore be multiplied five-hundredfold to give the sum we may expect.

It is sufficiently evident from the foregoing table that the critic is not *au fait* with Arab manners: acquaintance with Arab history is an easier matter than knowledge of the people or a grammatical mastery of their language. Of the new translator's qualifications in this respect two statements may be enough. One of the grounds for the date of the tales is that one of them "mentions the celebrated Egyptian Khalif, Hakim-bi-amr-Allah (A.D. 1261), founder of the Druse religion." Unluckily, this Hakim is the orthodox Abbaside of Egypt, later by two centuries and a-half than the heretical Fatimite (A.D. 996–1021). This prepares the reader for the following amazing list of "Khalifs":—"Hesham, Omar, Moawiyeh, Abdulmelik ben Meruan, Mutawekkil, Nasr (*note* Saladin), and Hakim." En-Násir the Khaleefeh was as different from En-Násir the King, Saláh-eddeen or Saladin, as any Pope John and King John. After this such a little sin as Aboo Seyd for Aboo Zeyd, where the German *s* reappears for a letter which no Englishman or Frenchman writes but with *z*, might pass unnoticed.

It is, perhaps, needless to go any further into the new translator's claims beyond remarking that it may be doubted whether the Cairo edition is not really the best text of the work. The question of English style may for the present be dropped, as, if a translator cannot translate, it little matters in what form his results appear. But it may be questioned whether an Arab edifice should be decorated with old English wall-papers.

"The reader of a book like the *Thousand and One Nights* cannot be expected to undergo a preparatory course of Oriental instruction before applying himself to its perusal." So far the critic, but does he hold the same doctrine of a translator? To that question Arabic scholars will have but one answer.

Reginald Stuart Poole.

ETYMOLOGY OF "MALATO," "MALADE."

6 Norfolk Terrace, Bayswater, W.: April 21, 1879.

I see with the greatest satisfaction that my little note on Italian *malato* has attracted the attention of so distinguished a philologist as Prof. Max Müller.

I fully agree with him in the derivation of *malade* from *male aptus*, and in the Germanising influence which manifests itself in certain words belonging to Neo-Latin languages. *Malatus* in French would have become *malé*, and not *malade*; but I persist in thinking that Italian *malato* has a different etymology from French *malade*. In fact, the verb *maler* does not exist in French as the verb *malare* does in Italian. Now, if *malato* were not the participle of *malare*, it would be necessary to admit that this regular verb has no participle, and that in the two following examples—the first of G. Villani and the second from Bembo—the word terminating in *-atosi* is not the participle of the verb to which the word terminating in *-aro* belongs:—

1. "*Vi si cominciò una corruzione, onde assai ve ne malaro, e morirono.*"

"There arose a corruption through which many fell sick and died."

2. "*Ma egli malatosi, richiesto a' nemici di poter far venire a se un medico, non l'impetrò.*"

"But he having fallen sick, and although entreating from his enemies the permission to send for a physician, did not obtain it."

I acknowledge that the meaning of an adjective differs more or less from that of a participle, but it would seem rather strange to admit that *malato* "fallen sick" derives from *malare*, while *malato* "sick"—even tolerating the liberty of disregarding the absence of a second *t*—derives from *male aptus*. This may also be applied to other words, as *avvinato* "mixed with wine," and *avvinato* "drunken," both of which have certainly a participial derivation.

It seems therefore that, although the French *malade* and the Italian *malattia* "sickness" (on account of the double *t*) derive from *male aptus*, the Italian *malato* is nothing but the necessary past participle of the regular verb *malare*, a synonym of *ammalare*.

L.-L. Bonaparte.

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52 Thornhill Road, N.: April 19, 1879.

As philology, like most other sciences, is now so extensive, and consequently so specialised, that it is impossible for even the hardest workers to keep abreast of what is done outside their own departments, I need not apologise to Prince L.-L. Bonaparte and Prof. Max Müller for pointing out that Diez's derivation from *male aptus* of Ital. and Old Span. *malato*, Catal. *malalt*, Prov. *malapte* and *malaut*, French *malade*, is now generally rejected by romanists (as in A. Scheler's appendix to his new [1878] edition of Diez's *Wörterbuch*, p. 723) in favour of that from *male habitum*, proposed in 1874 by J. Cornu (*Romania*, vol. iii., p. 377), and independently in 1877 by H. Rönsch (*Zeitschrift für Romanische Philologie*, vol. i., p. 419). Some of the Romanic forms are phonetically irreconcileable with *male aptum*, which in French would have given *malat* (with *t* and without *e*, as *set* from *septem*, *escrit* from *scriptum*) instead of *malade* (with *d* followed by *e*), whose form (as do those of *coude*, *sade*, to *cubitum*, *sapidum*) corresponds exactly to *male habitum*: the presence of the *i* before the *t* allowed this, being between vowels, to sink to *d* in French, while the consonant-combination (extant in the tenth-century *malabde*) resulting from the subsequent loss of that vowel prevented the *d* from disappearing, kept the accented *a* unchanged, and required the final unaccented *e*. And just as a form *coute*, in which the *i* of *cubitum* had dropped while the *t* was still *t*, exists in Old French by the side of *coude*, so do the O. Fr. *ate* (from the simple *habitum*) and the Prov. *malapte* show *t* by the side of the *d* of *malade*. Again, there is no trace of *aptus* having been used in the required sense in Latin, and the supposed analogy (or influence) of the German *unpass* (*unpäslich*) is delusive, *unpass* appearing to be a quite modern alteration of *unbass* (Frisch's *Teutsch-Französisches Wörter-Buch* of 1746 gives both forms) from the obsolete *bass* (M.H.G. *baz*), and thus having no connexion with Engl. *pat* or Germ. *passen*. On the other hand, *male se habere* is found in Terence, Suetonius, and others, with the meaning "to feel ill;" and not only is the participle *habitus* often used alone (as is O. Fr. *ate*) for "in good condition," but *male habitus* itself, with the opposite meaning, occurs in Massurius Sabinus (1st cent., preserved in Gellius): "equum nimis strigosum et *male habitum*, sed equitem ejus uberrimum et *habitissimum* viderunt." * It is not improbable that, as suggested by Diez (and Prof. Müller), the Ital. *malato* owes its form partly to a confusion with the participle of *ammalare* (or rather, as Prince L.-L. Bonaparte pointed out, of *malare*); but it is practically certain that Diez's comparison of *malato* (*malade*, &c.) with *unpass* (*unpäslich*), and consequently Prof. Müller's theory of an historical connexion between the words, must be regretfully dismissed from the region of the *vero* to that of the *ben trovato*.

Henry Nicol.

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28 Woburn Square, W.C.: April 19, 1879.

The purport of Prof. Max Müller's reply to Prince L.-L. Bonaparte is twofold—to extend to the Italian *malato* the etymology admitted for the French *malade*; and to show that *male aptus* was fashioned after the model of the German *unpass*.

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* There seems little doubt that the O. Fr. *heingre* (existing in *malingre*, Engl. *malinger*) is the Lat. *aeger*, preserved by nasalising from what Prof. Müller terms shrinking into a mere nothing.

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Both points invite discussion. The first is open to two objections. In the first instance, *male aptus* would give in Italian *malatto*; and we know how tenacious that language is of double consonants. We might as well expect *fato* for *futto*, or *ato* for *atto* (*aptus*), as *malato* for *malatto*.

Secondly, *malato* cannot be separated from *ammalato*. The latter form is, indeed, the more common of the two, and has probably given rise to the former by apocope. Now, who would think of deriving it from *male aptus*? *Ammalato* ("seized with illness") is plainly formed from *male* by the same simple process as *affamato* from *fame*, *arrabbiato* from *rabbia*, etc., all normal derivations, which call for no effort of etymological acumen.

Now for the second point. Is Prof. Max Müller quite justified in annexing *male aptus* as a German phrase? So genuine a Latin child hardly seems to stand in need of a German godfather. Might it not be said with equal cogency that the first man who coined the word *malhonnête* was thinking of the German *unehrlich*, or that *malpropre* was suggested by *unreinlich*?

When *malade* had taken the specific meaning of diseased, and another word was wanted for a milder form of illness, it was coined out of new elements, but by exactly the same mental process, and we had *indisposé*. Was then *unpass* still floating in the minds of the French?

Ch. Rieu.

MICHEL COLUMBE AND CLAUX SLUTER.

Chalvoy Park: April 19, 1879.

Assuming that Mrs. Pattison and M. Grandmaison are right in their dates, I have to thank that lady for correcting my acceptance of the belief that Michel Columbe had been influenced by the Italian manner of members of the Juste family at Tours. I should merely have stated that he was there more directly subjected to the rising influence of the Italian style.

I do not pretend to limit the teaching of Claux Sluter, or rather of his admirable works, to any particular decades; nor does it matter for the argument whether De Baerze was previously at Dijon in the flesh (against which probability we have, as I believe, no proof). Artists influence their contemporaries and followers more by their works than by their personal teaching—Masaccio to wit.

In a hasty correction of proof it is not improbable that I omitted noticing a perhaps blurred or not too distinct *a* usurping the place of *u* in the name Bury. Whether that *château* was by an "unknown Italian architect" or not, I considered that its "purer model" deserved mention in the text of Mrs. Pattison's valuable and interesting book, although it may not have been the work of a French hand.

C. D. E. Fortnum.

MESSRS. HARPER AND THE INTERNATIONAL COPYRIGHT QUESTION.

Florence: April 11, 1879.

Will you permit me to say a few words in reply to Mr. Moy Thomas's letter on the "International Copyright Question" in the Academy of April 5? What he calls "the significant tokens of a change in the opinions of American publishers" are significant of nothing whatever, as Mr. Thomas would know if he had looked into the history of copyright negotiations between England and the United States. Many years ago in default of memoranda to refer to I can only say more than nine) there was an interchange of ideas between the two Governments on this question. The American Government, taking into council their own publishers, and with the approbation of the whole body of publishers, offered to *English authors* complete equality with American authors. This was refused by the English Government, which appears to have decided to insist on the equality of the *publishers*, and to accept nothing less. It was evidently hoped that by holding out for this, and trusting to the effect of the continued and unrestricted abuse of American publishers as "pirates," &c., they would in time force us to yield. It was, as I at the time informed my literary friends in England, a mistaken calculation. We have been so many years accustomed to that abuse that it has no power, and the sense of justice in the American, which I may confidently assert is as strong as in the Englishman, could see no reason why we should make treaties for the benefit of English publishers, who, as it appeared, were utterly indifferent about protection to the authors unless it were accompanied with corresponding advantages to themselves, to the sacrificing of our own.

To permit the English publisher to acquire an artificial control over the production of books for the American market would have been to drive our whole publishing trade into bankruptcy. We could not refuse to American authors what we permitted to English, and if the latter were to be printed in England alone, and the original edition alone to be read in America, nothing but patriotism could prevent American authors from going to England with their MSS. and being printed only there. At that time the greater cheapness of labour and paper permitted books to be brought out cheaper in London than in New York. The almost inevitable consequence appears to everyone.

I have no intention of following Mr. Thomas into his disquisitions on free trade and advantages of politico-economical liberality. Our trade policy with regard to books is part of a system which, rightly or wrongly, we have been led into—many of us think, driven into in self-defence—and so long as it is maintained as a general policy it is idle to suppose that sentimental deference to literature will induce the American legislature to make exceptions in favour of the book trade of England. I am not defending or attacking either view of an undoubtedly important question—merely stating facts.

W. J. Stillman.

London: April 15, 1879.

It is unfortunate that Mr. Stillman is so entirely without the means of referring to dates, as a little attention to dates would, I hope, have induced him to withhold his wholly unfounded insinuation that I have ventured to write on this subject without having "looked into the history of copyright negotiations between England and the United States." That "many years ago" a majority of American publishers were professedly in favour of International Copyright on the well-known condition of remanufacture I am well aware; but, unfortunately, when, about seven years since, the last vigorous effort was made in the United States to bring about a settlement of this question, the result was that not only were a great many publishers discovered to be hostile, but the most powerful of all the American publishing houses—I refer to Messrs. Harper and Brothers, the firm whose pamphlet was the subject of my letter—were found to have entirely changed their previous views.

In a famous article which appeared in the *Atlantic Monthly* for October 1867 it had been officially stated on behalf of that influential firm that Messrs. Harper and Brothers were then, and ever had been, "decidedly in favour of International Copyright." In 1872, however, so far was this from being the case, that they instructed counsel to appear before the Library Committee of Congress and protest in their name against International Copyright, whether with or without the proviso for remanufacture. Nothing could be more emphatic than their printed statement on this point; nothing more complete than the apparent revolution in their views since 1867. All this I took occasion to point out in the *Athenaeum* for February 3, 1877, in a long criticism on the late Dr. Appleton's careful study of the whole question. If Mr. Stillman will refer to Dr. Appleton's paper which appeared in the *Fortnightly Review* about that time, he will find Messrs. Harper's uncompromising declarations on this point at full length. He will also find how many important houses were then ranged on the same side; and, whatever may have been the state of affairs "many years ago," he will see why it was that Senator Morrill as Chairman of the Committee of 1872 was in that year encouraged to report in a spirit entirely unfavourable to International Copyright. He will, moreover, no doubt then perceive that I had abundant justification for regarding Messrs. Harper's pamphlet, in which they once again appear in the character of ardent advocates of International Copyright, as "among significant tokens of a change in the opinions of American publishers."

I am sorry that your correspondent should have so poor an opinion of the energy of American publishers as to suppose that their very existence would be imperilled by free competition with their English brethren. I do not share his apprehensions: on the contrary, I believe that the advantages of assigning American rights only to the established American houses would be so notorious that ere long no English author of repute would care to entrust his American republications to any other hands. Nor can I see the least probability of American authors finding it to their advantage to manufacture their American editions in England; for the protectionist system of the United States—which, as Mr. Stillman himself observes, is so firmly established that it is idle to expect any partial relaxation—might, I think, safely be trusted to render such an unpatriotic proceeding a losing game. It is, in fact, rather as a matter of principle than as a practical grievance that I am sorry that these matters should so often be discussed on the narrow ground of class interests. The right of the United States people to choose between protection and free trade I was careful to acknowledge; and I can at least agree with Mr. Stillman in regretting the intemperate language in which it has been the habit of some English writers to indulge when making complaint of the absence of any copyright convention between England and America.

Moy Thomas.

AN INTERCHANGE OF SCHOLARLY COURTESIES.

Moor Court, Kington, Herefordshire: April 22, 1879.

Readers of the Academy who are interested in the department of Art and Archaeology will not be indisposed to see, and sympathise with, the appended copy of the Latin letter recently written on behalf of the University of Cambridge (to which the University Seal was affixed by Grace of the Senate on April 3), congratulating the German Imperial Archaeological Institute on the fiftieth anniversary of its foundation on April 21, 1829. It is curious that though an account of its origin is given in the Life of Bunsen, to whom the letter gracefully alludes as one of the Institute's founders, the date of foundation is not mentioned by Bunsen's biographer; the more curious, indeed, because April 21 was doubtless chosen as being the traditional day of the foundation of Rome, a designed coincidence, to which reference is made in the last paragraph of the letter, as well as to the tradition referred to by Propertius (*El.* IV., iv., 13–5) that it was on the same day—the festival of the Parilia—that the Arx was captured by the Sabines under the guidance of Tarpeia. Inasmuch as the offices of the Institute are situate on a slope of the Capitoline near the Tarpeian rock, there is a compliment in the Public Orator's allusion which he has turned with as much grace as accurate research; and the same may be said of his consecutive references in earlier paragraphs to the serial "Bullettini," "Annali," and "Monumenti," published by the institute; to the labours of its principal secretaries, Helbig and Henzen, with the wall-paintings of Campania, and the inscriptions of the ancient Roman world respectively; and to

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the illustrated volume of Kekulé on the exquisite terra-cotta statuettes found in the tombs at Tanagra; the history of the artists of Greece, by H. Brunn, and of the Parthenon, by A. Michaelis, Professor of Archaeology at Strassburg. The fertility and felicity, indeed, of Mr. Sandys' epistolary Latin appears unfailing, for in naming the uncle of the last-named professor among the past associates of the institute, the profound Latin scholar Otto Jahn, he has made an apt allusion to his book-plate and its motto, a couple of Cupids gathering fruit in a bower, with the legend "Inter folia fructus;" and in adding to the list the great historian of Greek literature, Karl Ottfried Müller, and his resting-place at Colonos, he has admirably evinced his sense of the fitness of the latter for the great Greek scholar and archaeologist, while applying a quotation from Aristophanes to his designation, as ὃν οἶδεν Ἑλλὰς χὠ Κολωνὸς. In communicating to your readers this friendly overture of English scholars to the most famous kindred body on the Continent, may I not express an earnest hope that ere long some concerted action may take place on the part of the latter towards setting on foot in the English universities a similar organisation to that which has grown to such rare maturity in the German Imperial Archaeological Institute?

J. Davies.

"*Academia Cantabrigiensis*
"*Instituto Archaeologico Imperii Germanici*
"*S. P. D.*

"Cum nuper nobis nuntiatum sit, societatem vestram annum quinquagesimum ex quo in Capitolio condita est, propediem celebraturam esse, placuit Senatui nostro litteris publice scriptis ultro vobis ostendere, vestro cum gaudio nos quoque velle consociari. Ut enim omnes, qui artium liberalium studiis excolendis dediti sunt, necessitudine quadam inter sese continentur; ita vestra praesertim societas cum omnibus quot ubique sunt antiquitatis studiosi eo artiore vinculo coniuncta est, quod plusquam unius populi a viris primariis ipsam originem duxit. Nobis certe vobiscum vetus hospitium propterea intercedit, quod inter primos socios (ne plures commemoremus) unum numerastis ex alumnis nostris, virum clarum Gulielmum Gell, atque inter ipsos conditores habuistis virum egregium, non uno nomine cum Britannis feliciter consociatum, Carolum Bunsen.

"Exteris igitur cum gentibus tot annos litterarum commerciis coniuncti, quam multos multorum labores dispersos in unum collegistis, collectos rursus in communem usum distribuistis. Litterarum de republica quam bene meriti sitis, testantur acta vestra singulis mensibus edita, testatur annalium vestrorum series, testantur artium antiquarum monumenta monumentis litterarum vestro consilio mandata. Vestro auxilio, artes Etruriae, diu sepultae, rursus e terra exstiterunt; Pompeiorum picti parietes vestro ingenio illustrati vestras laudes loquuntur; e lapidibus insculptis populi Romani rerum gestarum vitaeque privatae memoriam eruistis; fori Romani lites longas, nondum prorsus ad finem perductas, vos pro virili composuistis. Ut in Graeciam transeamus, vestris auspiciis, simulacra mirae venustatis in Tanagrae tumulis reperta ad pristinam speciem depicta prodierunt; vestro e numero unus omnium artificum Graecorum historiam optime enarravit; alter Phidiae Parthenona opere eximio descripsit. Quod si ex iis quos mortuos desideratis, nonullos nomine commemorare licet, nos quoque recordamur merita praeclara conditoris atque adeo servatoris vestri, Eduardi Gerhard; nos quoque, dum vestri socii Ottonis Jahn libros elegantissimos evolvimus, iuvat excerpere (ut ipse dictitabat) 'inter folia fructus'; nos Tragoediae Graecae criticum subtilem in illo agnoscimus, qui inter vestros archaeologos quasi alter Nestor diu imperitabat, Fredericum Welcker; denique nostrum quoque in usum et artium et litterarum Graecarum historias ille conscripsit qui prope ipsas Athenas patria procul sepultus est, ὃν οἶδεν Ἑλλὰς χὠ Κολωνὸς, Carolus Ottofredus Mueller. Artium vero antiquarum vivida illa effigies talium virorum in libris expressa, vix dici potest quantam litterarum antiquarum studiis vim et vigorem indiderit; clamant omnes bibliothecae quantam et Latinis et Graecis scriptoribus lucem vestri labores attulerint; inter omnes constat quantum vestris vigiliis Capitolinis Palatinus Apollo debeat.

"Quod autem ante diem XI Kalendas Maias, ipsis Parilibus, vestra sollennia celebrare constituistis, laetum augurium esse arbitramur; quo enim anni die lustrum decimum conditurí estis, eodem non modo urbem ipsam conditam esse sed arcem Romanam primum ab extera gente captam esse accepimus. Felix igitur faustusque sit vobis et vester et urbis natalis dies; urbis aeternae inter monumenta et diei et loci genius ita vestros labores per plurima in futurum lustra fortunet, ut arcem Tarpeiam et ipsius Italiae et exterarum gentium magno cum fructu diutissime teneatis. Valete.

"Datum e Curia Cantabrigiensium,
"a. d. iii Non. Apriles
"A. S. MDCCCLXXIX."

CHARLES WELLS.

29 Delamere Terrace: April 21, 1879.

In the course of the interesting correspondence respecting Charles Wells, it has been twice stated—by Mr. Theodore Watts in the *Athenaeum*, and by Mr. W. J. Linton himself in the Academy—that the *Claribel* of the latter author was dedicated to Wells. Now, it seems bold to correct a poet's statement about his own poem, but as a matter of fact *Claribel and other Poems*, 1865, which I have now before me, is inscribed: "To William Bell Scott, painter and poet." There is a reference to Wells on the fly-leaf, but merely attributing to "the author of that most noble dramatic poem, *Joseph and his Brethren*," the germ of the story.

The early tribute to Wells in Wade's *Contention of Love and Death*, 1837, has repeatedly been mentioned in these columns and elsewhere; but the poem is so rare now that it may be not uninteresting to quote the passage. Death is speaking:—

"I, who in later days have driven
Sweet Bards in earliest youth to heaven,—
Shelley and Keats; and crashed the bridge
That bore the life of Coleridge
Over my gulfs; that I, who still,
Upon his Thought's sublimest hill,
Tarry for Wordsworth—him who won
Renown from out Detraction's jaws;
Who wait for sweet-lipp'd Tennyson;
And prepare my shapeless cells
For the coming dust of Wells,
Whose genius sleeps for its applause."

A note to these lines expatiates on the magnificent qualities of Wells's drama.

Edmund W. Gosse.

APPOINTMENTS FOR NEXT WEEK.

Monday, April 28.—6.30 P.M. Philosophical Club: Anniversary.
7 P.M. Actuaries.
8 P.M. Society of Arts: "Recent Advances in Telegraphy," II., by W. H. Preece.
8.30 P.M. Geographical.

Tuesday, April 29.—1 P.M. Zoological: Anniversary.
3 P.M. Royal Institution: "Mendelssohn," by Ernst Pauer.
8 P.M. Anthropological Institute: "Analogies of Manners between the Indo-Chinese Races and the Races of the Indian Archipelago," by Col. H. Yule; "Relationships, and the Names used for them, among the Peoples of Madagascar," by the Rev. Jas. Sibree, jun.
8 P.M. Society of Arts: "Light Railways for opening up a Trade with Central Africa," by J. B. Fell; "The Advantage of Railway Communication in Africa," by J. Conyers Morrell.
8 P.M. Civil Engineers: "The Paving of Street Carriageways," by G. F. Deacon; "Wood as a Paving Material under heavy Traffic," by O. H. Homarth.

Wednesday, April 30.—4.30 P.M. Literature: Anniversary.
8 P.M. Society of Arts: "Renewed Discussion on Mr. J. Hollway's Paper on "A new Process in Metallurgy."
8 P.M. Geological: "Contribution to the History of Mineral Veins," by J. A. Phillips; "*Vectisaurus valdensis*, a new Wealden Dinosaur," by J. W. Hulke; "The Cudgegong Diamond-field, New South Wales," by N. Taylor; "Occurrence of the Genus *Dithyrocaris* in the Lower Carboniferous, or Calciferous, Sandstone Series of Scotland," by R. Etheridge, jun.

Thursday, May 1.—2 P.M. Royal Institution: Annual Meeting.
4 P.M. Archaeological Institute.
8 P.M. Linnean: "Note on the Occurrence of a Restiaceous Plant in Cochin China," by Dr. Masters; "On the Structure of the Pouched Rats of the Genus *Heteromys*," by Dr. J. Murie; "Nutrition in its Relation to Fertilisation of Flowers," by T. Meehan.
8 P.M. Chemical.
8.30 P.M. Royal: "Magnetic Survey of the 40th Parallel in North America," by Prof. Thorpe; "On certain Definite Integrals occurring in Spherical Harmonic Analysis," by W. D. Niven; "On the Origin of the Parallel Roads of Lochaber," by Prof. Prestwich.
8.30 P.M. Antiquaries.

Friday, May 2.—7 P.M. Civil Engineers: "Gas Purification," by T. N. Kirkham.
8 P.M. Society of Arts: "The Wild Silks of India, especially Tussah," by T. Wardle.
8 P.M. Philological: "Report on my Dialectal Investigations," II., by A. J. Ellis.
9 P.M. Royal Institution: "The Physiological Action of Anaesthetics," by Prof. J. G. M'Kendrick.

Saturday, May 3.—3 P.M. Royal Institution: "Architecture," by H. H. Statham.

SCIENCE.

THE OLD LATIN BIBLE AND THE ITALA.

Die Lateinischen Bibelübersetzungen vor Hieronymus und die Itala des Augustinus. Ein Beitrag zur Geschichte der Heiligen Schrift. Von L. Ziegler. (München: Riedel.)

This learned essay is important to all students of the Latin Bible—that is, we may hope, to a growing body both in this country and on the Continent. The author has already made a valuable contribution to this department of learning in his edition of the Freisingen fragments of St. Paul's Epistles, now in the library at Munich (*Cod. Lat.* 6436 = *Fris.* 236), which was published at Marburg in 1876. The matter of the present volume was (as he informs us in the Preface) at first intended to be the prolegomena to this and other fragments of Old Latin versions discovered by himself, but it gradually grew under his hands to its present independent shape.

The main object of the essay is to disprove the rather common assumption that there was a single received Old Latin version of the Bible before the time of St. Jerome, an ideal text which is frequently called by modern writers by the title *Itala* or *vetus Itala*. Dr. Ziegler first proves the existence of a number of distinct versions by copious citations from the Fathers, who frequently speak of a variety of interpreters. In continuation of the same argument he shows that Tertullian, Cyprian, and Augustine, as well as other early writers, used different texts of the Latin Bible, and lastly appeals to the existing fragments of such versions, of which he gives the most complete list with which I am acquainted.

Into the middle of this argument is introduced a lengthy discussion of the *Itala* of St. Augustine, *De Doctr. Christiana*, ii. 15, which is held to be a definite independent version rather than a mere revision of the one current Old Latin version, and to have had its origin in Italy rather than in Africa. Dr. Ziegler does not of course deny the existence of *an* early version or versions in Africa; but he combats the opinion popularised by Cardinal Wiseman, and adopted by a good many eminent scholars, that *the one* early translation came from that country.

Those who are acquainted with the literature of the subject will see at once that a serious and learned consideration of these topics will cover a great deal of difficult ground, and ground moreover that has been a good deal debated. Dr. Ziegler, so far as I can judge, proves both his main points, and I should wish to retract any previous statements of mine in this journal asserting or implying the contrary to them. Perhaps in criticising those who differ or have differed

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from him he hardly allows for the difficulty of the subject and the inadequacy of the material for forming a perfect conclusion. And further (as Gebhardt has remarked in a recent number of the *Theol. Literaturzeitung*), in his anxiety to prove the activity of the early Church in giving birth to a number of versions, he seems rather to have forgotten in his argument (though he refers to the fact in his last page, p. 181) that the Old Latin versions, like the Septuagint, were probably made piecemeal. Some books, like the Gospels, had no doubt many translators, but others had fewer. Much remains to be done to bring out the treasures hidden in many libraries before we can have a clear view of what the possessions of the early Church really were in this respect. The Pentateuch, *e.g.*, was very little known except from quotations before the publication of the books of Leviticus (*minus* about seven chapters) and Numbers by Lord Ashburnham, and it is only since the appearance of Dr. Ziegler's essay that M. Delisle has had the good fortune to discover the greater part of the other books of the same MS. at Lyons. But even now the Old Testament generally is known rather from quotations than MSS., and from quotations rather uncritically handled.

Nevertheless Dr. Ziegler has made a decisive step forward, and all interested ought to thank him for it. He is, there cannot be a doubt, justified in using the words that close his essay:—"It is now certain . . . that the widespread assumption which has so constantly met with fresh defenders, of the existence of a single version arising in Africa or Italy, with a number of recensions founded upon it, cannot bear the test of serious criticism."

His conclusions in detail about the *Itala* of St. Augustine are naturally less certain. His theory is this, so far as it can be represented in a few words. St. Augustine, when he wrote the famous sentence, "In ipsis autem interpretationibus *Itala* caeteris praeferatur; nam est verborum tenacior cum perspicuitate sententiae," had a distinct version in mind. The proposals to treat the word *Itala* as corrupt must be summarily rejected. This Father's use of the term *Italus* elsewhere proves that it was by no means unfamiliar to him (especially, I may add, as an antithesis to African).* By Itala, then, he means a version which had its origin in Italy, where he first learnt really to study the Scriptures. This version which he recommended, he probably also used himself, and in order to identify it, we must look for traces of it in his writings. Notwithstanding the diversity apparent in his quotations, yet on the whole it would be possible to reconstruct the Bible of St. Augustine, and to prove its substantial unity, taking care to eliminate what was irrelevant. The apparent variations arise from a number of causes —*e.g.*, (1) the confusion of spurious works with genuine ones; (2) the use of a number of Latin MSS. to which he frequently refers, and an occasional emendation to conform to the Greek; (3) the corruption of his own text by transcribers and editors, &c. But the unity of his Bible may be seen by the comparison of longer passages, where he could hardly be quoting from memory, and by the repetition of curious errors in detail —*e.g.* Eccles. i., 2, "vanitas *vanitantium*;" Rom. vii., 13, "peccator *aut* peccatum;" 1 Cor. v., 11, "si quis frater nominatur *aut* fornicator,"—where *aut* arises from a confusion of ἤ and ἦ; James i., 17, "*momenti* obumbratio"—a confusion of ῥοπῆς for τροπῆς, &c. Dr. Ziegler has particularly shown this unity with respect to the quotations from the Epistle to the Hebrews, the result of which is very striking (p. 76). Until Lagarde gives us the result of his collection of 42,216 Biblical quotations in St. Augustine we shall probably not have a better authority on this point than Dr. Ziegler.

Lastly, as a corollary to this we have the proof that the Freisingen fragments of the Epistles form part of the text used by this Father, and therefore have more right than any other version to the title of *Itala-fragmente*. The likeness of the quotations on pages 84–88 is certainly conclusive on the point that St. Augustine used the text represented by these fragments. That this was also the *Itala* appears to me to be probable, but the evidence is obviously not capable of bearing *more* than a probable conclusion. When a peculiar term is only once used in his writings, voluminous as they are, and bearing traces of so many changes of judgment, we ought to be careful against erecting too absolute and magnificent an hypothesis upon it, especially upon an incomplete survey of the facts. Dr. Ziegler seems to be right in drawing attention to the time of St. Augustine's sojourn in Italy, and particularly at Milan, as the commencement of his serious Biblical studies. It is rather strange, however, that he does not enter upon the question, which lies so near his hand, of what was the Bible used by St. Ambrose, and whether this was not at least as likely to be the *Itala*. Dr. Ceriani has recently called my attention to the fourth-century use of the word *Italia* to signify the provinces of the vicar of northern Italy with their capital at Milan, as opposed to those of the *vicarius urbis* (cp. Marquardt, *Röm. Staatsverwaltung*, i., p. 82, who quotes S. Athan., *Hist. Arianor. ad Monachos*, i., p. 363, ed. 1698, Διονύσιος ὁ ἀπὸ Μεδιολάνων· ἐστὶ δὲ καὶ αὕτη μητρόπολις τῆς Ἰταλίας, A.D. 355). The *interpretatio Itala* might then plausibly be supposed to be the recension used in upper Italy, the adjective being employed to mark an antithesis to a recension or version used at Rome (cp. *Psalterium Romanum*). Perhaps, however, there is no necessity for this refinement of explanation, or to look for any other antithesis than the more general one between *Italian* and *African* which is commonest in St. Augustine. Still the strong probability will remain that he first read the Scriptures carefully in the version used at Milan. With regard to the actual text Dr. Ceriani has further suggested that the Old Testament there used was a translation or revision from Lucian's Septuagint, and is to be found in the works of St. Ambrose where he is quoting from a book before him, not where he is merely translating a commentary from Origen or St. Basil. The character of St. Ambrose's text in the Old Testament can be seen in the quotations from the Canticles, which are so numerous that Sabatier was able to restore almost the whole book from this Father alone.

With regard to the Gospel texts Dr. Ziegler draws no conclusion as to which represents the *Itala*, an omission which is somewhat strange, considering the comparatively large number of MSS. and the vast amount of quotations from them. Most English scholars who have taken an interest in the matter have probably inclined to the opinion of Dr. Westcott, that the *Itala* in this portion of the sacred text is represented by the *Codex Brixianus*, which Dr. Ziegler supposes to be a mixed text (p. 108). This is a question too long to be discussed here; but my impression is that he is wrong, and that Dr. Westcott is right. It is strange how utterly unknown Dr. Westcott's article on the "Vulgate" in Smith's *Dictionary of the Bible* appears to be to foreign scholars, even to those who are most studious in hunting up every corner for information. Schürer's *Theologische Literaturzeitung*, as we are glad to see, sets a good example in the evident pains taken to make use of English work, and we hope it may find imitators in other parts of Germany.

Besides the general conclusions advanced by Dr. Ziegler there are a number of interesting and suggestive details and collections of parallels, not to speak of the quotations from texts, either unpublished or not easily accessible, which give a permanent value to this essay. Dr. Ziegler (p. 109, note 5) agrees with Drs. Hort and Gebhardt in thinking that the recently-published *Codex Aureus* of Stockholm is an interpolated Vulgate text—not an Old Latin version. I may be permitted to refer to my own detailed arguments in the same direction in the London *Guardian* of April 9, 1879. He also notices (p. 130) that the *Codex Cavensis* of the Vulgate contains a good many portions of Old Latin texts. I can confirm this statement, having recently spent between five and six weeks in making a complete collation of the New Testament in this book, with a view to a historical edition of St. Jerome's revision from typical manuscripts. The variations from the *Codex Amiatinus* are particularly remarkable in the Catholic Epistles, especially in the Epistles of St. Peter and the First Epistle of St. John. A good many of these are found in the Freisingen fragments published by Dr. Ziegler in the *Itala-fragmente* and the Munich *Sitzungsberichte* for 1876; but the text of the Cava MS. is nearer the Vulgate. In 1 Peter iii., 3 and 4, however, it agrees verbally with the fragment, except that it has "*in* habitu" for "habitu."

John Wordsworth.

* The index to St. Augustine supplies two instances not given by Ziegler, *De ordine* ii., § 15, "Cur Itali semper serenas hiemes orent, et item semper Getulia nostra misera sitiat," and *Ib.* § 45, "Me enim ipsum . . . adhuc in multis verborum sonis Itali exagitant." St. Jerome uses the word *in Ezech.* xxxviii., 1, and St. Hilary talks of "Itali episcopi" and "episcopi Italiae" indifferently, *Fragm. Hist.*, pp. 672, 683. It is also found in Arnobius, as Bentley remarks at the end of his characteristic essay, *Versio Latina Italica omnium merum* (*Bentleii Critica Sacra*, p. 159, ed. Ellis; Cambridge, 1862).

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Etruskische Forschungen. Part III. Die etruskischen Vornamen. Von W. Deecke. (Stuttgart: Heitz; London: Nutt.)

Dr. Deecke continues his valuable labours upon the relics of the mysterious language of ancient Etruria, and his last instalment consists of an exhaustive examination of Etruscan *praenomina.* Light is thrown incidentally upon the meaning or use of several words in the course of the volume, and the conclusions to which he comes add considerably to our knowledge of the Etruscan tongue. Thus out of the names of men known to us he makes only fifteen (or eighteen) of pure Etruscan origin, the remaining fifteen (or eighteen) being Italian; and out of fourteen feminine names only ten are pronounced to be certainly Etruscan. In three instances, however, I am inclined to dispute Dr. Deecke's opinion. *Caile*, found only at Vulci, *Thefri*, found only at Perugia, and *Tite* are, I believe, genuinely Etruscan. Indeed, *Thefri*, the Latin Tiberius, is evidently identical with the name of the Tiber, which, according to Varro, came from an Etruscan source. Its root may be that of the Etruscan *thapir*, which a bilingual inscription shows us meant "black."

Etruscan personal names have a special importance, since I believe them to have formed the model of the Italian system of nomenclature which departs from that which distinguishes the members of the Aryan family. Indeed, in some cases we can prove that Latin names were directly borrowed from Etruscan; the Latin *Aulus*, for example, being the Etruscan *Avile*, "vitalis," from *avil*, "age." Dr. Deecke has noticed that the way in which, according to his researches, the Etruscans could attach two diminutive suffixes one to the other is characteristic of modern Italian. In fact, a people with so pronounced a national character and language as the Etruscans could not fail to leave an enduring impress of themselves upon the country they conquered and occupied; and what makes our ignorance of the Etruscan language most to be regretted is the light a knowledge of it would shed on much that is now obscure in Roman speech and Roman customs. By following a strict method of decipherment, however, comparing inscription with inscription and phrase with phrase, our acquaintance with the forgotten language of Etruria is being slowly widened, though each addition to our knowledge makes any chance of connecting it with some other known form of speech more hopeless and more impossible.

A. H. Sayce.

SCIENCE NOTES.

Dr. Stahl, whose investigations into the influence of light on the movements of zoospores were recently briefly described in the Academy (September 28, 1878), has determined not to publish the details of his experiments, considering it unnecessary through the publication of Strasburger's contemporary researches on the same subject. He has, however, continued his work in this direction, having chosen the Influence of Light on the movements of Desmids as his subject. *Closterium moniliferum* was the organism selected for experiment, and he found that light exerts a directing influence on the *Closterium* cell which places its longitudinal axis in the direction of the rays of light, and that a certain opposition exists between both halves of the cell which acts so that one extremity is attracted to the light while the other is repelled from it. He also found that these positions are periodically reversed. At the end of the paper Dr. Stahl reviews Strassburger's researches on the movements of Zoospores in the light of his own work on the subject. The above preliminary note on the movements of Desmids is published in the *Verhandlungen der phys.-med. Gesellschaft*, N.F., xiv. Bd.

On the Secretion of the Gastric Glands.—By operating under strict antiseptic precautions, Heidenhain has succeeded in separating a considerable part of the fundus of the stomach (in the dog) from its connexion with the rest of the organ, and forming it into a blind sacculus communicating with the exterior of the body (*Pflüger's Archiv*, xix., 2 and 3). This artifice enabled him to collect the secretion of the gastric unmixed with that of the pyloric glands, and uncontaminated with the saliva and other liquids which pass down the oesophagus. The secretion is a clear, strongly-acid liquid, containing an unexpectedly small amount of mucus, and an average of 0·45 per cent. of solid matter. This is partly organic, partly inorganic; the former consisting, in the main, of pepsin. The acidity of the liquid is equivalent (mean of thirty-six determinations) to 0·52 per cent. of hydrochloric acid; it is, therefore, far higher than that of the mixed gastric juice (free from saliva), examined by Bidder and Schmidt. Richet, from observations on a man with a gastric fistula, found that while the fresh juice contained only hydrochloric acid, that which had been kept for a time developed an organic acid—probably the sarkolactic. This was not found to occur with the secretion obtained, in the manner just described, from the dog. As regards the conditions on which the activity of the glands depends, it was noted that the introduction of nutritious food into the stomach induced active secretion in from fifteen to thirty minutes, which continued until the stomach had completely emptied itself. But if, instead of nutritious food, indigestible matters were introduced (chopped *ligamentum nuchae* of ox), no trace of secretion flowed from the sacculus for upwards of an hour. At the end of that time water was given to the animal to drink; secretion thereupon set in, but did not last for more than an hour and a-half. From these and similar experiments, Heidenhain concludes that mechanical stimulation of the stomach only excites secretion at the point of contact; a general activity of the glandular apparatus requiring absorption to set it going. Accordingly we must distinguish between a primary and a secondary process of secretion; the former, trifling in degree, and called forth by mechanical irritation of the secreting surface; the latter abundant, and determined by the occurrence of absorption. If the composition of the secreted liquid is examined at regular intervals during the digestive process, its acidity is found to remain pretty uniform, while the proportion of pepsin it contains undergoes a peculiar and orderly series of variations. During the second hour it sinks rapidly to a minimum; towards the fourth or fifth hour it rises again to a point almost always higher than its initial value, and maintains itself at or about this level for a considerable time. These variations are quite independent of the amount of pepsin actually contained in the glands, which is known to sink steadily from first to last. The secreting surface is able to pour out a liquid very rich in pepsin at a time when its own poverty in this substance is most marked. No definite conclusion can at present be arrived at as to the cause of this phenomenon.

Non-excitability of the Grey Matter of the Cortex Cerebri.—From experiments on dogs, conducted according to a novel method, Couty (working in Vulpian's laboratory) believes himself to be justified in asserting that the grey matter of the cortex plays no part in the phenomena resulting from stimulation of the surface of the brain; the manifestation of these phenomena being in no way affected by previous paralysis of the grey matter, either by anaesthetics, or by arrest of blood-supply. The influence of irritant or paralysing lesions of the cortex is transmitted by the white fibres to nervous elements on a lower plane, situated in the *medulla oblongata* and the spinal cord; it is only by determining permanent or transitory changes in these bulbo-spinal elements that cortical lesions are occasionally able to interfere, in a plus or minus direction, with the motility of the extremities (*Comptes Rendus*, 17 Mars, 1879).

Brorsen's periodical comet is now favourably situated for observation, and may be discerned with a small telescope. It traverses the southern part of the constellation Camelopardalus, remaining in our latitudes above the horizon throughout the night, and will be found on the evening of April 26 in right ascension 4 h. 55 m. and declination 54°, or about eight degrees to the north of Capella. The daily motion is one degree and three-quarters in a north-easterly direction. The few observations which have hitherto become known indicate that the comet has passed its perihelion nearly half a day later than the predicted time given by Prof. Schulze's complicated calculations. Prof. Young, of Dartmouth College, New Jersey, U.S., announces that on April 1 and 2 he succeeded in determining the position of the green band in the comet's spectrum, the other bands being too faint to be measured. The instrument used was a 9½-inch equatorial armed with a one-prism spectroscope. The observations were made by bringing a moveable occulting bar in the field of view into such a position that the well-defined lower or less refrangible edge of the band in the comet's spectrum should be just visible as a thin line, the rest of the band being hidden by the bar. After the pointing, the flame of a Bunsen burner was brought in front of the slit, and the position of the band in the comet's spectrum was thus fixed. So far as these difficult observations allowed to judge, the central band was found to coincide precisely with the green band in the flame of the hydrocarbon. This result seems scarcely reconcileable with the result obtained during the apparition of Brorsen's comet in 1868 by Huggins, who then found a spectrum having bands distinctly different in position and appearance. According to Young's recent observations, the spectrum of Brorsen's comet does no longer stand out as exceptional, but agrees with that of other comets.

Le Téléphone, le Microphone, et le Phonographe. Par le Comte Th. du Moncel. (Paris: Hachette.)—This volume contains good descriptions of the Telephone, Microphone, and Phonograph. The history of the inventions, the claims of rival inventors, the various constructions in present use, and the more popular experiments which have as yet been made, all find a place in the treatise. These subjects are not examined exhaustively or from a highly scientific point of view, but are rather treated so as to be suited for that class of general readers who have some knowledge of physics. The time has hardly come for writing a severely scientific treatise on any of these novel instruments, and the present compilation, executed by a competent hand, will be welcome even to many specialists, as indicating the several sources from which fuller information can be obtained. There are numerous illustrations sufficiently well executed.—Messrs. C. Kegan Paul and Co. have just issued an authorised translation, with additions and corrections by the author.

The Excitability of the Sudoriparous Glands as a Function of their Temperature.—When the hand

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is cooled by immersion in ice-cold water for five or six minutes, or heated by immersion in water at 45° to 50° C. for ten minutes, the sudoriparous glands are temporarily inhibited or paralysed. Brisk exercise on a hot day will make the untouched hand perspire freely, while its cooled or heated fellow remains dry. The hypodermic injection of pilocarpin is no longer followed by secretion from the temporarily-damaged glands. These results were confirmed by experiments on the effect of heat and cold on the sweat-glands in the toes of the kitten (Luchsinger, *Pflüger's Archiv.*, xviii., 10 and 11).

Geology of the Yorkshire Coal Field.—One of the noblest volumes ever issued by the Geological Survey has recently been published under the title cited above. This memoir describes the northern half of that great coal-field which stretches from Nottingham to Leeds. It is only the Yorkshire portion of this field that has been yet laid down by the Ordnance Survey on the large scale of six inches to the mile. The geological *Memoir*, which extends to upwards of 800 pages, and is accompanied by numerous folding plates, has been ably edited by Prof. A. H. Green, now of the Yorkshire College of Science, who has also written the greater part of the volume. Mr. R. Russell, of the Geological Survey, has contributed, however, more than 300 pages. The Memoir describes in great detail the coal-measures and the fringe of millstone grit on their western and northern sides. Around the margin of the field mining operations have long been carried on with vigour, but the great spread of coal-measures in the centre of the basin is still untouched. The volume will be welcomed not only by geologists, but by owners of mineral property in Yorkshire, by managers of collieries, and by mining engineers.

PHILOLOGY NOTES.

In the *Journal of Philology*, vol. viii., No. 15, Herman Hager has two instructive papers—one on the question, "How were the Bodies of Criminals at Athens disposed of after Death?" and the other on "Notices of Army Surgeons in ancient Greek Warfare." These papers are followed by a valuable essay by W. W. Goodwin upon "'Shall' and 'Should' in Protasis, and their Greek Equivalents." Students of Sophocles will find much to interest them in Evelyn Abbott's two refined and penetrating criticisms on the *Antigone*, and in Campbell's account of the Trinity College MS. of Sophocles. Some new fragments of Latin poetry are published by Robinson Ellis from a twelfth-century Latin glossary now among Sir Thos. Phillipps' MSS. at Cheltenham. D. D. Heath ("Some further Observations on ancient Theories of Causation") criticises Grote's conception of τὸ αὐτόματον and ἡ τύχη. In a paper on "Early Greek Written Literature" Hayman argues that by about the middle of the sixth century B.C. Greek prose began to be written by Pherecydes, or Anaximander, or both; and that the iambic and lyric poetry of from 710 B.C. began to be written down even earlier—viz., in the first half of the seventh century B.C. Perceval Laurence ("Judges and Litigants") discusses *Iliad* viii., 506–8. Notes on "Lucretius' Prooemium and Epicurean Theology" are contributed by Mason; on the *Aeneid*, by H. Nettleship; on the Dirae and on Lucilius, by R. Ellis; on the *Medea* of Euripides, by W. C. Green; on the peculiarities in the use of the Greek future participle, and on the *Choephoroe*, by Paley; on the *Odyssey* and on Xenophon's *Hellenics*, by Malden; and on the word βουγαίος, by J. P. Postgate. The number is concluded by a most interesting notice of the late W. G. Clark, from the hand of Prof. A. J. Munro.

One-third of the eighteenth volume (1878) of the *Numismatic Chronicle* is occupied by a valuable series of papers by Mr. C. F. Keary, on "The Coinages of Western Europe, from the Fall of the Western Empire to the Accession of Charlemagne," forming in effect a thorough survey of mediaeval numismatics between these limiting points. A concluding paper of this series remains to be published, and we must reserve our review of Mr. Keary's work till that has appeared. Mr. Percy Gardner has a very interesting essay entitled "Numismatic Re-attributions," in which he assigns three coins to different persons from those they had been hitherto ascribed to. The first is an electrum coin which Mr. Gardner attributes to the Halicarnassian Phanes, mentioned by Herodotus as having been among the mercenaries of the Egyptian King Amasis, and as having fled from Egypt to Cambyses, whom he accompanied in his invasion of Egypt in 527 B.C. Mr. C. T. Newton had previously published this coin in the *Num. Chron.*, 1870, and had read it differently; but Mr. Gardner, guided by a note of Mr. Borrell, the original possessor of the piece, stating that it had been found at Budrun (Halicarnassus), has satisfied himself that the legend is ΦΑΝΟΣ ΕΜΙ ΣΗΜΑ, "I am the mark of Phanes," and makes no doubt that this coin, found at Halicarnassus, and bearing the name of Phanes, was struck by the Phanes of Halicarnassus whom Herodotus mentions, before taking service under Amasis—*i.e.* about 550 B.C. On epigraphic grounds Mr. Newton had already assigned the coin to the period 620–540 B.C., its style nearly resembling that of the inscription cut at Abu-Simbel by the Greek mercenaries of Psammitichus about 600 B.C. It is true Herodotus does not say that Phanes was tyrant of Halicarnassus; but he was clearly a man of mark; and we know that Halicarnassus, in the sixth century B.C., like most of the towns on the west coast of Asia Minor, was under a succession of tyrants. The second reattribution is perhaps even more interesting. The photograph, which was taken from a cast slightly touched up with the help of a second specimen, shows us a beautiful female head, diademed, with short hair falling on the neck; on the reverse, Herakles seated; around ΛΑΜΙΕΩΝ. The style of the reverse assigns the coin to the period immediately following the death of Alexander the Great, and Mr. Gardner sees in the head on the obverse the representation of no less famous a person than the Hetaira Lamia, the mistress of Demetrius Poliorcetes, who received her among his share of the spoil after his naval victory over Ptolemy off Cyprus, and fell desperately in love with her, so that it is recorded that he loved her δαιμονίως, and that though he was amorous of many women, to her alone was he a lover. This noted courtesan kept her royal conqueror in silken fetters for all his life, and there was nothing he would deny her. Her house, which Demetrius visited openly and crowned, became the centre of Athenian splendour, and the Athenians built temples to Aphrodite Lamia and offered sacrifices in her honour. "If Athens and Thebes were not ashamed to erect temples to Lamia, the city which bore her name might well place her head on its coins, just as Mytilene honoured the head of Sappho, and Corinth that of Laïs." The head is

"the portrait, slightly idealised but admirably executed, of a woman of a solid and noteworthy type of beauty. She is no longer young, the double chin and the lines of the neck indicate an age of at least thirty years. The features are of extreme regularity, the nose almost more than Greek in its perfect straightness. The massive features and thick neck indicate an extraordinary physical development in chest and limb of the body belonging to the head. The deep-set eye and strongly-cut lip show character and wit. The whole aspect of the face is sensual, or perhaps rather sensuous; not entirely without coarseness, and yet of no low or animal type. The hair is arranged in a perfectly novel and unconventional way, giving a somewhat masculine air to the head. That the hair of a queen or a matron should be thus arranged is not to be believed for a moment. Everything corresponds with what we should have expected in a courtesan, and the courtesan Lamia in particular. . . . We may add that the present is the only one surviving instance of contemporary portraiture of a Greek beauty who was not also a queen."

The third reattribution is of a head previously supposed to be that of Helios, but which is undoubtedly female, and which Mr. Gardner believes to be that of Electryona or Alectrona, daughter of Helios and the nymph Rhodos whom he visited at Rhodes, according to the legend recorded by Diodorus Siculus. In another paper Mr. Gardner treats of the coins struck by the Seleucids during their possession or invasion of the throne of Macedon. M. Six writes on the coins of Hierapolis in Syria. Mr. B. V. Head has two articles—one on an ancient tetradrachm, which on the evidence of the weight and the agonistic type he assigns to Olynthus, and regards as—

"a specimen of the Hellenic and probably Chalcidian coinage before the Bottiaean occupation, which could only have been temporary; whilst the flat and somewhat coarse tetradrachm, with a quadriga on the obverse and the flying eagle on the reverse, probably represents the period about B.C. 479, when the Chalcidians were restored by Artabazus."

The other paper is on "Himyarite Imitations of Athenian Coins," fortunately illustrated with a good photographic plate. Mr. Head accounts for the imitation of the coinage of Athens by the Arabian kings by the fact that Delos, then an Athenian possession, was the great trading-mart between Greeks and Phoenicians. From 167 to 86 B.C. Athens supplied the coinage for Delos, and thence the tetradrachms found their way into Arabia; and when no more were issued the tobbas of the Yemen and the kings of Hadramaut,

"then at the height of their power and glory, were thrown upon their own resources for current coin, and just as, after the fall of the Athenian supremacy in B.C. 412, the scarcity of genuine Athenian money gave rise to the Eastern imitations of the thick coins of the old style which I have already noticed, so now, when Athens again ceased to coin on a large scale, in B.C. 86, a second series of Arab imitations makes its appearance, though this time the prototype is the flat coinage of the later Athenian issues."

The inscriptions on these coins are in a character which at present refuses to be interpreted as ordinary Himyaritic; but it is stated that Col. Prideaux is at work upon them.

Lectures on Welsh Philology. By John Rhys. Second Edition. (Trübner.) The speedy appearance of the second edition of a work the first edition of which was reviewed in the Academy less than two years ago is a matter of congratulation, not only to the author, but also to all students of scientific philology. It has allowed Prof. Rhys to revise his previous work, correcting and adding according to the requirements of the new materials which a progressive branch of study is continually bringing to light. The result has been that the book is now longer by about fifty pages than it was when it first appeared. More especially the interesting question of the Gauls in Britain has been treated with greater fullness, and the objections made by M. d'Arbois de Jubainville to the author's theory have been, as it seems to us, satisfactorily met. Prof. Rhys now classes the Welsh, Cornish, Bretons, and Strathclyde Britons under the general name of Brythonic, and holds that the separation between the Brythonic and Goidelic (or Irish, Manx, and Scotch Gaelic) members of the Insular Keltic family took place at a relatively late period. They had already adopted Druidism, "which is probably to be traced to the race or races which preceded the Celts in their possession of the British Isles." We must not forget to add that Prof. Rhys has been diligently continuing his examination of the early Welsh inscriptions, whether in Latin or Ogmic characters, which have been recently discovered. We shall be interested to know whether he will resign his own theory of the origin and growth of the Ogmic alphabet in favour of the highly ingenious and attractive one which Mr. Isaac Taylor is about to publish.

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MEETINGS OF SOCIETIES.

Statistical Society.—(*Tuesday, April* 15.)

Sir Rawson Rawson, V.-P., in the Chair. The paper for reading and discussion was by Mr. E. G. Ravenstein. It was of great length, and was copiously illustrated with elaborate tables and maps, coloured and shaded to show "the geographical distribution of the Celtic-speaking population of the British Isles." Beside consulting the census returns, so far as available, and other printed sources, the author mentioned that he had sent out 1,250 circulars addressed to registrars of births, clergymen, schoolmasters, and, where these failed him, to innkeepers. Four Celtic languages, he said, are at present spoken in the British Isles—three belonging to the northern, Gaelic, or Gadhelic, and one to the southern or Cymraig branch. The former are Irish Gaelic, Scotch Gaelic, and Manx. Welsh alone represents the Cymraig, since the extinction of Cornish. Up to the time of the Reformation, which led to its extinction, as it did to that of the Celtic spoken in Strathclyde, in Cumberland, Cornish was spoken as far as the Tamar. In 1707 English had become vernacular throughout Cornwall, although Cornish lived on in twenty-three parishes. In 1791 there was only one person alive able to speak Cornish. Mr. Ravenstein began his general survey with Ireland. He showed that a comparison of the census returns for 1871 with those for 1851 gives a very clear notion of the manner in which a language fallen into disuse among the educated classes dies a lingering death in the face of a more vigorous usurping tongue. In 1851 Irish (or Irish in addition to English) was spoken by 1,524,286, or 23·3 per cent of the population; in 1861, by 1,105,536, or 19·1 per cent.; in 1871, by 817,875, or 15·3 per cent. Hence the absolute decrease was 27·4 per cent. between 1851 and 1861, and 26·2 per cent. between 1861 and 1871. The slightly smaller decrease in the second interval did not prove that Irish was regaining lost ground, if we took into account the relative decrease of the Irish population. Mr. Ravenstein owned, however, that something had been done by the Society for the Preservation of the Irish Language in staying the decline. The disuse of Manx had also become rapid since the beginning of the present century, and the only parish church in which a Manx sermon can now be heard is that of Kirk Arbory. Occasionally, however, the Wesleyans use Manx in their chapels. In 1871, out of 54,042 inhabitants, 190 spoke Manx only, and 13,600 both tongues—*i.e.*, 25·6 per cent. still understood Manx. In Scotland not quite 9 per cent. of the total population is able to speak Gaelic, and eight-tenths of these are distributed over nearly half the area of the country, where they are in the majority. Thus, while in the Saxon districts there are as many as 206 to the square mile, in the Gaelic Highlands there are only 17. The Gaels, like their kinsmen in Ireland and England, and like many a small tribe in other lands, have been driven into the hills, or have only kept their footing in the more fertile lowlands by amalgamation with the intruding Saxon. The review of the Welsh counties led to the result that it is in the Principality that the Celts, or Kelts, seem likely to make their last stand for their old tongue and other race characteristics. Mr. Ravenstein's final figures still allotted 857,000 to the speakers of Irish Gaelic; 12,500 to those understanding Manx Gaelic, at least along with English; 305,000 to Scotch Gaelic; and upwards of a million to the speakers of Cymraig, including those knowing English as well, for Wales.

Numismatic Society.—(*Thursday, April* 17.)

W. S. W. Vaux, Esq., V.-P., in the Chair. Mr. Hoblyn read a paper "On the Edinburgh Coinage of Queen Anne."—Mr. C. F. Keary read a paper "On the Italian Medals of the Fifteenth and Sixteenth Centuries." He began by distinguishing the different styles which characterise the two ages, the one being more distinctively sculpturesque, the other more picturesque in treatment. Among the medallists of the fifteenth century the greatest was Pisano, or Pisanello, the Veronese painter. The writer quoted from Vasari notices of this artist, and showed what features in his work were peculiar to him and what were characteristic of his age. The medallists of this time are Sperandio, Pasti, Boldu, and many others; those of the sixteenth century are still more numerous, the most noticeable being Francia, Alessandro Cesati (called Il Greco), B. Cellini, and Pastorino of Siena. The paper was illustrated by a fine series of casts.

Philological Society.—(*Friday, April* 18.)

Dr. J. A. H. Murray in the Chair. Mr. A. J. Ellis, F.R.S., read the first part of his Report on his Dialectal Investigations. In 1868 he had been obliged to refer to dialectal usage in the first part of his treatise on Early English Pronunciation; and had hence felt the necessity of including existing dialects in his researches. He began in a desultory manner to collect examples of dialectal pronunciation in 1868; but in 1873 he commenced systematic collections by preparing a Comparative Specimen to be translated into local speech. Of this, up to date, he has obtained 153 versions, of which 106 are really good, and 36 valuable though not so good, leaving only 11 of doubtful value. Of these 19 from 12 counties were obtained through the active intervention of Prince Louis-Lucien Bonaparte, who has helped him throughout in the kindest and most effectual manner; 1 in England and 6 in Scotland through Dr. Murray; 21 in Yorkshire were furnished by Mr. C. Clough Robinson; 24 from 4 counties were obtained, or phonetically written from dictation, by Mr. Thomas Hallam; 20 from 5 counties were obtained, or phonetically written from dictation, by Mr. J. G. Goodchild. Mr. Ellis's obligations to these gentlemen for active assistance throughout have been very great indeed. Finding that these specimens left many parts of the country destitute of information, he sent a large number of word-lists to have the pronunciation marked to clergymen and others in the obscure regions. Of these 314 were returned filled, 54 being very good, 82 good, 70 middling, and 108 indifferent. But this not proving sufficient to complete the classification required, another, shorter and more compact, Test Example was sent out in the same way last February, of which upwards of 150 have been returned filled. Thus upwards of 600 new documents have been obtained for determining existing dialectal pronunciation. On these, and other notes and printed books (which give very uncertain help), Mr. Ellis will found the fifth part of his *Early English Pronunciation*, devoted to English Dialectal Phonology. He then proceeded to explain, by the help of a very large map, the classification he proposed as the foundation of his work, with 3 districts, 5 divisions, 13 subdivisions, and 35 groups, which would have to be again divided into varieties and individuals. Reserving the detail of the characteristics for the second part of his Report, he explained the nature of the dialectal differences by tracing the distribution of certain constructions, words and sounds over various localities.

Royal Asiatic Society.—(*Monday, April* 21.)

Sir H. C. Rawlinson, K.C.B., President, in the Chair. Mr. E. L. Brandreth read a paper "On the Gaurian or Modern Sanskritic Languages of India compared with the Romance," in which he showed that as there was a resemblance between Sanskrit and Latin, so was there, also, between their modern representatives, the same phonetic laws, in fact, prevailing in the modern as in the ancient groups. The principal letter-changes were then described, and marked similarities were pointed out, not only in the phonology, but in the grammar of each class. Mr. Brandreth further showed that the individual languages might be profitably compared together, as, for instance, Sindhi with Italian, Hindi with French: the two former agreeing in vowel-terminations for their words; the two latter in the great curtailment of the words themselves, in a preference for single consonants, and in the nasalisation of the medial vowels.—Mr. E. Thomas exhibited two silver coins, struck at Bokhara, of the class described by the late Prof. Lerch at the Oriental Congress of St. Petersburg; and expressed his conviction that he had detected on them the word "Sunnee" or "Orthodox," which had not been previously noticed by any other numismatist.

FINE ART.

Beiträge zur altitalischen Kultur- und Kunstgeschichte. Vol. I. *Die Italiker in der Po-Ebene.* Von Wolfgang Helbig. (Leipzig: Breitkopf und Härtel.)

The ancient Greeks whom opinion holds in esteem for possessing most of the gifts proper to the human mind may no doubt be traced back to an ancestry little better than the rude Celts whose want of manners and abundance of customs attracted the not incredulous Caesar on his hostile visit to this country. They themselves were content in their pride of being earth-born "autochthones," and it is in fact not against them, but against their unguarded admirers, that Helbig momentarily tilts in the beginning of this the first volume of his contributions to the history of the primitive races of Italy. Without any special assurance it would have been easily understood from his previous studies that the task must have been more of a necessity than a pleasure when he undertook to prove that the Greek and Italian races had made their way as northern barbarians down to the Mediterranean. The short account of early Greek habits of life is realistic in the extreme; but here it may be remarked that although the primitive condition of North-West Greece in the time of Thucydides may have justified that historian in assuming the whole of the country to have once been in the same state, there is this conclusion also to be drawn from the fact recorded by him, that these rude tribes in outlying districts and in comparatively late times may by an easy change of abode have left in unexpected localities traces of themselves which it is now difficult to distinguish from really primitive remains. And this is the more to be borne in mind since, as Helbig points out afterwards (p. 118), the Po Valley continued to the end to be very little affected by the civilisation which spread from Greece over the rest of Italy, the Greek antiquities found up to now being comparatively late.

After this classical chapter he proceeds to the lake or pile dwellings (Terremare) which by the energy of Italian students of this subject have been laid bare in great numbers along the valley of the Po, showing several stages of advancement, but in most cases belonging to an age when the working of iron was unknown to the inhabitants and when the only skill in metals was an elementary process of casting bronze in moulds. It is with those of the bronze age that he deals. The contents of these dwellings exhibit a people living by cattle-rearing and agriculture, little given to hunting and, though always close to rivers and streams, not caring to secure food from them. They had no images and have left no trace of religious rites. They practised spinning, probably also weaving, and could make leather. Their clay vases were made by the hand. Bronze, though they could work it, must have been scarce, since it was not employed for articles of personal ornament or use. They had amber, but apparently little or no gold. Nor had they swords. The spear was their instrument, and when ornament was applied to any object it was

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of the simplest linear character. The huts they lived in resembled the ancient *tugurium* of the Latins, as described by tradition and as represented on the sepulchral vases of Alba Longa. Not only is there this resemblance between the pile dwellings and the Latin huts, but the excavations of recent years on primitive Latin sites have revealed a condition of life essentially the same as that of the inhabitants of the pile dwellings, with only such an advance as may be accounted for in the interval of time, supposing both peoples to have been one race, between their settlement in the Po Valley and their removal south into Latium. This is the view of Helbig, and according to it the dwellers in pile buildings on the Po were of the same Italian stock as the primitive settlers in Latium. It will be understood that the reasons here quoted from him form only a very small part of the mass of evidence with which he supports his theory.

But there are other theories as to the origin of this primitive people, and these he examines at length, of course rejecting each, but finding much to be pointed out in common between them and the ancient Germans as spoken of by Tacitus. That they were Ligurians he cannot accept, since the description of that people handed down from Posidonius shows them to have been a half-savage tribe, living mostly in caves and not practising agriculture. Still he obviously feels the case in their favour to be strong in some ways. Nor can he believe that they were Celts, for this reason, that undoubted Celtic remains do not correspond, as would be expected, with the remains of the pile dwellings. But here he seems to assume that the Celts had never crossed into North Italy previously to their historically recorded inroad about B.C. 400, and that, therefore, the pile dwellings, if made and inhabited by them, would, like the Celtic tombs North of the Alps, contain traces of the spoils carried off by them, for example, from the Etruscans. On the other hand it can hardly be called even improbable that the Celts had long before this date made settlements in the North of Italy. At the same time no mere probability can be fairly urged against the evidence arising from a comparison of the remains.

The Etruscans present a difficulty. For although it is now agreed by all but a "few who ignore the methods and results of modern investigation" (p. 100) that this people entered Italy in the North-east, and must, therefore, have crossed the district of the Terremare, yet it has been hitherto impossible to identify with certainty any of the remains as peculiar to them. To account for this they are not unreasonably assumed to have been there in the same stage of civilisation as the primitive Italians of the same district, and did not, till after their settlement in Etruria proper, and their contact with the older Carthaginians and Greeks, begin to develop their national life as it is known now. With regard to the condition of the Graeco-Italian race before its descent into the peninsulas of Greece and Italy, Helbig observes that, while from a comparison of the Greek and Latin words for spinning, weaving, and leather-making, these operations would appear to have been common to both races when they were as yet one, in the words which refer to bronze-working there exists a singular divergence, *e.g.* χαλκός=aes; τύπος=forma; σφῦρα = malleus; ἄκμων = incus; κάμινος, θέρμαστρα, βαῦνος = furnus, fornax. He prefers, however, to hesitate before accepting this as evidence of bronze-working being unknown previously to the separation.

It is unnecessary to say that a volume on this subject by Helbig must be full of interest as well as delightful in its thought and expression, or to add that the successive volumes, dealing with questions of more advanced civilisation, will, when they appear, be received with welcome.

A. S. Murray.

ART SALES.

As the season advances picture sales increase in importance, but it is worthy of note that the greater number of important ones take place in consequence of commercial disaster, and that few amateurs who can retain possession of their works of art are disposed to sell them during the present depression. Death is the cause of the dispersion of the gallery of that well-known collector, Mr. Joseph Arden, of Rickmansworth Park; but the sales of Mr. Jonathan Nield's art properties, and those of Mr. William Fenton and Mr. Joseph Fenton, take place by order of the trustees, and these sales will be among the most attractive of the present season, for they will be rich in modern pictures. A little later in the season will take place the sales of the collection of the late Mr. John Wardell, of Dublin, and of the late Mr. Fuller Maitland. Both these sales will evoke interest. Mr. Wardell's collection was small but very choice. It is chiefly of the Dutch and Flemish school, and its treasures are recorded pretty fully in Smith's big volumes. As regards Mr. Fuller Maitland's collection, the treasures of Stanstead Hall have recently been displayed at South Kensington, and are fairly well known. They comprise good examples of the early Italian and some interesting specimens of the English—particularly the Norwich—School.

Messrs. Sotheby will sell under the hammer, one day next week, a very remarkable Cruikshank collection, both drawings and prints.

Several collections of ancient drawings and prints have been on private view in London during the past week. These are the collections which M. Prestel, the well-known dealer of Frankfurt, is to sell at Frankfurt early next month. There was, first, the cabinet of the late Dr. Heimsoeth, of the University of Bonn—a collection of old drawings, manuscripts, and works on the fine arts, which has shown at all events the zeal with which Dr. Heimsoeth pursued his studies. Not to speak of the works of art proper in Dr. Heimsoeth's cabinet, he might be remembered alone by the perseverance and systematic attention with which he stored up certain things little considered at the moment of their publication—we mean the catalogues of art auctions. Of these, with the prices of works of art affixed, he had an extraordinarily extensive collection; and, though it is little known to the public, their use at the time of their issue is but slight in comparison with their after value, when a great assemblage of them forms a record of the varying monetary worth of the objects they chronicle, and also of the places in which given drawings or given impressions of rare prints have temporarily sojourned. M. B. Suermondt, of Aix-la-Chapelle—long known as possessing a remarkable collection of pictures—has possessed also a considerable collection of ancient drawings, and some of the more important of these have been on view during the past week. Among them have, no doubt, been included a fair proportion of authentic and tolerably interesting work, but though the present time is one in which old drawings arouse an interest which some years ago they were hardly capable of evoking among the public, it must be remembered also that the public may have been a little spoilt by the profuse and wealthy display at Burlington House and the Grosvenor Gallery of some of the very finest designs by ancient masters. The Suermondt collection—meritorious as it undoubtedly is—can put forward no claim to rival certain collections which have recently been beheld by the English amateur. A third Art collection which has just been on private view is that of "W. P. K."—an English amateur who has resided abroad and who elects to be known by his initials. In 1877 this collector brought under the hammer a very considerable proportion of his treasures. They were of a good class; and, as a whole, the prints that follow them into the auction-room on May 5 next are worthy of their good repute, though we may not be disposed to repeat, to the very letter, the remark of M. Prestel, "Il n'y a pas de pièce qui fasse tache dans la collection la plus choisie." To M. "W. P. K.'s" cabinet is appended a great assemblage of the prints of Lukas van Leyden—indeed, nearly the whole of the engraved work of this rare and justly esteemed master. The collection of the amateur is of a very varied character: it is rich both in line-engraving and in etching—in the work of Marc Antonio Raimondi, in that of Albert Dürer, and in that of the Behams ("Little Masters" more considered now than formerly); and it contains a remarkable representation of the works of Rembrandt and of Ostade. A special edition of the Catalogue reproduces for us one of the principal pieces of Marc Antonio, of which the amateur is asserted to be in possession of a most rare state, hitherto undescribed. The print is numbered 60 in the catalogue of Bartsch, and represents *La Vierge allaitant l'enfant Jésus*. Of course, like the greater part, though not absolutely the whole, of Marc Antonio's work, it is from a design of Raphael's. The rare impression of which it is now question was formerly in the Brentano collection. The Rembrandts include a large and general selection from the master's work, in which portraits, sacred pieces, and landscapes are pretty equally represented. We have noted a particularly fine impression of the subject entitled *Vieillard portant la main à son bonnet* (Blanc, 268); it was once in the collection of La Motte Fouquet, and the collector who possessed it before it passed into the hands of the present owner did not probably go much beyond the mark when he wrote: "Je ne l'ai jamais vue si belle." At a time when hardly any print sales are occurring in England to engage the interest of the amateur, the dispersion of foreign collections such as those we have been naming may naturally attract even more attention than they would command under other circumstances.

The pictures and art-collections of the late Sam. Bough, Esq., R.S.A., were sold last week by Mr. Dowell, of Edinburgh. The last day of the sale, comprising 157 of the artist's own works—mostly water-colours—realised over 6,000*l.* The following are a few of the prices:—*Red Lion Inn, Knowsley, Stage Coach coming in*, 231*l.*; *Burns' Cottage*, 136*l.* 10*s.*; *Inverlochy Castle*, 126*l.*; *Windsor Castle*, 110*l.* 5*s.*; *St. Monance, Fife*, 115*l.* 10*s.*; *Loch Rogue*, 110*l.* 5*s.*; *Lancaster Sands*, 100*l.* 16*s.*; *Tanziermunden, on the Elbe*, 105*l.* Oil pictures:—*Escape of Rob Roy at the Ford* (engraved), 73*l.* 10*s.*; *Haymaking*, 77*l.* 14*s.* A small cabinet work by John Linnell, sen., *The Potato Field*, fetched 262*l.* 10*s.* The whole collection realised close upon 10,000*l.*

NOTES ON ART AND ARCHAEOLOGY.

We have much pleasure in announcing that Basil Vereschagin, the talented Russian artist, is again in England, and that he is about to open

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an exhibition of pictures taken during a two years' tour in Northern India and on the borders of Nepal and Tibet. All must remember his unrivalled collection of Central Asian pictures exhibited some six years ago at the Crystal Palace. This time we are to welcome M. Vereschagin to South Kensington, and lovers of art as well as history will be amply rewarded by a visit to his gallery adjoining the India Museum. The opening day is fixed early in next week.

The Society for Photographing Relics of Old London will for the future issue twelve photographs annually instead of six, at a double subscription. The subjects chosen for the fifth year's issue are: two views of Canonbury Tower, three of Barnard's Inn, three of houses in Aldersgate Street, two of Christ's Hospital, the churchyard of St. Lawrence Pountney, and a house in Great Queen Street, Lincoln's Inn Fields.

The Committee of the Liverpool Art Club propose to issue by subscription a large-paper copy of the catalogue of the Wedgwood Exhibition now open at the Club, illustrated with autotype plates from photographs of some of the principal works in the collection.

Mr. Tristram Ellis has so far recovered from the indisposition brought on by his long stay in Cyprus that he finds it unnecessary to postpone the opening of the exhibition at the Belgian Gallery, New Bond Street. The collection comprises eighty views in water-colour of the principal places in the island.

We learn from the *Scotsman* that the relic-room in the Scott Monument has just been reopened to the public with certain improvements and additions. Of the latter, the most important is a bust of Mr. Kemp, the architect of the Scott Monument, presented to the museum by Mr. John Hutchison, R.S.A., by whom it has been cut in marble from a design by the late Mr. Handyside Ritchie. Variety is given to the upper portion of the walls by the display upon shield-shaped backgrounds, covered with red cloth, of the old town-drums belonging to the City and Canongate respectively; a number of the flint-lock muskets, as well as specimens of the halberts, formerly used by the town guard; some old Scotch swords, helmets, and targets, and a few old-fashioned bayonets. There have also been added an oil-painting of the interior of Abbotsford Hall; an engraving from Wilkie's picture of the Abbotsford family; and engraved portraits of Sir Walter's father and grandfather, his mother, and his wife.

The marble doorway from one of the old palaces of Genoa which has lately been acquired by the South Kensington Museum, at a cost of 750*l.*, has now been set up in one of the arcades of the North Court, where it is seen to advantage. It is the work of L. da Romenio da Campione, and the date is given as A.D. 1519, but we should be glad to have more information about an important work like this. The doorway, with its elegant pillars and richly decorated frieze, is worthy of great admiration. The group of the "Coronation of the Virgin," said to be by Cristofero da Ramponio, which is placed in the cornice, is of much later date, and wholly out of keeping with the beautiful work it surmounts.

An exhibition of Friedrich Preller's works, of much larger extent than that which we mentioned as having been organised last year at Weimar, has lately been arranged by Director Jordan in the upper story of the Berlin National Gallery. These small exhibitions of the works of a single master are of great service to the student of art, though it is doubtful whether they are as yet much appreciated by the general public. This is now the seventh that Director Jordan has instituted at Berlin; and though they have not attracted sufficient visitors to pay the expenses incurred, yet we should be glad to see the example followed by our art directors in London. The opportunities of culture, seized on at first only by the ardent few, soon become desired by the many, and the more art exhibitions of this kind we have the more they will become appreciated. Nothing can be more instructive than to view the collective work of a master, his sketches, studies, and finished pictures, passing from one to another, and noting the growth of the idea as it were in each. The present exhibition is rendered the more instructive by a carefully prepared catalogue, and by the visitor being able to compare Preller's sketches and easel pictures with the great cartoons of the Odyssey landscapes that hang in the gallery below.

The celebrated Portuguese animal-painter, Thomaz José Annunciação, died suddenly on the 3rd inst. at Lisbon. This painter was highly esteemed all over the Spanish Peninsula as the best animal-painter of his day, and his works may be seen in most of the Portuguese galleries. Many of them have also found their way, it is stated, to this country and to America. He was the Director of the Academy of Fine Arts at Lisbon.

The first meeting of the new Commission for the Preservation of Historical Monuments in France took place a little while ago. The principal question considered was the best means of preserving and restoring the paintings in the Palace of the Popes at Avignon. These paintings are Italian works of the fourteenth century, and very valuable in the history of art. They are daily in danger of injury, as the old palace is now used as a barracks for the French troops.

The death is announced of Sig. Giacomo Poldi-Pezzoli, an amateur and collector of works of art well known in Milan. He leaves the whole of his large collections to that city, as an artistic foundation that is always to be kept together, and to bear his name.

An interesting series of articles on the architecture of North Italy is being contributed at the present time to the *Architect*. The fifth article, dealing with the architecture of Ravenna, Modena, and Parma, appeared last week.

A retrospective Exhibition of Fine Art is being organised at Florence to be held in the months of September and October of this year. It is strange that the Florentines should choose September for the opening of an exhibition, as it is about the worst time of year for visitors to enjoy their beautiful city. The present exhibition, however, promises to be of great interest.

Several very clever studies of single figures drawn from nature by G. H. Boughton have been reproduced in admirable facsimile in some of the recent numbers of *L'Art* in illustration of the articles on the water-colours and engravings at the Paris Exhibition. The criticisms of English art in this wide-minded French journal are peculiarly valuable and instructive from their viewing the subject apart from French prejudice and yet in a manner that differs greatly from our insular narrowness and self-satisfaction. It is significant that we often find artists selected for praise and study by French critics who have not met with much attention in England.

Defregger's picture which has created so much interest, of *Hofer going to Death*, has been bought by the town of Königsberg for its local museum.

It is announced that an International Exhibition is to be held at Mexico next year. Agricultural and industrial products are to be the leading feature, it would seem; but science and art are not to go unrepresented. The exhibition is to be opened on January 15, and will remain open for three months from that date.

The *Gazette des Beaux-Arts* opens this month with a study by M. F. Lasteyrie, the well-known writer on glass-painting, of the Constable de Montmorency, who is taken as a type of the *grand seigneur* of the sixteenth century. But it is less the character and history of this typical lord that is considered than the magnificent château which he built for himself at Ecouen, and the artist who decorated it. A second and last article, by M. F. Lenormant, on the antiquities found at Mycenæ; a further contribution, by M. E. Muntz, to the question recently raised as to who were the architects of St. Peter's at Rome; a continuation by M. Clément de Ris of his articles on the Musées du Nord; and a long and able criticism by M. B. Fillon, of M. A. Armand's work on *Les Médailleurs Italiens des xve et xvie siècles*, make up the rest of the number, with the exception of a bright little sketch of the Belgian artist, J. B. Madou, whose sketches and studies sold for such large sums at the sale held after his death, and whose painting of *Le Coup de l'étrier* lately fetched 880*l.* M. Lemonnier characterises Madou very clearly when he calls him "Le dernier peintre du cabaret." "La jovialité puissante des Brauwer et des Teniers," he writes, "finit en lui au milieu d'une gaîté modérée; le large rire ancien aboutit à son rire discret."

One of the illustrations given in the *Gazette des Beaux-Arts* this month is an original etching by M. J. Israels, similar in subject to one by this artist that appeared in *L'Art* two or three weeks ago. In a short notice by M. Duranty that accompanies the etching in the *Gazette*, we are told that it belongs to a series lately finished by M. Israels but not yet published. All of them deal, it is said, with those scenes of humble and toil-worn life with which this artist's paintings have already made us familiar, and especially with the hard life of fishermen, their wives and children. The present work merely represents two children paddling in the shallow water of the sea-shore and sailing a little boat. Nothing else is seen but the vast expanse of sea and sky with two sailing boats far off, yet somehow an element of poetry is infused into it which lifts the scene above the commonplace.

MUSIC.

Rubinstein's "Ocean" Symphony, which was given at last Saturday's Crystal Palace concert, is a work which can scarcely be said to improve on a closer acquaintance. It will be remembered that the work was performed just two years ago at Sydenham at the "Rubinstein Concert" of April 21, 1877, and it was on that occasion conducted by the composer. While some of the six movements of which it consists are of exceptional power and great musical interest, there are others which are comparatively weak, and which injure the effect of the work as a whole. The opening *Allegro Maestoso* and the *Scherzo* which forms the fifth movement are the best parts of the symphony, while the third movement and the finale are the least interesting. The whole work occupies nearly an hour, and would gain considerably by judicious pruning. The performance under Mr. Manns was splendid throughout. The most interesting piece in the remainder of the programme was the prayer from the fifth act of *Rienzi*, excellently sung by Mr. Joseph Maas, who created the part in Wagner's opera during the recent opera season of Mr. Carl Rosa. Beethoven's concerto in E flat, finely played by Herr Xaver Scharwenka, and Gounod's overture to *Mireille* were the other chief items of the concert. This afternoon Mr. Gadsby's cantata *The Lord of the Isles*, written for Mr. Kuhe's last Brighton Festival, is to be given for the first time in London.

Continuing the line of policy marked out at the commencement of the Royal Italian Opera season, Mr. Gye brought forward a new tenor in *Robert le Diable* on Thursday week, and a new soprano in *Faust* on Saturday. On the former occasion circumstances proved adverse to the success of the performance, as Mdme. Cepeda, who was underlined for the part of Alice, was unable to appear, Mdlle. Smeroschi was out of voice, and

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even the *débutant*, Signor Sylva, did not render justice to his own powers. At the second performance of Meyerbeer's opera, on Monday, matters improved considerably. Signor Sylva is undoubtedly an artist of the first rank. His voice is a pure *tenore robusto*, inclining to a baritone in quality, though extending to the high B flat with readiness. In *timbre* it is peculiarly sympathetic, and, what is of equal importance, it shows the unmistakeable signs of sound training. The *Siciliano* in the first act and the arduous music of the final scene were given with a truly delightful ease and finish, and in all the essential qualities of his art Signor Sylva is evidently possessed of experience sufficient to make his accession to the company a matter for congratulation. Mdme. Cepeda laboured conscientiously as Alice, but the part is not suited to her, and her rendering was devoid of charm. Signor Vidal was efficient as Bertram, and Mdlle. Smeroschi sang the music of Isabella exceedingly well. Notwithstanding that very extensive excisions were made in the score, the performance lasted nearly four hours, and the necessity for some compression of the work cannot be denied. But musicians would prefer that the exquisite ballet-music should be given in its entirety, as here the genius of Meyerbeer is displayed in its richest effulgence. Mdlle. Turolla, who had the hardihood to venture upon a *début* in the *rôle* of Marguerite, justified her boldness in some respects. She looks the part admirably, her voice is of fine quality, and as an actress she possesses no mean share of intelligence. But it is greatly to be feared that she must be numbered among those who have imperilled their career as vocalists by essaying a public position before the completion of their technical studies. Mdlle. Turolla's rendering of the florid passages in the Jewel Song was painfully inaccurate, and her method of voice-production generally was by no means commendable. M. Capoul was, as usual, an impulsive Faust, and Signor Vidal was generally acceptable as Mephistopheles.

M. G. Salvayre, whose *Stabat Mater* constituted the most important novelty at Mdme. Viard-Louis's concert on Wednesday evening, is a youthful French musician of much promise. A note at the head of the vocal score of the work in question states that it was first performed at the Paris Conservatoire in May 1875; but according to the analytical programme of Wednesday it formed the test piece for the Grand Prix de Rome in 1876. This latter statement cannot, however, be correct if the list of the prize-winners given by M. Chouquet in Grove's *Dictionary of Music* may be trusted. Therein M. Salvayre figures as the successful competitor in 1872 with a work entitled *Calypso*. However this may be, the *Stabat Mater* proved well worthy of performance. It is in eight numbers, and is written for a quartett of principal vocalists, chorus (sometimes in eight parts), and a large orchestra. The music bears traces of the influence of Rossini, and occasionally of Gounod, and is remarkable for suave, flowing melody and the utmost lucidity of expression. The contrapuntal writing is of a very mild description, but on the other hand we are not disposed to consider that the composer errs strongly in the direction of secularity except in the final movement, where he has introduced military instruments. Although there is but little evidence of distinct individuality in M. Salvayre's ideas, there is much that betokens the possession of a graceful fancy, and his orchestration—allowing for the exception named—is very pleasing. In brief, there is sufficient promise in the work to create interest in the future of the composer. The performance was not altogether beyond reproach. Of the soloists, Mr. Ludwig alone gave entire satisfaction, and the chorus-singing was coarse and unfinished. The other unfamiliar items at this concert were a rather rhapsodical sketch entitled *Em T. a ambild*, for orchestra, by Heinrich Stiehl, and a *concerto finale* by Miss Olivera Prescott. The band gave a very fine performance of Beethoven's symphony in A, No. 7, and Mdme. Viard-Louis played Ferdinand Hiller's concerto in F sharp minor. The statement in the programme that Hérold's *Zampa* was last performed in England in 1871 is inaccurate. The opera was given in French at the Gaiety Theatre in 1875, and in English, under Mr. Carl Rosa's direction, at the Lyceum in 1876.

Under the title *Bells and Bellringers* (H. J. Infield), Mr. Benjamin Lomax has reprinted (we should imagine, with some additions) a lecture delivered by himself at Brighton. The little book, which deals not only with the history, but with the casting of bells, the ringing of changes, &c., is written in such an interesting and readable manner, and contains so many curious details, that, though hardly coming within our musical department, in the strict sense of the term, it deserves a few words of commendation.

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LITERATURE.

History of the English People. By J. R. Green, M.A. Vol. III. (Macmillan.)

MR. GREEN'S work has certainly had to stand fire since it first appeared in its shorter form, and it can hardly be said to have come unscathed out of the process. Yet those who were rather too enthusiastic in welcoming it need not be very much ashamed of themselves. They were not, as has been sometimes asserted, led astray by mere brilliancy of style. After all is said, Mr. Green's assailants may be challenged to produce any other history which conveys so living an impression of all that England is and has been. He has, what so few have, the gift of historical imagination. Complex phenomena appear to him, not in isolation, but in union. Political and social movements, the pulses of religious feeling and the workings of the scientific brain, harmonise together on his canvas.

Such merits are accompanied by—perhaps are necessarily accompanied by—grave defects. The most obvious is the extraordinary carelessness about details which is still to be found in the present volume. Even the title-page states that the contents reach the year 1688, while in reality they only reach 1683. Then we have Count Mansfeld called Mansfield (p. 120), the well-known Sir Robert Phelips or Philips called Sir Thomas at page 125, and Sir Richard on the very next page. At page 104 we hear, what will be news to those who have studied the subject, that Ferdinand was no sooner accepted as King of Bohemia than he began to put in practice a "forcible conversion to Catholicism;" that Charles, before the meeting at Oxford in 1625, showed his defiance of the House of Commons by liberating Montague from prison (p. 124); that Prynne's dumpy quarto *Histriomastix* was an "enormous folio" (p. 181); and that four culprits stood on the pillory when Prynne's ears were sliced off a second time in 1637 (p. 182). Still, it must be remembered that it is much more difficult for a writer who has taken all the history of his country for his province to remember details accurately than it is for a writer who humbly contents himself with working out microscopically the history of some fifty or sixty years. Mr. Green's present volume shows a great advance on the *Short History* in this respect, and the mere misstatements of fact of which specimens have just been quoted may yet give way to a more thorough and earnest revision.

Another class of errors is of far more serious consequence. It matters little whether the name of an orator were Thomas or Robert, or whether Prynne's unreadable work were a folio or a quarto; but it is seldom that Mr. Green's mistakes are of this innocuous kind. It is impossible to deny that he is very lax in investigating the truth of statements which tell against the Royalist party, because he is entirely out of intellectual sympathy, or even of compassionate sympathy, with its leaders. Even here, however, criticism must be just. The amount of enquiry which would make the evidence on these matters thoroughly familiar to Mr. Green would have incapacitated him from writing such a book as this at all. We cannot blame him very severely for swallowing the popular belief of the deadly enmity between Henrietta Maria and Strafford; or for talking of the Queen as a bigot because she resented the persecution of those who held the faith in which she had herself been educated; or for fancying that 300,000*l.* was raised by the Forest Courts in Essex alone; or that Charles by demolishing houses in London gained "the bitter enmity of the great city, whose strength and resources were fatal to him in the coming war" (p. 146), the plain fact being that the demolition was undertaken on the special petition of the Lord Mayor and Aldermen. But there are other misstatements where ordinary consideration would have saved Mr. Green from error. It seems incredible that he should fancy that a benevolence was a loan and not a gift (p. 91); but whether benevolences were loans or gifts, he has no right to say (p. 148) that after the Petition of Right "writs for benevolences under the old pretext of loans were issued for every shire." Such a statement means nothing less than that Charles deliberately broke the Petition of Right. What imaginable authority can have so misled Mr. Green it is impossible to conjecture. That he has no real evidence for what he says is absolutely certain.

In all constitutional matters Mr. Green walks with the uncertain step of half-knowledge. In the great case of ship-money he tells us that the majority of the judges, "seven in number, laid down the broad principle that no statute prohibiting arbitrary taxation could be pleaded against the king's will." If Mr. Green will read again Finch's judgment, which he himself quotes, he will see that he at least limited his principle to taxation for the defence of the kingdom. Berkeley's wild words about *rex* and *lex* mark him out from his fellows.

Mr. Green, in fact, has much still to do. He finds difficulty in stooping to the work of trying to understand those whom he deliberately believes to have been the instruments of evil. His picture of Wentworth misses the simple explanation that in trying to re-establish the Tudor system he fell upon times when the elements out of which it was compounded were no longer at hand, and that he was consequently driven to become the champion of despotism without meaning to be anything of the kind. Mr. Green, in short, understands well enough what Pym and Cromwell and Milton were aiming at. What Bacon and Strafford and Montrose were aiming at is still a sealed mystery to his mind. Yet until he understands that, the present volume, with all its varied merits, will never be anything more than a superficial sketch which will not stand the test of the onward progress of knowledge. No doubt, even as it stands, this volume marks a great advance upon the earlier and briefer narrative. Mr. Green need not be ashamed to own that nature is larger than his conception, and to devote yet more years to the patient study of that national life the fullness of which is beyond our comprehension.

SAMUEL R. GARDINER.

Le Banquet. Par Jules Michelet. (Paris: Calmann Lévy.)

MICHELET declared in his will that he left no work whatever for publication after his death. This was true in the sense that he left no finished book, in the department of history or of natural history. But, on the other hand, he left a considerable quantity of unpublished papers. These consisted, in the first place, of notes for his lectures, which are found in a modified form in his printed books; then, of his journals of travel; next, of an account of his childhood, written in 1818; and, finally, of notes of a private and personal character, jotted down during the whole course of his life, sometimes day after day, sometimes at longer intervals. But he was always accustomed to make a note of every fact that struck him, the ideas, the sentiments that took a strong hold of him. From this mass of manuscript notes his devoted widow, to whom he bequeathed the care of his memory and his work, will be enabled to derive materials for several volumes of great autobiographical interest, which will allow us to fathom the very depths of this pure, generous, and ardent soul. And we who have been allowed to cast a glance over these scattered pages may say that Michelet comes out after their perusal with increased intellectual and moral stature, and that they will help us to a better understanding of the unity of his life and development.

The volume just published by Mdme. Michelet—*Le Banquet*—is something more than mere notes and a diary of travel. It is the sketch of a book planned in 1853–4 at Nervi, where Michelet, after the great fatigue, physical and moral, caused him by his *History of the French Revolution*, and after the shock of the *coup d'état* of December 2, 1851, had retired to seek a renewal of health and strength. The book was continued at Turin, but remained unfinished. The history of France had resumed its sway over Michelet, and doubtless the Imperial *régime* did not allow the writer the necessary liberty to set forth his ideas on the gravest questions of democracy, so that he broke off his work, postponing its completion till a more propitious moment. Yet, fragmentary as it is, in spite of its *lacunae* and its imperfections, this work yet possesses a certain unity, and abounds in beauties of a high order and in great ideas.

The first part—"Le Pays de la Faim"—is a record of travel. Michelet tells

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us how he entered Italy by the Corniche route, how he was unable to endure Genoa and came to Nervi, where he installed himself very humbly with his wife in the dilapidated palace of Cardinal Spina. The misery of the country impressed Michelet as deeply as its beauty; he relates with emotion the efforts of the local magistrate at Nervi to improve the soil, and the economic conditions under which the fishermen and shepherds spent their lives. Yet this record of travel is of a very peculiar character. The traveller is an historian, a writer, a poet, and a thinker, always occupied with the destinies of humanity, moved to tenderness by the sufferings of the people. The historian traces vividly and profoundly the character of the past and present of Genoa, "which was a bank before it was a city," "whose history is full of great things by fits and starts, unequal and fatiguing, like the country;" the writer describes with rare power and charm the scenery of Nervi, the revels of light in its starry nights; the limpid sea, to whose depths his eye pierces, and in which he admires the seaweeds with their emerald green; the bald mountains, that seem to be ashamed of their nakedness. Look upon this picture in Genoa, drawn in a few lines. It enables us to recognise at once the painter and the philosophical historian:—

"Gênes n'a guère songé au climat, quand elle s'est fondée là, au centre du golfe. Le commerce armé, la rapine, la tyrannie de la mer, c'était toute sa pensée. Sans souci de la terre qu'elle ignorait et méprisait, elle a, sur l'étroite lisière, entre la mer et la montagne, entassé, d'étage en étage, comme une échelle titanique de palais de marbre, qui de loin apparaissent les uns sur les autres. Ces étages magnifiques, coupés d'orangers, de terrasses, saisissent et surprennent plus encore qu'ils ne charment. Pourquoi? On participe à la fatigue d'un si grand effort; on sent trop bien qu'un tel peuple, peu amoureux de la nature, n'a pas fait tout cela par simple amusement. Ces palais sont des forteresses, grillées au bas, fermées de portes de fer massives comme des portes de villes, qui défendent le coffre fort. Ces terrasses aériennes, qui s'efforcent de monter toujours plus haut, de voir par dessus leurs voisines, sont des observatoires d'où le capitaliste regardait ses navires en mer, d'où l'armateur suivait de l'œil ses corsaires."

It was, however, neither historical nor picturesque considerations that claimed the main share of Michelet's attention during his stay at Nervi. It was the misery, the hard life of the people who pastured their lean cattle on barren mountains, or sought a precarious existence on a fishless sea. The deplorable economic conditions of Italy at that day, when the populations were impoverished by the concentration of the land in the hands of a few, and by the exactions of the petty Governments, drew from him the eloquent and prophetic words wherein he expresses his ardent aspirations for the unity of Italy.

Then from Italy he turns his eyes elsewhere. He thinks of all those who suffer. "The world is hungry"—such is the profound conviction that he derives from his solitary meditations at Nervi, and this is the origin of the second part of his book—"Le Banquet." He wishes to ensure to all "sufficient means of life"—not the life of the body only, but the life of the spirit and the heart. Here, doubtless, we could wish for more precise ideas, for practical propositions, and Michelet gives us few. While admiring the inspiration and the desires of the apostles of socialism, Fourier and Saint-Simon, he pronounces their ideal too materialistic and chimerical; but when he represents the Revolution as having solved the question by the sale of national property, he manifestly furnishes no solution for the difficulties of the present. Nevertheless, though practical conceptions are wanting, he yet indicates accurately and forcibly the needs of modern democracy, the unconscious wishes of the suffering people. These unconscious wishes the Church believed herself able to appease in the Middle Ages, but she has no such power now. Michelet shows us, in an admirable dialogue, the workman of Lyons placed between the two mountains—Fourvières, the mountain of pilgrimages, and La Croix Rousse, the mountain of labour, and preferring the latter, with all its sufferings, to the enervating slumber in which the former lulls to rest his will and thought. What the people require, beside the peace which is necessary to existence, is books that it may understand, songs in which its soul may unfold itself, festivals which may give it joy and rest, enthusiasm for great patriotic and humanitarian ideas. Each of these points is developed with poetic eloquence; and Michelet believes that he finds in the French Revolution the presentiment and germ of all the progress of which he dreams. We, who view the Revolution with a calmer and less prejudiced eye, cannot share his confident enthusiasm for the revolutionary *fêtes*, with which so much of the grotesque and theatrical element, so much empty declamation, was mixed up. We are better pleased when Michelet brings us back to the Athens which he celebrates so brilliantly:—

"Heureuse l'enfance d'Athènes, qui née en pleine lumière et comme sur la place publique, grandissait sans s'en apercevoir, de sa constante participation à la vie de la patrie! Contraste humiliant, accablant, avec notre éducation scolastique! Le misérable écolier épelle dix ans Démosthènes dans la poussière d'un vieux collége, sous la férule d'une robe noire. Et le libre enfant de l'Attique entendait en plein soleil, au pied de la grande tribune, devant la mer, empire d'Athènes, la voix de l'orateur unique dont les siècles s'efforcent encore de garder, d'écouter l'écho. De ces fêtes de la parole, il allait aux fêtes saintes du théâtre de Bacchus, qui enseignaient la liberté par les tragiques aventures et le destin des vieux tyrans. La religion, l'histoire nationale et le génie de la cité, le vital esprit de la loi, il recevait tout à flots dans le lait et le miel de la grande coupe de Sophocle ou d'Eschyle. Il rentrait, non enivré, mais dans l'harmonie, l'equilibre qui seuls mettent en nous la force. Il rentrait, dormait paisible, plein de songes héroiques; les prophétiques abeilles venaient se poser sur ses lèvres, et d'Eschyle était né Platon."

From the suffering people, Michelet's thoughts pass to all those who are suffering, and especially to all that class, so numerous in Europe in the dark year 1854, which lay under the ban of the Governments. A voluntary exile, he thinks of all his fellow-exiles, and he finds in Virgil, his favourite poet, a striking expression of their sorrows and aspirations. These pages on Virgil are perhaps the finest, the most stirring in the book. I will not give quotations from them; I should have to transcribe them all. Virgil is for Michelet the singer

"des Dieux éteints, des nations disparues, des cités anéanties. . . . . Voix contenue, voix souffrante, la voix des laboureurs chassés de l'Italie par les colonies des soldats césariens; bien plus la voix des morts, l'écho faible et dernier des anciennes tribus italiques effacées du sol par Sylla; que dis-je? la voix des morts futurs, de ceux qui à leur tour cultivèrent le sol dévorant de l'Empire, et, générations par générations, y déposèrent leurs os. Tous ont en lui leur histoire, et leur prophète, la voix de leur douleur."

The book ends with an appeal to the brotherhood of nations, to a mystical banquet to which all will be invited, and the writer's soul at last rises to God, the creator of the worlds, in whom all is fused and harmonised.

"Douce lumière du matin, mon amie et ma confidente, nous sommes seuls. . . . . Eh bien! sois moi témoin, j'atteste devant Dieu que je suis à lui, voué de toutes mes puissances à créer pour sa gloire et le salut de ce monde. Puisse-t-il, ce monde infortuné, puisse-t-il à la lueur de mon faible fanal, commencer à s'illuminer. Que je passe, s'il le faut, comme un phare inconnu sauve en mer celui qui ne sait pas son nom! Qu'entre le soir et le matin ma lampe brille éphémère, mais secourable, et je dirai merci! J'aurai donné ma part du banquet!"

We cannot hear without emotion this voice that issues from the tomb to encourage and instruct us. These unfinished words have a very peculiar value for us at a time when France has to organise herself on a new basis, to find within herself sufficient forces for the establishment of a democratic *régime* the chief stumbling-block in whose path is the excessive hopes that it causes and that it can scarcely satisfy. Faith, enthusiasm are as rare now among democrats themselves as sympathy between peoples is rare and weak. And so we who suffer from the opposite defect do not feel ourselves in a position to criticise the possible element of excess and over-confidence in the dreams of Michelet. We prefer being carried away for a moment by the torrent of his eloquence, well assured that we shall rise from his book with better hearts, with souls more fixed on high things, more disposed to action, to goodness, to self-sacrifice.

G. Moxon.

Facsimiles of Anglo-Saxon Manuscripts. Photozincographed by Command of Her Majesty Queen Victoria, on the Recommendation of the Right Honourable the Master of the Rolls, by Lieut.-General J. Cameron, R.E., C.B., F.R.S., Director-General of the Ordnance Survey. With Translations by W. Basevi Sanders, Assistant-Keeper of Her Majesty's Records. (Ordnance Survey Office, Southampton.)

This monumental work contains facsimiles of all the best Anglo-Saxon charters now remaining at Canterbury, twenty-five in number. Each charter is furnished with a transcript and a translation facing it, the work of Mr. Basevi Sanders. The pieces are arranged in chronological order; No. I. contains proceedings at the first Synod of Clofesho in 742, and No. XXV. is a grant of land by Thurstan to Christ Church (Canterbury) in the year 1049.

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The three volumes of Saxon charters from the Cottonian library have been some time before the public. They were published by the authorities of the British Museum, by what is called the Autotype Process. The present volume is published by the Ordnance Survey, and the process is that of Photozincography. In the application of these methods, which science has newly supplied, to the great object of securing the precious remains of the Anglo-Saxon period against further loss by fire and other ravages of time, the charters were reasonably entitled to precedence. They constitute a peculiar and distinct phase of Anglo-Saxon literature. In them, as they lie before us in a series, we see the process of growth and formation to a degree which is not possible in any other department of Anglo-Saxon literature. Covering a period of no less than five whole centuries —the seventh to the eleventh inclusive— they are at first almost entirely in Latin, with occasional words and phrases in the vernacular; then some portions are in Saxon, especially boundaries; then later the native tongue becomes the prevalent language, and whole documents appear in it; and, finally, in the last two centuries the Latin is all but excluded, and we have a richly-elaborated diplomatic literature in the highly-inflected native English which flourished before the Norman Conquest. The same has happened in other lands, and this exhibition of growth is one of the things that everywhere draws students towards monuments of this class. The diplomatic literature of the Provençal language presents exactly the same gradual transition from Latin to the vernacular, according to Karl Bartsch in his *Grundriss zur Geschichte der provenzalischen Literatur*.

The only great collection of Anglo-Saxon charters is in Kemble's *Codex Diplomaticus*, six octavo volumes, containing 1,369 documents. But this admirable collection is not complete. Thorpe has since added several (how many is hard to say) in his *Diplomatarium*. It is a serious defect in that otherwise valuable book, and a defect upon which the criticism of the time did not fail to animadvert, that he has given no indication anywhere in it by which the reader might see what was new and what had been published before. Nothing short of a collation of the two works will furnish anyone with this information. The general impression, however, is that Thorpe made important additions to Kemble's series. The present publication adds one before unpublished —namely, No. XI. The collection is increased by additions from time to time. Only a few years ago a Norfolk gentleman, the Rev. James Lee-Warner, of Thorpland, found himself in possession of an original of about the year 940, which was printed in the *Journal* of the Archaeological Institute, with a beautifully-executed facsimile.

There are great differences of quality among these charters, as regards genuineness and actual or proximate originality. The evidence of such qualities is closely connected with the character and date of the manuscripts in which they are extant. Some of the manuscripts are the latest and very worst of all the Anglo-Saxon remains, and some are of the very best and most contemporary writings that time and chance have spared. These, which alone merit to be called originals, are but few in comparison with the entire collection. Most of the collection survives in Chartularies, bulky volumes into which deeds and instruments were copied for ordinary reference. Such Chartularies are of the most various degrees of accuracy and trustworthiness. The worst of them is the Shaftesbury Register, a volume in the Harleian library. For any further details of this kind the student must go to the Preface of Kemble's sixth volume.

Few are the libraries in which any charters of the first quality are preserved. The largest store of them is in the British Museum. The other resting-places of these treasures are Canterbury, Exeter, Rochester, Wells, and Westminster. When such things were unheeded, Sir Robert Cotton became possessed of a large part of the original records of Canterbury, and these now form part of the Cotton Library, and enrich the national Museum.

But still Canterbury is not left without some archives worthy of her long and eminent history. Mr. Kemble, in the Preface already referred to, speaks with marked respect of one particular series at Canterbury. These are his words:—"A most valuable collection of original charters, on single sheets, kept in the most praiseworthy order." With some few additions, the present volume represents the series which Kemble thus distinguished. It is, and will probably be known as, the Canterbury Volume of Facsimiles.

It has been sometimes said that the features of manuscripts are but food for curiosity when once the matter has been put in print. But it should be remembered that the handwriting and aspect of a manuscript are the best evidence of its date, and that this is a kind of evidence which cannot be conveyed by description, or by any method short of facsimile. The actual sight of originals which this publication may be said to afford is an assurance of reality and an immense help to the historical imagination. There is reason to hope that some of the remaining originals may be published in the same manner. General Cameron says in the Preface:—

"The Master of the Rolls has recommended that the Westminster, Exeter, and Rochester collections of Anglo-Saxon MSS. should be proceeded with in succession to that of Canterbury; and I hope, therefore, the sanction of the Lords of the Treasury will be obtained for continuing the publication of these extremely valuable and ancient records of the early history of our country."

The archaeologist, historian, and philologor will desire nothing better than a continuation of this magnificent and useful work. It is thoroughly well executed and put out of hand; and all who have contributed to its perfection—from Mr. Basevi Sanders, the editor, to the skilled and ingenious noncommissioned officers who conduct the photography and the printing—deserve the hearty thanks of those who appreciate the monuments of their country's history.

J. Earle.

War in Bulgaria: a Narrative of Personal Experiences. By Lieut.-General Valentine Baker Pacha. In Two Volumes. (Sampson Low & Co.)

General Baker Pacha's very valuable and interesting narrative of his personal experiences during the war in Bulgaria will be warmly welcomed by those who wish to study the history of the recent war between Russia and Turkey. In the operations on the Lom General Baker, though holding no command, greatly distinguished himself, and if his advice had been followed on more than one critical occasion the result of the operations would, in all probability, have been very different. Everyone must sympathise with the disappointment of Baker and Salih Pachas when Prince Hassan allowed the golden opportunity to pass of harassing the retreat of the 13th Russian Corps on the morning of September 7. The Russians had left their entrenched works and were concentrated in and around Kovatza, in a crowded mass, while the arabas, guns and pack animals were making their way along the narrow road towards Biela. Here was a chance not to be lost, but the Egyptian Prince and his advisers were not equal to the occasion; afraid to undertake the responsibility of ordering an advance, they allowed the Russians to retire unmolested, and for a time all touch between the two armies was completely lost.

The failure of the operations on the Lom can surprise no one who reads General Baker's description of the proceedings at the councils of war; of the incapacity of many of the Turkish leaders; of the miserable jealousies and rivalries which paralysed their action; and of the general inefficiency of the Turkish Staff. It is pleasant to turn to the reverse of the picture presented by the Turkish soldier—"brave, patient, and enduring, sober and temperate; ready to fight and die upon a crust of bread and a draught of water;" the very type of an ideal soldier. With such troops a good general might dare and do everything; the Turkish commanders wantonly sacrificed them in attempting impossibilities at the Shipka Pass, or in making fruitless front attacks on entrenchments which were described as victories in flaming telegrams to Constantinople.

There is one man to whom, more than any other, the disastrous issue of the war may be attributed; Suleiman Pacha, the "hero" of Shipka, appears continually on the scene as the evil genius of the Turkish army. Educated for the priesthood, and afterwards joining the army, Suleiman used his great literary ability with considerable shrewdness and cunning, and soon gained advancement in the service, becoming while still young a Lieutenant-General. During his early military career, and even during the Servian War, Suleiman showed no military capacity; it is impossible to condemn too severely his desertion of Raouf Pacha at Eskizajbra, or the manner in which, while sipping coffee in his hut on the plains below, he sent the flower of the Turkish army to certain destruction on the stony heights of Shipka; and his subsequent conduct on the Lom while commanding in chief

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is simply inexcusable. General Baker describes Suleiman as not prepossessing in manners or appearance:—

"There was nothing of the soldier about him; but his features gave the impression of considerable shrewdness and cunning. He wore a dilapidated suit of clothes, lined with fur, which would certainly have been rejected by any Israelitish London dealer, and was without an approach to uniform of any description. He never seemed to wear a sword nor any insignia which would give the idea of military rank."

Such was the man who by his constant intrigues succeeded in displacing Mehemet Ali from the chief command of the Turkish army, and then through incapacity, or possibly something worse, sacrificed Osman Pacha and the gallant defenders of Plevna.

General Baker gives a detailed description of the rear-guard affair at Tashkessen, in which he commanded in person. At this place 3,000 Turks gallantly held their own against forty-five battalions of the Russian Guard and forty-eight guns, and enabled Shakir Pacha to make good his retreat. Tashkessen was one of the best-fought actions of the campaign, and threw a bright gleam over the closing scenes of the war; no one can help admiring the sturdy valour of the Turkish soldiers, who for ten long hours resisted the successive attacks of the best troops in Russia, or regretting that they were not always handled with the same ability.

General Baker ascribes the disasters which fell upon Turkey directly to the want of manoeuvring power in the troops, and says that the lack of this power was made evident every day during the campaign. Among the many lessons of the war none appears to have impressed itself more strongly on General Baker than "the absolute necessity of organising and constantly practising a system of fighting in loose formations." Another lesson is the absolute necessity of constantly using the spade in military operations; the Russians appear to have been so impressed with the value of the spade that General Skobeleff made every man in his division carry one slung on his back. This necessarily entails loss of marching power, and General Baker recommends instead a system of company pack-horses.

The last two chapters of General Baker's book contain some very practical and valuable remarks on the tactical and administrative lessons of the war. The Turkish system of supplying ammunition to troops in action appears to have answered admirably, for in spite of the excessive expenditure a sufficient supply of ammunition was always forthcoming. The actual loss and demoralising effect produced on the Russian troops by the wild and rapid fire of the Turks seems to show that a great expenditure of cartridges is most useful, and that this expenditure should be met by increased reserves.

"That wild fire should be encouraged is of course an absurdity; but that a rapid and considerable expenditure of ammunition conduces to success I am convinced. It remains to be considered whether the important result attained by the wild, rapid fire of the ill-trained Turkish armies in the recent war . . . . may not be imitated and employed when brought under control and direction."

General Baker praises the system of carrying tents in the second line of transport, and of adopting the bivouac when in close contact with the enemy; and contrasts the generally healthy state of the Turkish troops with the condition of the Russian soldiers under *tentes d'abri*.

The value of General Baker's book is much increased by a number of well-executed maps, upon which it is possible to follow all the minor operations of the war.

C. W. Wilson.

Spelling Reform, from an Educational Point of View. By J. H. Gladstone. Second Edition, enlarged. (Macmillan & Co.)

The rapidity with which a second edition of Dr. Gladstone's admirable little treatise on Spelling Reform has been called for is matter for congratulation. It is written clearly, tersely, and to the point, and it is evident that its merits have been appreciated by the public. How the friends of education in this country can resist the force of the arguments it contains it is hard to say. Dr. Gladstone proves incontestably the great gain a reformed spelling of English would effect in the matter both of time and of expense, and the latter item is a serious consideration in these days of Board Schools. He gives some valuable information in regard to the time and ease with which children in Italian, Spanish, German, Dutch, Swedish, Portuguese, and French schools learn to read, and, putting French aside, the comparison is not creditable to our present English spelling, or rather mis-spelling, and its advocates. An Italian child, for instance, "of about nine years of age, will read and spell at least as correctly as most English children when they leave school at thirteen, though the Italian child was two years later in beginning his lessons." Indeed, the result of spending over a million a year in trying to teach children to read in our elementary schools is but too often to succeed so imperfectly that the child soon forgets all that he has learnt, and goes through life ready to occupy himself with anything rather than books.

Among other advantages connected with a phonetic spelling Dr. Gladstone enumerates the reduction it would cause in the cost of printing; the certainty with which the pronunciation of an unknown word or proper name would be known; the diminution of dialects; the substitution of a healthy for a vicious mental training; and the extension of the English language, which may yet become the universal tongue of the world if only the printers and the school-inspectors will permit. To these advantages he might have added the removal of the main cause which makes the Englishman so notoriously inexpert in acquiring a conversational knowledge of a foreign language.

After answering the objections which we may still hear brought forward against a Spelling Reform, Dr. Gladstone urges the appointment of a Royal Commission to enquire into the question, and "the toleration at least of some alternative system or systems" of spelling in our elementary schools and Civil Service or other examinations.

As a student of scientific philology, I can only wish all success to Dr. Gladstone and his brother educationalists in the work they have taken in hand. As long as our present false and monstrous mode of spelling remains in use, English must continue almost valueless for the purposes of philological instruction, and even the classical philologist will be able to make himself intelligible only by the help of the black board. How can we wonder at the strange paradoxes which still pour from the press, when the true history and phonetic changes of English words are hidden beneath the guises in which they now appear, and the untrained and uninstructed multitude is taught to think itself qualified to deal with so delicate and difficult a science as etymology?

A. H. Sayce.

THREE BOOKS OF FRENCH FOLK-LORE.

Proverbes et Dictons de la Basse Bretagne. Par L. F. Sauvé. (Paris: Champion.)

Devinettes, ou Enigmes Populaires de la France. Par Eugène Rolland. (Paris: Vieweg.)

Faune Populaire de la France. Les Mammifères Sauvages. Par Eugène Rolland. (Paris: Maisonneuve.)

The French are now fully aware of the riches of their own stores of popular tradition. For some reason it has often been thought and said in England that French civilisation has outgrown and forgotten the stories, rhymes, riddles, proverbs, customs, and beliefs which the peasantry of Europe retain, in many cases, from the period of savagery, or at least of extreme simplicity. The books of MM. Sauvé and Rolland alone suffice to disprove this opinion. M. Sauvé has collected the saws and proverbs of Brittany, and has printed (not without some *errata*, noticed by M. Gaidoz in the *Revue Celtique*) the Celtic text opposite the French translation. He has added a few most interesting notes. The greater number of the *dictons* are old friends: examples of the traditional wisdom which has either been scattered widely from a common source, or carried hither and thither in the migrations of men; or, again, which might naturally occur to the "most excruciatingly feeble capacity." Here are "Still waters run deep," "Cats in gloves catch no mice," "The eye of the master makes fat cattle," and so on. M. Sauvé cannot understand why, to end a dispute, Bretons say to one of the controversialists: "*You* have the cow by the tail." He hints that the saw may be "a memory of another land," and "les Brahmanes ne désavoueraient pas un tel langage." Does the *dicton* mean more than our "You have the wrong pig by the ear"? Why should the pig be called *Rohan* in Brittany (p. 46), and why is he "Sandy Campbell" in the Highlands? The Bretons, like the Scotch and Greeks, believe that "fey men" laugh overmuch and out of season—

"Tel que trop matin l'on voit rire
Dans la nuit bien souvent pleure."

The *dictons* about "Is," an ancient city buried by the sea, are not unlike those which Scotch children repeat about Musselburgh.

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On page 141 is the Breton equivalent of "Ten little Indian Boys." Some interesting magical formulae and the prayers of devout wreckers enliven M. Sauvé's very useful collection.

Devinettes, or popular riddles, have all to do with *things*, as M. Gaston Paris observes in his Preface to M. Rolland's collection, not with *words*. The questioner states some common fact in an allegorical way: in fact, he puts a "myth" as a conundrum, and the respondent has to unravel the allegory. The riddle of the Sphinx is a good example of a *devinette*. These very early and exceedingly rude rebuses are scattered as widely as *Märchen* and popular songs. Russians, Germans, French, English, Greeks ask the same questions; and the Wolofs, in Senegambia, could take a hand in the game. "What leaps from the rock without breaking its neck?" asks the Basuto. "Do you give it up? 'Tis the waterfall." "What flies without wings, runs without legs, crosses rocks, rivers, and walls?" The voice! These African jokes, like the French *devinettes*, and our English "Two legs sat upon three legs," are wit—in the making. They were constructed when the simplest analogies were first caught, when grotesque resemblances were first seized by the intellect. Thus all peoples have the same *devinettes*. Very many *devinettes* are what some persons call "sells."

> "Trois moines passoient;
> Trois poires pendoient:
> Chascun en prit une,
> Et s'en demeurent deux."

"L'un des moines avoit nom 'Chascun'"! Compare the equally humorous Scotch—

> "The Bishop, and the Priest,
> And Sir John Lang,
> Came to a garden
> Where three pears hang."

They each take one, and how many are left? Answer, "two." Sir J. Lang was himself the bishop and, *a fortiori*, the priest. He has left no other trace in history, and I am reluctantly constrained to believe that he owes his episcopal rank and popular renown to his surname, which happens to suit the rhyme.

M. Rolland's *Faune Populaire* is an instalment of a larger work. M. Rolland has collected all French beliefs and traditions about bats, bears, wolves, moles, rats, mice, wild cats, otters, boars, deer, and so on. I do not observe any trace here of tribal or family names borrowed from animals and mixed by tradition with real boars and wolves. Bats are tortured cruelly and feigned to be demons. I have frequently seen Scotch children try to capture a bat in the manner described by M. Rolland—namely, by throwing their caps at it and saying, "Bat! bat! [*not* 'Bloody bat! bloody bat!' as M. Rolland puts it] come into my hat!" M. Rolland gives magical formulae for expelling rats and mice, and notes that in France, as elsewhere, bears have human children fathered on them. The longest article deals with the wolf and with were-wolves. Most of the stories about the wolf read like fragments of a great beast-epic, or, again, may be the popular germs of such a poem. M. Rolland's work is most elaborate and conscientious, full of terms of venery as well as of records of superstitions. The animals seem, however, to have somewhat lost their hold on popular fancy in France. When we remember the great part played by the boar in history as a badge of tribes, in religion as a protector and a god, the chapter on the boar seems meagre—for want, no doubt, of materials. An Aberdeenshire clergyman has collected the local superstitions about animals, which are even more interesting than those in M. Rolland's book. They will shortly, I believe, be given to the public.

A. LANG.

The Pope and the King: the War between Church and State in Italy. By A. Gallenga. In Two Volumes. (S. Tinsley & Co.)

IT is one of the most remarkable features of the present day that the problem of the relations between Church and State, which a few years ago seemed to have taken its place among political antiquities, has received unexpected life and assumed an unlooked-for importance in almost every State in Europe. In Italy especially the practical contradictions of a disputed power showed themselves in the sharpest contrast. The deaths of Victor Emmanuel and Pope Pius IX. raised the hope that an agreement between the antagonistic claims of Church and State might be made by the new representatives of the two institutions. A year has passed and nothing has been done; men's hopes have again disappeared, and Mr. Gallenga writes to put the question clearly, as it appears to him, and explain the reasons of the existing complication.

Mr. Gallenga writes forcibly, clearly, and pointedly. He has certainly done more than anyone has yet done in England to make the history of the formation of the kingdom of Italy intelligible to the ordinary reader. But the two volumes of the work are of different importance, and are written on different scales. The first volume gives a lively sketch of the political questions at issue between the Pope and the head of the House of Savoy from the days of Charles Albert and the accession of Pius IX. up to the occupation of Rome by the Italians in 1870. The second volume, on the other hand, is a diffuse account, written in the manner of a special correspondent, of the death and funeral of Victor Emmanuel and Pius IX., of the College of Cardinals, the proceedings of the Conclave, the characters of Leo XIII., King Humbert, and his Ministers. In short, Mr. Gallenga's first volume is a brilliant historical essay: his second volume is a collection of small-talk good enough to read in newspapers by the side of events, but rather tedious reading and of little value when once the facts have become matters of past history.

The defect of the book is its want of unity of subject. It may really be divided into three distinct parts: an essay on the relations of Church and State in Italy under Victor Emmanuel and Pius IX.; a newspaper correspondent's account of the death and funeral of those two men and the accession of their successors; and, lastly, a series of leading articles on the present position of Italian politics and their possible future. We can assign high praise to the first part of Mr. Gallenga's undertaking: his first volume is the best account of modern Italian history which exists in English. It is written with the full knowledge of European politics which alone can make the subject intelligible, and is animated throughout by clear and decided judgments which allow the reader always to see for himself how far he is prepared to follow Mr. Gallenga's conclusions. Though written with strong feeling the book is free from unfairness or bitterness, and its estimate of the modern Italian character, both in its strength and weakness, is singularly just.

The second part of Mr. Gallenga's book is unworthy of being appended to the first. The final reflections on the political future of Italy are interesting and suggestive; but, like most criticism of modern politics, they are strong only in destruction. Mr. Gallenga points out remorselessly all the mistakes that have been made by Italy since 1870, and deprecates the present condition of affairs by which the Pope is left master of the situation and the King still remains a stranger in the capital of his kingdom. But he does not suggest what else Italy could have done. The results of centuries of the past history of the city of Rome are not to be undone in a few years. The creation of a united Italy was rendered possible by the existence of deep popular enthusiasm; in proportion as this enthusiasm disappears Italian statesmen will find the problem before them increasingly difficult. In the Papacy as it is at present they will find a remorseless foe, supported by a vast organised army of priests scattered throughout the land, prepared to make use of every mistake which the Italian Government may make, of every mishap that may befall it. Anything that could lead Italians to realise the gravity of this situation and urge them to face more boldly than they have yet done the question of the relations between Church and State would certainly be of great value. If Mr. Gallenga's remarks succeed in shattering at all the self-satisfied indifference with which Italians are at present ready to regard these momentous questions he will not have written in vain. We rather imagine that this was the object he had before him in writing this book; but if so, he has written rather a bulky political pamphlet, adapted neither quite for England nor quite for Italy, and appealing in different parts of it to different classes of readers.

M. CREIGHTON.

NEW NOVELS.

Hilda Waldermere. By Sydney Morgan. In Three Volumes. (Chapman & Hall.)

The Grahams of Invermoy. By M. C. Sterling. In Three Volumes. (Hurst & Blackett.)

The Black Squire. By Davus. In Three Volumes. (S. Tinsley & Co.)

MR. SYDNEY MORGAN'S first novel might well be his last. It is called *Hilda Waldermere*, or, for short, *Hilda*, and unites in a surprising degree the qualities of feebleness and offensiveness, of skittishness and insipidity, of

vulgarity and stupor. Hilda Lady Waldermere is endowed with all the virtues; and she and Wilfrid St. John have for a good while a very easy time. They go about in punts together, they call each other by their Christian names, they arrange themselves on cushions at each other's feet, they address each other in speeches of between half a page and six pages long, they look on with the complaisance born of a pure affection at the enactment of coarse practical jokes; and are generally as loquacious and as innocent as a full-grown adventurer and a married beauty of some seasons' standing can be expected to be. At last, however, their peace of mind is disturbed. They have avowed their passion; they have decided that it will be best to behave themselves; they have even thought of spiritualism and the possibility of soul and soul communing from afar; when, unhappily, they are moved to indulge themselves a little overmuch in the luxury of punting. They are left behind by their party, and have to get to London by a special train; and though the lovely Hilda appears at a ball that same night, and does her best to avert suspicion, the crash is near. A certain Bessie Addington, a matron of the most sportive habit, is moved, by jealousy or something of that sort, not only to denounce Hilda to the husband, but to steal from St. John's rooms a letter she has seen that lady leave there. The consequences are awful. The husband takes a cab to the opera, and tells his wife that he disowns her; then he goes home and has an opportune and customary paralytic stroke. And in due time Hilda is discovered "nestling close" to St. John and examining alternately the "beautiful blue Mediterranean" and "eyes in which there seemed a depth of love unutterable," while he "softly whispers" to "his own, his very own Hilda," the *ditton* ("Tout vient à point," &c.) with which she had consoled and encouraged him in the days when she was someone else's wife and he was only a tame cat. At which point one is glad to take eternal farewell of them: vapidity, fluency, irregular morals, incompetent English, and all. For this sort of thing—as, in a moment of special intellectuality, Lady Waldermere remarks of something or other to her adoring St. John—this sort of thing is "like tickling: it requires to be done very lightly and judiciously." Otherwise, as in Mr. Morgan's case, it is apt to be tedious.

The authoress of *The Grahams of Invermoy* is of a wandering habit. She reminds you of Sir Arthur Wellesley in the song: the Sir Arthur who

> "Had a dance
> Out of England into France,
> Out of France and into Spain,
> And then to England back again."

Her movements are no whit less erratic than the commander's. Her first scene is laid in Scotland, and some twenty years after what is practically the beginning of her story. Thence she flits off to London; from London she flits to Spain, and from Spain to London, and from London to Scotland, and from Scotland to Waterloo, and from Waterloo to Paris; and so, with a little excursion to Calcutta by way of a rest, her swift scene flies between London and Paris and Scotland till the end. To say that her story lacks continuity would be to qualify it too euphemistically. Story, indeed, she has none. Her book is the sketch of a certain period of family history. Invermoy marries Jean; and their son becomes a soldier and marries Ellen; and Ellen is left a widow and childless; and the lairdship falls to Allan Graham, a cousin of the original Invermoy; and Allan Graham marries Ellen's sister Agnes, and is left a widower; and a wicked actress attempts to make him marry her, and is foiled; and so on. There is really no more story than that. You might hear as much of connected narrative from any talkative old lady over a cup of afternoon tea as Miss Stirling gives you in her novel. Thread and episode, the book is domestic chronicle, and no more. Such interest as it has—and it has some—is the very reverse of the interest of intrigue. It is an interest of character and speech, and limited even at that. Miss Stirling is ambitious enough to present us with portraitures of all sorts of nationalities—English, French, Spanish, and Scotch. But the last is the only one she handles well enough to command applause. Among her countrymen and countrywomen she is at home; with foreigners, if not at all abashed, she is strange and awkward, and such sketches as she makes of them are conventional and thin to the last degree. It is other-guess work with her Scots. She writes the rare old dialect excellently, and understands the Scottish character very well; so that it is not easy to find fault with her transcripts from the nature of Scotland. Her figures all are slight and hasty; but they are all good, some of them—as, for instance, Aunt Mary, Kate Macrae, Old Elspeth, Jean Graham, and especially Elspeth Graham—being very good indeed. The fragmentary and spineless character of her story is discouraging; for it is hard to read through an average novel from which the one interest of the average novel has been carefully banished. But those who are not to be repelled by the absence of romance will find *The Grahams of Invermoy* so well worth reading in places as almost to reward them for the pains they may be at in reading it as a whole.

Whoever "Davus" is, he is also Oedipus; or he has at all events an Oedipean cast of thought. He sets himself to answer a great many riddles, and one at least he asks—one that but few among men will have the courage to try and answer: "Why and wherefore did he write *The Black Squire*?" It could not have been that he wanted to write a novel, for *The Black Squire* has little or nothing of the novel about it. It could not have been that he wanted to produce a kind of book that men would read, for he has done his best to make *The Black Squire* unreadable. It may have been that, like Midas' wife, "Davus" had secrets, had ideas, had fancies, and wished at any cost to disburthen his soul of them, to whisper them abroad somehow and somewhere—if not to the reeds by the river, then to their modern analogue, the novel-reading public. If this be the case, he is to be congratulated on the thoroughness with which he has done his work. It has taken him some eight hundred pages of close, close print to cleanse his stuffed bosom in, and none can doubt but he is infinitely the lighter and the better for the effort. What his book is about I really cannot pretend to say. It hawks at everything and seldom brings down anything; that is perhaps as fair a way of putting the case as may be. The world of *The Black Squire* is primarily clerical and bucolic; but "Davus," in his lust for argument and illustration, spares little under the sun. Lay patrons and Ben Jonson, *Macbeth* and the question of bishops, Tennyson and the noble art of self-defence, hunting and acting, love and law, stone walls and squires—it would take a column at least of this journal to enumerate his subjects; it would take another column at least to exhaust his list of authors and quotations. He is audacious, he is often ingenious, he is sometimes almost sprightly; but as a novel *The Black Squire* does not exist. It has in it so much of the commonplace-book and so little of the work of art! The author has so much in common with the mere taker of notes and so little with the poet, the maker! He has collected the materials for a set of sketches of character and manners, and flung them in a heap before the public; and that heap is called *The Black Squire*. Naturally *The Black Squire* is a poor thing. Had "Davus" taken a little more pains to write a book and a good deal less to be original and novel, he had, you can conceive, been really worth the reading. As it is he is as indigestible as he is undigested.

W. E. Henley.

CURRENT LITERATURE.

Lessons in Horse Judging, with Instructions for the Summering of Hunters. By W. Fearnley. (Chapman and Hall.) It is difficult to see why this little book should have been written. The author is doubtless an experienced veterinary surgeon, and he claims indulgence for his work on the ground of its being entirely original. If by originality he means novelty either in subject-matter or treatment, he is mistaken, for if his matter were new it would not be true, and as for treatment, there is no originality in attempting to describe scientific phenomena in conversational language. If by being original the author means that he has written from his own knowledge, and has not copied out of other works on the subject, the claim may be granted, though, after a careful perusal of the little book, we have found nothing that has not been stated elsewhere, and often in a way more easy of comprehension by the general reader. Believing as we do that the power of judging the points of a horse is the result of natural aptitude improved by long experience, we demur to the author's assertion that anyone of intelligence may in a very few months, by observation and diligence, using this treatise as a guide, become a scientific judge of a horse. Many men of intelligence are destitute of the requisite aptitude and power of observation for which the scientific basis the author professes to lay down will afford no equivalent. Others, without any knowledge of mechanical levers, are excellent judges of a horse's hocks and fetlocks, and on such matters the author's scientific basis is an improvement on the old empirical process. We doubt whether the practical horseman will learn anything from the *Lessons in Horse Judging*. The observations on the "Summering of Hunters" are written with the knowledge of the subject to be expected from an experienced veterinary surgeon.

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The Palace of Fun, and other Stories. (Mozley and Smith.) The story which occupies the principal place in this little book is of what we may venture to call the "Alice-in-Wonderland" type. It is a journey into the land whence writers of fiction obtain their machinery and properties: the land where giants and dwarfs, charming princesses and spiteful godmothers, brave knights and awful dragons, frowning rocks and trickling rills, are to be had for the asking. And this quaint conception is worked out with a liveliness of fancy and a quiet humour which make the story infinitely diverting and by no means uninstructive. An ingenious allegory, illustrating the vice of loading the memory with rubbish, and a very pleasant little domestic story, "Spinning Jenny," complete the volume.

Genealogical Memoirs of John Knox and of the Family of Knox. By the Rev. Charles Rogers, LL.D. (Printed for the Royal Historical Society.) Dr. Rogers persists in the delusion which provoked the wrath of the late Mr. John Gough Nichols against his *Memoir of the House of Rogers*; for he gravely assumes that every single person in the United Kingdom of Great Britain and Ireland who bears the name of Knox is descended from the same stock as John Knox the Reformer, and accordingly his memoir of what he calls "the family of Knox" includes the pedigree of every individual of this name whom he has been able to hunt up. Researches over so wide a field could not have been accomplished without enormous industry; but these hazy genealogical sketches are dreary reading, and, from their want of precision and accuracy, are almost useless as a book of reference. Dr. Rogers gives no tabular pedigrees, and his narrative genealogies are constantly deficient in dates and details. His book, however, is not altogether without interest, if taken as a rough catalogue of Knoxes, many of whom were men of mark in their day. The radical error consists in treating them all as one family, sprung from the same common ancestor, who "derive their chiefest lustre from being connected with a race of which John Knox was a member." It is notorious that the Reformer was *humbly* born, and that his father was a small tenant-farmer in Haddingtonshire, of whom nothing is known beyond his son's declaration that he and his father had been in the service of the Earls of Bothwell. John Knox made for himself so great a name by his own merits and talents that to claim for him a spurious gentility is a positive indignity, and it is absurd to say that he "belonged to an ancient house," when his biographer is unable to discover a shadow of evidence for connecting him with either of the two families of petty lairds who rejoiced in the designation of Knox of that ilk. One family took their name from Knock in the parish of Deer in Aberdeenshire, and the other from Knock in the Barony of Renfrew. Dr. Rogers does not attempt to decide which was the original stock, and ignores the obvious difficulty that there were two distinct places called Knock, both of which belonged to persons bearing the local name. The Renfrewshire family was the more considerable of the two, and possessed the land of Ranfurlie in the fifteenth century. Their supposed descendant, Thomas Knox, a rich shipowner of Belfast, bought an estate at Dungannon in the reign of George I., and was the ancestor of the present Earl of Ranfurley. The Reformer left five children, but his two sons, who were both Fellows of St. John's College, Cambridge, died unmarried. His three daughters married and had issue, but the descendants of the two eldest are believed to be extinct. The youngest daughter, Elizabeth, married John Welsh, the well-known pastor of the French Huguenots, and her numerous descendants are traced in detail down to the present time. The most remarkable of them was Shirley Welsh, the wife of David Allan, the historical painter, who sailed for India after her husband's death in 1796 in search of the lost tribes. Her only daughter inherited her mother's enthusiasm, and married a converted Jew. She published in 1836 *The Hope of Israel*, in which it is contended that the aborigines of the western hemisphere are descended from the ten missing tribes. The eccentric author of this curiosity of literature died so recently as October 1874.

Origin, Progress and Destiny of the English Language and Literature. By John A. Weisse, M.D. (New York: J. W. Bouton.) English is not Mr. Weisse's native tongue, and he tells us in his Preface that at the age of thirty he did not know a word of the language. Notwithstanding this great drawback he has produced a volume of nearly seven hundred octavo pages dealing with the history and fortunes of our speech. It is a book of really vast learning, but the learning is not subordinated to method, and the pages are clogged with all kinds of information and discussion which have but a very remote bearing upon philology. Whether St. Paul ever preached in Britain, and what were the opinions of Pelagius on Adam's fall and the spiritual condition of unbaptised infants, may be interesting subjects of research, but their place is not in a book which professes to be a contribution to the science of language. Vast as is the surface gone over, and great as Mr. Weisse's knowledge is in certain departments, we do not think he has given us any new facts. He is wanting in the critical faculty, and quotes Ingulphus as "a most reliable contemporary historian," although he tells us that he is aware that "some one tried to prove" the book a forgery. The some one Mr. Weisse refers to was probably Mr. H. T. Riley, but he may rest assured that whoever be the person quoted the assertion is true. There is no more doubt as to the spuriousness of the book which goes under the name of Ingulph than there is of the *De Situ Britanniae*, which is still sometimes talked about by half-instructed people as if it were a genuine work of Richard of Cirencester. Although we cannot speak so highly of this book as we should wish, justice compels us to say that it will be found a useful addition to any philological library. The large quantity of facts gathered together and indexed, and the useful tables with which the book abounds, will always give to it a certain value.

Handelsgeschichte der Juden des Alterthums. By L. Herzfeld. (Brunswick: Meyer.) The author of this learned book is a good Talmudic scholar, and has drawn liberally from the latter source for his history of ancient Jewish commerce and trade. The subject is at once new and interesting, and is treated fully and clearly. The least satisfactory portion of the volume is that which deals with the period of the Old Testament books, as Dr. Herzfeld seems to ignore the results of recent critical and Assyrian research; but the treatment of the succeeding period leaves little to be desired. Among the notes will be found an exhaustive discussion of the site of Ophir, though we find ourselves unable to agree with the author when he asserts that no trace of the name is to be discovered in India. Even if Lassen's comparison with *Abhira*, the Abiria of Ptolemy, must be set aside, we should not forget that according to Coptic glosses Sophir was the Old Egyptian name of Egypt; and *Sophir* bears the same relation to *Ophir* that *Sind* does to *Ind*, the sibilant having been changed into a simple aspirate in its passage through Persian mouths.

Mr. J. H. Nelson, of the Madras Civil Service, in his *View of the Hindu Law as administered by the High Court of Judicature* (Madras: Higginbotham, pp. 154), has drawn attention to a serious evil in the judicial administration of our government of India: an evil arising, it must be admitted, out of very laudable intentions. While English law or codes founded upon it are the ultimate appeal in many branches of the law in India, it has been justly deemed right to decide questions relating to real property and to inheritance according to the customs and desires of the people. On those subjects the Hindu law has therefore been left in force; and there never having existed among the Hindus any laws in our sense of the word, the best books of Brahmin writers on legal subjects have been held to be the authority by which the courts should guide themselves. Those books are in Sanskrit, a language which, unfortunately, very few of the judges understand. They are obliged, therefore, to depend on imperfect and inaccurate translations, or on the opinions of pandits who are not always accurate. And even if the judges could understand and test the authorities on which they rely, a further and more serious difficulty would arise. The text-books are written almost exclusively in the interests of a class, and state much more often what the writers consider ought to be law than what the law actually was among the peoples of India. As a matter of fact, the varied races of that great continent followed customs as to their landed property, their family arrangements, and their modes of inheritance, much more various than the text-books would lead one to suppose; and the adoption of Hinduism did not by any means include an adoption *en bloc* of the customs referred to by Hindu law-writers. In compelling every tribe and caste to accommodate itself to the same inexorable rules the very object aimed at by retaining (what was supposed to be) the native law has been lost sight of. It is encouraging to find an Indian civilian of such high standing as Mr. Nelson pointing out the injustice to which the present system gives rise, and we hope that his able attempt will not be without effect. The book is very appropriately dedicated to the great scholar and jurist Dr. Burnell.

Transactions of the Newbury District Field Club for 1878. (Newbury: Blacket.) The town of Newbury is an excellent centre for a club of this kind, being surrounded by the disputed sites of battles between the Saxons and the Danes, and the well-known localities of some of the principal events in the war between Charles I. and his Parliament. The transactions of the Club appear to consist of pleasant excursions to interesting places, and among the members there are persons fully competent to render the meetings as instructive as they are agreeable. There is an article by the late Mr. Godwin on Donnington Castle, a place doubly interesting from its supposed connexion with Geoffrey Chaucer, and from its gallant defence by Colonel Boys against Colonel Middleton and the Earl of Manchester. That Geoffrey Chaucer possessed the castle does not appear to be established, even if the Thomas Chaucer who purchased it from Sir Thomas Abberbury was the son of the poet, which Mr. Furnivall does not believe. It is possible, however, that more light may be thrown upon this disputed point by the examination of documents in the possession of some of the corporations and private families in the county. Several of the churches in the neighbourhood are described, including Tidmarsh, with its octagonal apse; Wickham, which exhibits the long-and-short work and baluster windows which are usually considered signs of Saxon architecture; and Avington, with its curious depressed chancel arch, the result of the outward leaning of the walls before the building was finished. The natural-history branch of the society is represented by papers on human and other bones found in the peat by Prof. Rolleston, and on geology by Prof. Rupert Jones and others.

Field-Marshal Count Moltke, 1800–1878. By Prof. W. Müller, of Tübingen. Translated, with the Author's Sanction, by Percy E. Pinkerton, and edited by Captain H. M. Hozier. (W. Swan Sonnenschein.) This is no set or formal biography; but a selection, as it were, of passages in a remarkable career, put together with a certain irregularity suggestive of separate essays for a quarterly. Of its five chapters, or articles, the first gives a spirited account of the Bohemian Campaign of 1866; and affords a good illustration of the suc-

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cess achieved by armies of a first-class European Power, openly led by experienced commanders in the field, but secretly moved by the uncontrolled military genius of one who, in the fulfilment of his duty, is as often out of sight as present. Under such influence, they "march apart" yet "strike together" with an effect which savours of the marvellous. It is probable that implicit obedience to, and thorough confidence in, the pilot have as much to do with results as professional skill and material force. In any case the subject is well worthy of close investigation. Helmuth Karl Bernhard von Moltke, introduced as the prominent figure in the story of the Austro-Prussian campaign, is made the subject of a biographical sketch in the second chapter of the volume under notice. The events of his public life are treated, in more or less consecutive order, in the two following chapters, up to the close of the Franco-German campaign; and the remaining few pages are entirely taken up with a description of his work in the Reichstag, from 1867 to the date of the present publication. If names like Königgrätz and Sedan draw the more serious attention of professional soldiers to the detail of military operations, the general reader will perhaps find greater attraction in the biography *pur et simple*. So pleasant is this in the scanty data here recorded, that we doubt not many will eagerly look forward to its reproduction at some future period on a fuller and more comprehensive scale. Moltke's early experience of Constantinople is happily told, and the favour with which he was regarded by Muhammud Khosru Pasha is creditable to that dignitary's discrimination. But the wholesale manner in which the old Seraskier would apply his *protégé's* abilities recalls that part of Morier's admirable "Hajji Baba" where the Persian Ambassador instructs the hero to dash off, without delay, a history of the Franks for his royal master's information. The following passage, however brief, is amusingly characteristic:—

"In the first place, he was to draw up a scheme for the reorganisation of the Turkish army, and for the introduction of the Prussian system into the same. By the desire of the Seraskier, Moltke took up his quarters, in February 1836, in the house of the Armenian Mardiraki (little Martin), Choeref's chief interpreter, a well-to-do man of good standing, who was to translate Moltke's work into Turkish. He was, however, sorely tried by the little man's Oriental lethargy. 'If I ask little Martin to smoke a pipe with me or play a game at tric-trac, he is always ready; but the moment I mention the translation he finds he has got a pressing engagement.'"

According to Prof. Creasy, it was not until seven years afterwards, or in 1843, that the remodelling of the military force of the Turkish empire was completed; and at that time Riza Pasha was Seraskier, or Commander-in-Chief. The army was then divided into the Nizam, or effective troops, and the Redifs, or those who, having fulfilled their prescribed terms of active service, became a kind of reserve, or militia. Had we space for extracts, we should be at no loss to find many which would speak favourably for a volume which, notwithstanding its somewhat desultory aspect, is both instructive and interesting. It is, moreover, a most acceptable and valuable contribution to the history of our times.

NOTES AND NEWS.

Messrs. C. Kegan Paul and Co. have in the press a volume of essays by the Rev. Prof. Knight, of St. Andrews University. It will be issued under the title of *Studies in Philosophy and Literature*.

It is proposed to publish immediately by subscription, in five volumes, a "testimonial" edition of Mr. J. R. Planché's Extravaganzas. Mr. Planché himself will contribute prefatory and marginal notes, and the work will be edited by Messrs. T. F. Dillon Croker and Stephen Tucker. Mr. Samuel French, 89 Strand, is the publisher.

Messrs. Kerby and Endean will publish shortly an authorised English translation by Mr. T. Louis Oxley of M. Alexandre Dumas' *Le Fils Naturel*.

Mr. Henry Dunning Macleod's *Principles of Economical Philosophy* and *Theory and Practice of Banking* have just been translated into Italian, and form volumes iii. and vi. of Prof. Boccardo's "Biblioteca dell' Economista."

The forthcoming number of the *Law Magazine and Review* will contain an article by Sir Travers Twiss, Q.C., on "The Treaty-Making Power of the Crown," and its application to the case of the mail-packet *Le Parlement Belge*.

For the new edition of the first volume of Singer's *Shakspere's Dramatic Works* the "Life" has been carefully revised, and a supplementary chapter on metrical tests and the chronological order of Shakspere's plays written by Mr. Edward Bell, M.A., Trin. Coll., Cambridge.

Dr. Todhunter's lectures in Dublin on the History of Art have been very favourably received by large audiences.

Mr. W. Swan Sonnenschein will issue in a few days a little work on Elementary Instruction according to Fröbel's Principles, expounded by the Baroness Marenholtz-Bülow. The authoress is of opinion that although the Kindergarten methods have been employed very considerably, the principles underlying them are insufficiently understood by both teachers and parents. This book, *Child and Child-Nature*, will be addressed to both, and will contain ten diagrams, illustrating some of Fröbel's games and occupations.

Messrs. Hurst and Blackett will publish in the course of the present month a new story, in three volumes, by Dr. George MacDonald, entitled *Sir Gibbie*.

Nearly all the old members of the Socialpolitikverein at the recent meeting at Frankfurt declared for free trade. The Protectionist majority was composed almost entirely of manufacturers, chiefly spinners and owners of iron-works, who joined the association only for the special occasion, and for the purpose of outvoting free trade. Both Prof. Nasse, of Bonn, president of the Socialpolitikverein, and Prof. Held, one of its most energetic members, strongly advocated the freedom of trade in the debate. Prof. Nasse was, however, prevented from replying to Prof. Schmoller (who seems to be under the influence of Prince Bismarck) by the Protectionist majority of manufacturers, who, feeling themselves worsted in argument, unfairly carried a resolution that the debate was closed. Prof. Held has lately advocated the freedom of trade in an elaborate and able essay in the last number of Holtzendorff and Brentano's *Jahrbuch*.

A Danish translation of Mr. Ingram's Address on the Present Position and Prospects of Political Economy is to appear at Copenhagen. The Address will be translated by M. Aleksis Petersen, editor of the *Nationaloeconomisk Tidsskrift*. It will be published by A. Fr. Höst and Son.

Messrs. Blackwood and Sons have in the press: *Monks of the West*, by Count de Montalembert, authorised translation, vols. vi. and vii., completing the work; *Delicia*, by the author of *Miss Molly*; *A Ballad Book*, with notes from the unpublished MSS. of Chas. Kirkpatrick Sharpe and Sir Walter Scott; *The Impressions of Theophrastus Such*, by George Eliot; Kinglake's *Invasion of the Crimea*, vol. vi.: "Winter Troubles;" *A History of the British Empire during the Reign of Queen Anne*, by John Hill Burton; &c.

We understand that the third volume of the *New Testament Commentary for English Readers*, edited by the Bishop of Gloucester and Bristol, will be published in a few days by Messrs. Cassell, Petter and Galpin. The contributors to this volume (which contains Ephesians to Revelation inclusive) are:—The Rev. Canon Barry, the Rev. Canon Mason, the Rev. A. Plummer, the Rev. Canon Spence, the Rev. W. F. Moulton, the Rev. E. G. Punchard, the Rev. W. M. Sinclair, and the Rev. W. Boyd Carpenter.

Mr. Wm. J. Rolfe, formerly Head-Master of the High School, Cambridge, Massachusetts, has just added *Romeo and Juliet* to his excellent series of school-editions of the Plays of Shakspere, now twelve in number. Mr. Rolfe's editions differ from some of the English ones in looking on the plays as something more than word-puzzles. They give the student helps and hints on the characters and meanings of the plays, while the word-notes are also full and posted up to the latest date. Thus Mr. Rolfe's *Romeo and Juliet* has the Academy's note of November 30, 1878, on Shakspere's use of "run-awayes" for Holinshed's "runagates" (Mr. Furnivall); of November 9, 1878, on Mr. Ruskin's explanation of "fret the clouds;" of November 2, 1878, on Mabbe's "tassel-gentle" (Mr. Stone), though to the last the reference is not given. Mr. Rolfe also adds to each of his books a most useful "Index of Words and Phrases explained." He has *Othello* in the press.

On April 14 Walt Whitman appeared at Steck-Hall, New York, for the first time as a public lecturer. His subject was "The Death of President Lincoln." He read from notes, sitting in a chair, being still disabled by paralysis.

An English Hellenic Society is in process of formation, after the model of the French Société pour l'Encouragement des Etudes grecques. Its objects are wholly literary, scientific, and artistic, and, like those of the French Society, in no way political. It will consist originally only of those who have actually been in Greece, but when it is once constituted, other persons interested in its objects and anxious to promote them may be elected members by the committee, no limit being placed to the number of members. The annual subscription has been fixed at one guinea. Among those who have already joined are Mr. C. T. Newton, the Duke of Argyll, the Bishop of Lincoln, the Deans of St. Paul's, Westminster, and Christ Church, Sir Charles Trevelyan, Sir Henry Thompson, Sir Charles Dilke, Sir John Lubbock, Mons. J. Gennadios, Profs. Blackie, Colvin, Jebb, Rolleston, Acland, Mahaffy, Fowler, Ward and Sayce, Dr. Ridding, Messrs. A. J. Balfour, E. A. Freeman, T. Chenery, H. A. J. Munro, James Fergusson, H. F. Tozer, Percy Gardner, Oscar Browning, H. Samuelson, C. K. Tuckerman, R. St. J. Tyrwhitt, &c. All communications respecting the Society may be addressed to George A. Macmillan, Esq., 29 Bedford Street, Covent Garden, W.C.

On April 24 the Royal Asiatic Society threw open its rooms to an evening meeting of a popular character. Sir Henry Rawlinson was in the chair, and Dr. W. W. Hunter, Director-General of Statistics to the Indian Government, read a paper on "The Primitive Races of India." Dr. Hunter is already known for his study of this subject, chiefly from the point of view of language. On the present occasion his chief aim was to fix the attention of a mixed audience, which included a majority of ladies, on the general course of events through which the population of India has acquired its existing form. Despite the appeal of the chairman, we understand that the paper will not be published in the *Transactions* of the Society. Sir George Campbell, late Lieutenant-Governor of Bengal, added a few characteristic remarks.

The University Library of Strassburg has acquired four collections of Goethe MSS. They contain a collection of folksongs discovered by Goethe at Merseburg and put into poetical shape by him, 1770 *Ephemerides*, letters, and a rough draft of *Prometheus*.

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Le Révolté is the name of a new fortnightly paper devoted to social-democratic views and published at Geneva.

Adolf Strodtmann has left incomplete a biography of Bürger.

By a decree of April 12, M. Julien Vinson has been appointed Professor of the Hindustani and Tamil Languages in the Faculty of Langues Orientales in the University of Paris.

Messrs. C. Kegan Paul and Co., and not Messrs. Longmans, are the publishers of *From a Quiet Place*, by A. K. H. B.

The forthcoming number of the *Revue Historique* contains: "Michel Servet, d'après ses plus anciens biographes," by Ch. Dardier; "De l'épargne au moyen-âge, de son emploi et de ses effets," by H. Mossmann; "Les Mémoires de Larevellière-Lepeaux," by Jean Destrem; "Documents inédits relatifs au Consulat et à l'Empire: Lettres de Napoléon I. et du roi Joseph (1797–1808)," by the Baron du Casse. The "Bulletin Historique" includes an article on Oriental literature of the Middle Ages and modern times by G. Fagnan.

The *Rivista Europea* of April 16 has an article by Signor Ademollo, on "The Tournament of Barletta," which points out the uncertain nature of the evidence for attributing much importance to that event; he inclines to think that it was elevated to the rank of an historic incident by the burlesque poets. Signor Ferrari writes on "Mussulman Nobility," and explains the origin and significance of the various titles used among the Mussulman peoples. The *Rivista* begins a publication of unedited letters of Gabriele Rossetti, written from London in 1848, chiefly concerned with Italian politics.

The *Opinions* of April 11 contains a *verbatim* report of a lecture delivered by Signor Sella, at Bologna, before the members of the Associazione Costituzionale. The subject was the Roman Accademia de' Lincei and the scientific utility of that institution. In the first part of his lecture the speaker combated the misgivings of those who consider that the development of the Academy tends to centralise science in Rome to the injury of the cause in the rest of the kingdom. After dwelling on the necessity of the Academy having its seat in Rome as a counterpoise to Vatican influences, he showed that the majority of recently elected members were non-residents in the capital, and recounted what the Academy had done to promote scientific and literary research throughout the country. Among other instances he mentioned how it was solely owing to the Accademia de' Lincei that a Government grant of 250,000 fr. had been made for the purchase of a powerful refracting telescope for the Observatory of Milan. Signor Sella also spoke of the present unsatisfactory state of learning in Italy, proving by statistics that the number of Italian associates of foreign academies and institutions had continually diminished during the last hundred years. He found that in every thousand foreign members of the London, Paris, and Berlin Academies the number of Italians had sunk from an average of 151 in the year 1750 to that of 31 in 1869. The average of German members, on the contrary, had risen during the same period from 146 to 434; the average of English members from 145 to 274; while the French average had gone down from 444 to 353. As regarded Italy it was consolatory to feel that naturally the present and preceding generations had been withdrawn from studious pursuits by the higher task of redeeming their country; but now that Italy was a fact, the Italian mind was once more free to devote itself to learning.

"Not," said the veteran statesman, "not that I would counsel studious men to neglect public affairs, for that would lead to national decay. And in proportion to the increase of a country's civilisation, so greatly are the duties and difficulties of Government increased that on all sides we hear complaints of the insufficiency of governing men."

The Stockholm *Tidningar* says:—

"The little summer-house situated within the garden ground No. 43, near the Hornsgata, which is remarkable as having once belonged to Emanuel Swedenborg, and as being the place where, according to tradition, he received most of his spiritual revelations, is rapidly falling to decay. Some years ago an effort was made to preserve it in its then condition; a necessary coating of paint was applied to the exterior of its roof and walls, and it was given in charge to a person living near, who showed it to the many strangers, not a few of them from abroad, who used to visit the spot on account of its associations. Its interior was also repaired, and Swedenborg's garden was then entire. Now all this is changed. The garden ground was not long ago sold to a local builder, who, after rooting out the trees and bushes, is now proceeding to lay the foundation of a new edifice. One of the tall and beautiful poplars which stood in front of the summer-house was cut down a year ago, and the summer-house itself is now used as a rubbish store for hampers and packing-boxes and heaps of empty oil-bottles. The scene naturally suggests to an observer the question whether this historical relic did not deserve a better fate, and whether even yet something cannot be done to arrest the process of destruction. Linnaeus' property of Hammarby is preserved at the charge of the State, and Swedenborg may at least be compared with Linnaeus in this respect—that he has shed a lustre over the Swedish name even in distant lands. It is, therefore, scarcely too much to suggest that Swedenborg's summer-house ought to be protected by a fence, and other effective measures adopted to prevent its decay."

NOTES OF TRAVEL.

The Rev. T. J. Comber, of the Baptist Missionary Society, has left England for the West Coast of Africa, where he will in the first instance found a station at San Salvador, in the Congo country, about 100 miles south of the great river and 200 miles from the coast. He will afterwards establish another station 200 miles further up the country, and later on he hopes, as was mentioned in the Academy of February 8, to reach Stanley Pool above the Yellala Falls of the Congo, whence the river is navigable almost as far as Nyangwe. The Royal Geographical Society have furnished Mr. Comber with a set of scientific instruments, which he will have ample opportunities for using, and we trust with good results, in the unsurveyed regions he is about to visit.

By the last mail from Zanzibar news has been received of Mr. Keith Johnston's return from his preliminary trip to the Usambara country; he was actively engaged in preparing for his journey to the north end of Lake Nyassa, on which he will probably start during the present month.

Mr. H. V. Barclay has recently performed an interesting piece of geographical work in the centre of the Australian continent. Starting from the Alice Springs station, on the overland telegraph line, he has made his way eastward almost up to the Queensland border, thus opening out an entirely new tract of country, of which his report is on the whole favourable, though water is not always as plentiful as could be wished.

Prof. Agassiz, assisted by a scientific staff, is engaged on an expedition among the West Indian Islands on board a United States steamer. The coasts are being carefully surveyed, and a series of soundings taken; the greatest depth yet obtained is 2,700 fathoms, between St. Thomas and Santa Cruz. These seas have, we believe, never yet been explored, but they are known to be rich in vegetable and animal life, so that no doubt the expedition will obtain good results from dredging.

Capt. A. Dundas Taylor has just issued his *General Report* of the operations of the Marine Survey of India during the season 1877-8, with the usual index-map exhibiting the work done under his superintendence, together with the charts published, or in course of publication.

We have received the prospectus of a new monthly periodical which it is proposed to establish at Geneva under the title of *L'Afrique Explorée et Civilisée*. It is to appear on the first Monday in each month from July 7, and will be illustrated by maps. The first number will contain a large map of Africa, on which will be marked the routes of all explorers down to the present day with the dates of their journeys.

At the Council meeting of the Royal Geographical Society on Monday last the gold medals for the year were awarded as follows:—Patron's medal, to Lieut.-Col. N. Prejevalsky, for the great additions he has made to our knowledge of Central and Eastern High Asia by his successive expeditions into the great Mongolian plateau, and the lofty deserts of Northern Tibet, in one of which (1870–3) he reached from Kalgan, in the Great Wall, Koko-Nor and the plateaux of Northern Tibet, laying down by route-survey and scientific observations 3,500 miles of previously unexplored country, and in another of which (1876–7) he penetrated from Kuldja to Lob-Nor and the previously unknown mountain range of Altyn Tag beyond it; also for the admirable narratives which he has published of his journeys. Founder's medal, to Captain W. J. Gill, R.E., for the admirable geographical work which he has performed during two long journeys of exploration, voluntarily undertaken, along the north frontier of Persia (1873) and over previously untravelled ground in Western China and Tibet (1877); and especially for the careful series of hypsometrical observations and the traverse-survey made by him during the latter journey, by which we have for the first time the means of constructing with considerable accuracy profile sections of those elevated and little-known regions: also for the elaborate memoir contributed to the *Journal* of the society on the subject of his expedition, and for the maps of his route (in forty-two sheets) on a scale of two miles to the inch.

THE PROPOSED VICTORIA UNIVERSITY.

The long controversy about the erection of the Owens College, Manchester, into a university has entered upon a new phase. Continuing their policy of conciliation, the governors of that institution have introduced an important change into their original scheme. The most formidable opposition they have had to encounter appears to have come from the other great towns in the North, which are jealous of the pre-eminence assigned to Manchester. This opposition they now propose to disarm by dissociating the name of Manchester from the suggested university, and they have already won over the Yorkshire College, Leeds, by such a nominal concession. All rivalry is to cease for ever when absorbed in the loyal title of the Victoria University. Of such a proposal it is difficult to speak with seriousness. It is impossible to be convinced by the bare assertion that the name "would be neither inappropriate in itself, nor unsupported by academical precedent." As to the appropriateness anyone may judge for himself, but it is evident that the choice was determined by the fact that every other name would be even less appropriate. So far as regards academical precedent, it is possible that a university may somewhere exist with a title merely honorific and not local; though the only instance that very readily occurs is the ill-starred foundation in 1850 of the Queen's University in Ireland. But, after all, the name is of comparatively small importance, except as connoting the indecision of the godfathers. The new university is no longer to be our old friend, the Owens College, raised from a nebulous condition to the rank of a solid planet, adorned, it may be, with a

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few satellites. On such terms, indeed, a university could conceivably be founded, though it might not be worth while to spend so much trouble for such a result. The nondescript which it is now proposed to create may rather be likened to a twin star, capable of increasing in bulk by the addition of an indefinite number of stars of equal magnitude. The historical universities are understood to be both engaged at the present time in elaborating schemes for the affiliation of local colleges. Whatever may be thought of the desirability of such projects, at least they fall within the limits of feasibility. Oxford may not gain, but she would not be impaired in her academical status, by granting privileges to the students of King's College, London. But a university based entirely upon the idea of affiliation is a very different matter. A mere aggregate of high-class teaching institutions, scattered over the North of England, each probably with a different *curriculum*, and all with more or less utilitarian aims, can never of themselves constitute a genuine university. If our mercantile classes are distrustful of the tendencies of Oxford or Cambridge life, and dissatisfied with the London system of examinations, they must agree to found a new university with a local habitation of its own and the necessary equipment. The Owens College at Manchester might reasonably supply the nucleus of such an undertaking. But it is not to be tolerated that a monstrosity should be invented, even with the appearance of august patronage, because Leeds is envious of Manchester and Manchester cannot do without the help of Leeds.

OBITUARY.

Switzerland has lost one of her first historical scholars in the person of Prof. Alois Lütolf, who died on April 8 at Luzern. He was born in 1824 at Gettnau in the Canton of Luzern, and studied theology at the universities of Freiburg and Munich. In 1850 he was ordained deacon, and served as Pfarrhelfer at Altishofen. The next year he was ordained priest, and soon after was called to St. Gallen as Professor of History and Geography in the Catholic Kantonsschule. In 1864 he was appointed *subregens* of the episcopal seminary at Solothurn, and in 1868 left for Luzern to take the professorship of Church History and Moral Theology at the Theological College. In 1863 he founded the *Katholisches Kirchenblatt*, a journal which was regarded as the Liberal rival of the episcopal *Kirchenzeitung*, published at Solothurn. His preference, however, was always for historical studies, especially the history of his Fatherland. The *Geschichtsfreund*, the organ of the Fünfortigen Verein, contained year after year studies and monographs from his pen, till in 1876 he became its editor. His fame was first extended beyond the bounds of Switzerland by the great collection which occupied his later years, *Die Quellen der ältern schweizerischen Kirchengeschichte*. This work procured him the diploma of Doctor of Philosophy from the University of Zürich, and later, during the Jubilee at Tübingen in 1877, that University nominated him a Doctor of Theology, an honour granted to very few foreign scholars. Another work which occupied much of his time in Luzern during his later years was the continuation of the work of his great master and friend Prof. Kopp, on the German kings, *Rudolf von Habsburg, Albrecht von Oesterreich, Ludwig der Bayer, und Adolf von Nassau*. Dr. Lütolf, however, left it incomplete, only bringing it down to 1336. Last year he published a biography of his friend—"*J. E. Kopp als Professor, Dichter, Staatsmann und Historiker*, dargestellt von A. Lütolf." It would be impossible to give detailed illustrations of his astonishing literary productivity, the wide range of which was as surprising as its quantity. Among his more important historical studies may be mentioned his *Die Schweizergarde in Rom, ihre Bedeutung und Wirkungen im 16. Jahrhundert, nebst brieflichen Nachrichten zur Geschichte jenes Zeitalters* (Einsiedeln and New York, 1859). A notion of the extent of his studies may be gathered from the names of some of the periodicals, Swiss and foreign, to which he was at various times a contributor:—Pfaffer's *Germania*, Virchow's *Archiv für pathologische Anatomie*, the Tübingen *Quartalschrift*, the Vienna *Allgemeine Literaturzeitung*, the Bonn *Theologisches Literaturblatt*, the Nürnberg *Anzeiger*, the *Anzeiger für Schweizergeschichte*, &c. He also devoted much time to the Swiss *Idiotikon*. In all questions on Swiss *Sagen* and the names of places in his Fatherland he was a master, and he was equally at home in the more professional regions of Patrology and Christian Archaeology.

There lately died unnoticed in one of the hospitals of Copenhagen a man who may almost be regarded as the father of Danish political journalism, the Secretary Liunge. He first published *Kjöbenhavns Morgenblad*, to which Oehlenschläger, Ingemann, Rahbek, Christian Winther, and others contributed. Subsequently, in 1827, he started *Kjöbenhavns-Posten*, which numbered among its contributors Hauch, Wilster, Peder Hjort, and latterly, when it became an Opposition organ, Orla Lehmann, Gjödvad, Grüné, &c. During his career as publicist, Liunge, who possessed considerable literary talents, got himself involved in violent controversy with various distinguished authors, among others with Heiberg, Sören Kierkegaard, and Henrik Herz. For the last thirty years he had almost entirely withdrawn from journalism. At the time of his death Liunge had reached the age of eighty-one years.

M. Michael Etienne, editor of the Vienna *Neue Freie Presse*, died on the 29th ult., aged fifty-two.

SELECTED BOOKS.

General Literature.

Arnold, J. I. Shakespeare-bibliography in the Netherlands. Haag: Nijhoff. 2s.
Bridges, E. S. Round the World in Six Months. Hurst & Blackett. 15s.
Deschamps, A. La genèse du scepticisme érudit chez Bayle. Bruxelles: Muquardt. 4 fr.
Frantz, F. Fra Bartolommeo della Porta. Studie üb. die Renaissance. Regensburg: Manz. 3 M. 50 Pf.
Grundy, F. H. Pictures of the Past. Griffith & Farran. 12s.
Jerrold, Blanchard. Egypt under Ismail Pasha. S. Tinsley & Co. 12s.
Kay, Joseph. Free Trade in Land. C. Kegan Paul & Co. 5s.
Lucas, Capt. The Zulus and the British Frontier. Chapman & Hall. 16s.
Riemann, O. Recherches archéologiques sur les îles Ioniennes. I. Corfou. Paris: Thorin. 3 fr.
Tucker, H. W. Memoir of the Life and Episcopate of Bishop Selwyn. W. Wells Gardner. 24s.

History.

Berger, E. Notice sur divers manuscrits de la bibliothèque Vaticane. Richard le Poitevin, moine de Cluny. Paris: Thorin. 5 fr.
Bigelow, M. M. Placita Anglo-Normannica. Sampson Low & Co. 18s.
Du Camp, M. Les Convulsions de Paris. T. 3. Les Sauvetages pendant la Commune. Paris: Hachette. 7 fr. 50 c.
Flaux, L. Histoire de la guerre civile de 1871. Paris: Charpentier. 7 fr. 50 c.
Juste, Th. Léopold I. et Léopold II., rois de Belge, leur vie et leur règne. Bruxelles: Muquardt. 10 fr.

Physical Science.

Bittner, A. Der geologische Bau v. Attika, Boeotien, Lokris u. Parnassis. Wien: Gerold's Sohn. 7 M.
Dunkin, E. Obituary Notices of Astronomers. Williams & Norgate. 6s. 6d.
Gordon, J. E. H. Four Lectures on Static Electric Induction. Sampson Low & Co. 3s.
Mueller, H. Weitere Beobachtungen üb. Befruchtung der Blumen durch Insekten. I. Berlin: Friedländer. 2 M.
Neumayr, M. Der geologische Bau d. westlichen Mittel-Griechenland. Wien: Gerold's Sohn. 2 M.

Philology, &c.

At-Tabari, Annales, quos ed. J. Barth, Th. Nöldeke, O. Loth, etc. Leiden: Brill. 8s.
Cruttwell, C. T., and P. Banton. Specimens of Roman Literature, from the earliest Period to the Times of the Antonines. Griffin. 10s. 6d.
Dieterici, F. Thier u. Mensch vor dem König der Genien. Ein arab. Märchen. Arabisch m. Glossar. Leipzig: Hinrichs. 6 M.
Gerlitt, L. De M. Tulli Ciceronis epistulis earumque pristina collectione. Göttingen: Peppmüller. 1 M. 20 Pf.
Hochheim, A. Al Kafi fil Hisab d. Abu Bekr Muhammed ben Alhusein Alkarkhi. II. Halle: Nebert. 1 M. 50 Pf.
Reutzel, H. Exercitationes criticae in Antiphontis oratio-ibus. Giessen: Ricker. 1 M. 20 Pf.
Schubert, F. Miscellen zum Dialekte Alkmans. Wien: Gerold's Sohn. 1 M. 20 Pf.
Vámbéry, H. Die primitive Cultur d. turko-tatarischen Volkes. Leipzig: Brockhaus. 6 M.

CORRESPONDENCE.

ATTAVANTE AND THE CORVINIAN LIBRARY.

Aix-la-Chapelle: April 26, 1879.

In his full and interesting account of the principal works of the celebrated Florentine miniaturist Attavante degli Attavanti (Academy, vol. x., page 295, *seq.*), Mr. John W. Bradley mentions the arms of a cardinal as existing on the famous Vatican breviary, which, originally destined for King Matthias Corvinus, was not finished until two years after his death. The arms are those of the Milanese Trivulzi, and the cardinal to whom the breviary belonged before it passed into the Urbino Library, with which it came into the Vatican, must have been Agostino Trivulzio, created a cardinal by Pope Leo X. in 1513, who died in 1548, after having played a considerable part in political as well as in ecclesiastical affairs both under Pope Leo and his kinsman, Clement VII. (The Marchese Filippo Gualterio published in 1845 the secret correspondence between Gian Matteo Giberti, Clement's secretary, and Cardinal Trivulzio, commanding the Papal troops against the Viceroy Charles de Lannoy, in 1527, before the *Sacco di Roma*.) This cardinal was a most cultivated man, and a friend of Sadoleto and Bembo, and collected a great many materials for a History of the Popes, which were made use of by Panvinio and Ciacconio. Mr. Bradley (p. 296) mentions a "Corvinus Bible" in the Vatican Library. The celebrated Bible in two volumes existing there, written in 1478 by a Frenchman, Hugo de Cominellis, with miniatures of the Florentine school, did not belong to the King of Hungary, but to Federigo di Montefeltro, Duke of Urbino, known no less than Corvinus for his zeal in procuring precious manuscripts, and whom Vespasiano da Bisticci, the celebrated Florentine bookseller (*cartolaio*) who procured most of the volumes for the Medici and other bibliophiles of the time, eulogises by saying that he would have been ashamed of possessing a single printed book. An inventory of the Urbino Library, apparently composed during the reign of Federigo's son Guidobaldo, last of the Feltrian race, was printed by Signor Cesare Guasti in the *Giornale storico degli Archivi toscani*, vols. vi., vii. (Florence, 1862–63). It remained unknown to Wattenbach, who in his *Schriftwesen des Mittelalters*, second edition, page 358, raises a doubt about the surname of the writer, Federigo Veterano, a well-known copyist, who outlived the glory of his art, having died in 1517.

After many erroneous accounts of the once famous Buda library, a short but generally satisfactory history of it has been published by Ludwig Fischer: *König Mathias Corvinus und seine Bibliothek* (Vienna, 1878). A complete catalogue of the still existing remnants of this collection is even at present a desideratum; but progress has been made towards it by the accurate description of many of the volumes. Those given in 1869 by Sultan Abdul Aziz to the Emperor Francis Joseph, and those sent back by Abdul Hamid to the city of Budapest in 1877, both existing at present in the National Museum and the University Library of the Hungarian capital, have been described by Mátray, Ozontosi and Török, and subsequently by Fischer, who likewise gives an account of the manuscripts existing at Vienna, Wolfenbüttel, Berlin, Besançon, Brussels, Dresden, Erlangen, Florence, Leipzig, Munich, Thorn, Venice, and in the Benedictine Abbey of Göttweih (Abb. Gotvicensis) in Lower Austria.

A. de Reumont.

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DISCOVERY OF FRAGMENTS OF PAPYRI IN THE FAYÛM.

Cairo: April 9, 1879.

I have to announce to you that fragments of papyri continue to be found in the Fayûm. A large parcel of them, in the same languages and characters as those referred to in my former letter, has lately been acquired by my friend Prof. H. Brugsch-Bey, who kindly allowed me to examine those in the Cufic and Arabic characters.

Of these latter a few are nearly perfect epistles to and from persons in authority. I have only as yet found one date—namely, A.H. 130—but the documents evidently extend over about a century; for we find on one the name of Khâlid, son of Yezid, who lived during the second half of the first century, and on another that of the Khalîfah al Mahdy, who reigned from A.H. 158 till 169.

In this lot there are many pieces with Greek writing—one, in beautiful characters, giving the name of a bishop—others in Coptic, which are very precious; and a few pieces in Pehlevi.

I have lately seen an article from the pen of M. Ch. Clermont-Ganneau, published in the *Revue Archéologique* for August 1878, in a postscript to which reference is made to the acquisitions described in my letter to you. The learned writer there suggests that the so-called Pehlevi papyri may really be Aramaic, which has been mistaken for Pehlevi.

My attention has also been directed to an article by Prof. Ed. Sachau, published in the *Zeitschrift für Aegyptische Sprache* for February 1879, in which the author refers to the recent discoveries and to the papyri sent to Berlin by Herr Travers, the German consul here. He says that it is still an open question how Pehlevi documents could have found their way into the Fayûm, and finally states that the proper names on these documents, Arabic, Coptic, and others, are all Christian names.

The learned professor's examination of the Cufic and Arabic papyri must have been very cursory, or he would have discovered the names of Muslims. Yezid, Khalid, Sawâdah, Al Hârith, Al Mahdy, &c., &c., which I read on some of these documents, are certainly Muhammedan names, and doubtless belong to the first and the beginning of the second century of the occupation of Egypt by the Muslims.

That Christian names should be found on Greek papyri is but natural, as the Greeks were Christians.

To account for the existence of Pehlevi documents in the Fayûm with Christian proper names is not difficult if we call to mind an historical fact which seems to have been forgotten by the learned writers of the two articles to which I refer: namely, that Egypt (as well as Syria and other provinces formerly belonging to the Byzantine Empire) was a dependency of Persia under Chosroes Anushirvân and two of his successors, Hormuzd and Chosroes Parviz, during a period of probably half a century.

Unfortunately, I have few European books of reference at my disposal here, but on looking through some of the valuable works of Arab historians for information on this subject I found the following passages:—

"Then Anushirvân went to the country of Rûm, conquered Aleppo, Cyprus, *Hims*, Antioch and the city of Heraclius, and then Alexandria, and made the Roman kings pay him tribute" (Ibn Khaldûn, vol. ii., p. 177, Boulak Ed.).

"When Abarviz [Chosroes II.] succeeded his father, and there was war between him and Behramjûr, Abarviz wrote to the King of Rûm, Murîkos [Maurius Tiberius], asking for help against his enemies, promising to repay him all his expenses, to have care of his troops and to send him compensation—*i.e.* blood-money—for any of them who might be killed, with other similar conditions. The King of Rûm made many stipulations with Abarviz, among which one was that he should give up Syria and Egypt, which had been conquered by Anushirvân; and he agreed to the terms" (Marûj-adh-dhahab, by Al-Mas'ûdy, vol. ii.).

The exact date of the conquest of Egypt is not given by these Arab authors, nor, indeed, is that of the evacuation, but the occupation must have lasted either about forty or about seventy years.

Justinian I. reigned from A.D. 527 till 565; Chosroes Anushirvân from 531 till 579. Bouillet states that in 533 the latter made a very advantageous treaty with the former, and that in 562 Justinian was forced to sign another by which several provinces were given over to the Persians. At which of these periods Egypt was annexed I am not now prepared to say, but I am inclined to believe (in the absence of further books of reference) that it was in 562.

Chosroes Parviz reigned from 590 till 628, and as Mauritius Tiberius reigned only from 582 till 602, the restoration of Egypt to the Byzantine Empire must have taken place before the latter date.

That Pehlevi was used by the Sassanian kings of Persia is so well known that it is not necessary to refer to their coins or to any other means of proof; and any officials that were sent from Persia to Egypt would, without doubt, carry on their correspondence in the same language and character.

These events occurred about forty years before the invasion of Egypt by the Muslims, when the population was entirely Christian, Copt and Greek, as it had been ever since the famous edict of Diocletian which was published in A.D. 381; consequently any documents written at that period would contain Christian names.

The chief town of the Fayûm, now called Medinet-el-Fayûm or simply el-Fayûm, has on its northern suburb an enormous extent of mounds of *débris* with remains of brick walls. The natives, while digging in these heaps for bricks for re-use or for ancient refuse to be thrown on their fields as manure, find antiquities of various periods, Egyptian, Greek, and Arabic.

These mounds are supposed to be the ruins of Arsinoë or Crocodilopolis, but are always called by the natives Medinet Fâris, to which name, now that Pehlevi documents have been found in them, I am inclined to ascribe a Persian origin. When travelling there the winter before last with some friends, I questioned one of the natives as to this Fâris. I was informed that Fâris was a great king who lived ages ago, and that he was succeeded by Behrâm, who employed sorcery to destroy his city.

I did not at that time think of Persia, looking upon the tale as a fable and the wonderful deeds ascribed to Fâris (a horseman or warrior) as being as mythical as the hero himself. But it now occurs to me that the story may have its origin in the conquest of the country by the Persians (Fârsi), especially as the name of Behrâm is still preserved in the local tradition, as it must now be admitted that until within forty years of the Muhammedan conquest of Egypt, Medinet-Fâris was the Persian capital of the Fayûm.

E. T. Rogers.

BASQUE PASTORALES.

Tardets: April 22, 1879.

After an interval of fifteen years I have again had an opportunity of seeing some Basque Pastorales. These operatic dramas are now acted only in the district of La Soule, and I was curious to see what, if any, changes had taken place in the tradition of acting them, and in the way of putting them on the stage. In one or two points only is this at all altered. The recitative is still the same; the conventional colours, blue for the good, scarlet for the bad characters, are still maintained throughout; the little puppet idol, which all the Turks and Satans adore, hangs still over their special place of exit; the same quiet and stately demeanour marks the good, the same stamp and fury the bad, and the Satans dance the same wild dance to the same tune and measure. The battles are fought to the same strain as before, with clash of swords or sticks and beat of feet. But although two of the Satans in each Pastorale carried still their tiny wand, its use as an instrument of more than mortal magic seems half-forgotten. On the other hand, at Garindein they wore instead of pantaloons the older tight buff breeches and white stockings. The orchestra no longer consisted only of a violin and the so-called Basque *tambourine* (really a guitar of six strings beaten with a small stick with the left hand, while the performer plays a fife with the right); but flageolet, and cornet, and drums are added. In spite of the inversion of the *rôle*, as they always assist the bad, the Satans struck me still as being lineal descendants of the Greek Chorus. The greatest change is in the language itself. Through the kindness of a friend I had possession for a day or two, not only of the MSS. of the Pastorales we witnessed, but also of the source of one. To my astonishment I found that the Pastorales are not, as I had thought, re-edited only, but are actually rewritten and composed for each occasion. The subscription to the MS. of the *Quatre fils Aymon* ran "Ce cahier appartient à Jⁿ Pᵉ Irigarez Laguinge ce 15 Juin, 1875," and the Pastorale was composed after "Les Fils Aymon, très-nobles, très-hardis et très-vaillants chevaliers, nouvelle édition, ornée de huit gravures. A Epinal, chez Pellerin, imprimeur-libraire." This is a quarto of ninety-six pages, double columns, *s. d.*, but with the colporteur's stamp on the title, and evidently of quite recent years. The writer said that when a Pastorale is decided on, the schoolmaster, or the writer, sends to Paris for one of these modern chap-books, and composes his drama thereupon, but always with the introduction, whatever the theme may be, of a King of the Turks and the Satan Chorus, of which nothing is said in the French originals, but which are very prominent characters in the acted piece. Our other MS., *Ste. Hélène*, is a girls' Pastorale—*i.e.* one acted wholly by women and girls, as the others are wholly by men and boys. The heroine has nothing to do with the mother of Constantine, or the Invention of the Cross. The piece is an *olla podrida* of the most common legends of Aryan comparative mythology, with a different ending. The sole merit of a Pastorale consists in the utter absence of false shame, the grave and *naïve* admiration of the actors for their *rôles*, and the sympathy of the native audience. The length varies from 3,500 to 5,000 ballad lines, and the duration of the acted piece is from six to eight hours. The language is degenerating fast; even the numbers are neglected—*e.g.*, the twelve peers in *Aymon* were called "doce payraq," instead of "*hamar-bi*;" "erregue *brutal* hura," "this brutal king," instead of "*izigarri*" or some such epithet. Yet with all these drawbacks I believe that the scholar and the antiquary may still find many hints for the explanation, not only of the mediaeval, but also of some points of the classical drama by a visit to a Basque Pastorale.

Wentworth Webster.

P.S.—Since writing the above I have glanced over twenty-five other MSS. of Pastorales, among them three of *Ste. Hélène*. In the oldest of these she is called Ste. Elaine, and has probably more to do with the Elaine of the Round Table than with the Helena of Hagiology. Some of these MSS. were dated, the oldest 1827. Of the others, the paper of one contained headings of accounts kept in "Assignats;" two others I judged to be from twenty to fifty years older, one decidedly of the eighteenth century. There were numerous fragments which I did not examine; some of these may be still older. W. W.

THE "BUNDAHISH."

Croydon: April 28, 1879.

It may interest Oriental scholars to learn that a manuscript exists which contains a much more

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complete and extensive text of the Bundahish, or cosmogony of the Parsis, than that hitherto known. The most complete MS. of the received text is contained in an old codex now at Copenhagen, a copy of which was brought from India to Paris by Anquetil Duperron more than half a century before the original found its way to Europe. Unfortunately the old MS. at Copenhagen has lost one folio of the Bundahish, the contents of which are not to be found in any other copy known to Europeans.

While recently engaged in translating the Bundahish I made several enquiries in Bombay regarding the missing text. The Dasturs appeared to know nothing about it; but Mr. Khurshedji Rustamji Cama kindly sent me a description of a manuscript of the Bundahish, which its owner (a young priest named Tehmuras Dinshawji Anklesaria) had prepared at his request, and Mr. Tehmuras subsequently sent me a copy of five chapters of his MS., with further information about it.

This MS. was brought from Persia a few years ago, and contains not only fifteen more chapters than the MSS. hitherto known, but also much additional matter in several other chapters, so that the text is more than doubled in extent. From a notice of the writer and his contemporaries contained in the penultimate chapter it appears that this version of the Bundahish was written about the same time as the Dâdistân-i Dîni—that is, about A.D. 880. So far as I can judge from the portion of the text (about one-tenth of the whole) which has been kindly placed at my disposal, it is hardly possible to distinguish the style of the additional matter from that of the received text; so that there is every probability that the MSS. hitherto known consist merely of extracts from this longer text. I am, however, inclined to suspect that this longer text was only a revision of an older work, as there is reason to suppose that the original Bundahish terminated with the account of the resurrection.

The manuscript belonging to Mr. Tehmuras is, of course, a comparatively recent copy of the ninth-century recension; it is not dated, but it was written by the grand-uncle of a writer who copied another MS. in A.D. 1572.

E. W. West.

THE "VICE-ROY OF ARABIA."

Kerman: March 20, 1879.

In an article in your No. 349, of January 11, on Colonel Malleson's *History of Afghanistan*, Sir Frederic Goldsmid asks:—"Is 'Viceroy of Arabia' a really correct title for the Governor of certain Perso-Arabian districts?" and then speaks of Krusinski's Hacvusa and Sanson's Aviza.

Muhammed, who commanded part of the Persian troops at the battle of Gulnábád, was Wálí of Howeizah or Hawizah, a town and district at the lower end of the Kerkheh or Kerah river, which flows into the Tigris. The chiefs of the Hawizah Arabs have the hereditary title of Wálí; and at times, when they were also Governors of Arabistan, they were called Wálí of Arabistan—*not* Viceroy of *Arabia*, but Governor of Arabistan. Arabistan was always and is the Persian province bounded on the north by Little Luristan, on the east by Great Luristan (the Bakhtiárí country) and Fárs; extends in the south to the Persian Gulf, and joins on the west Turkish territory.

The hereditary Wálís at present in Persia are:—1. Wálí of Hawizah, residing at Hawizah. 2. Wálí of Pusht i Kúh Luristan (a descendant of Kelb Ali Khán, the murderer of Captains Grant and Fotheringham, over seventy years ago), residing at Mandelí in Pusht i Kúh Luristan, a district or province joining the Baghdad pashalik on the east. In these two cases Wálí would mean "chief." Then there is a Muhammed Khán who has the title Wálí like his father Qásem Khán, a surname given him by the Shah. The governors of provinces are sometimes addressed as Wálí. There was also till lately a Wálí of Kurdistan.

The Muhammed of Gulnábád would thus be "Chief of the Hawizah Arabs and Governor of Arabistan."

A. H. Schindler.

ETYMOLOGY OF ITALIAN "MALATO" AND FRENCH "MALADE."

6 Norfolk Terrace, Bayswater, W.: April 28, 1879.

While, on the one hand, I am not unwilling to admit the derivation of French *malabde, malade*, proposed by J. Cornu as quoted by Mr. H. Nicol, in preference to that of *male aptus* due to Diez, and which until now I have considered satisfactory enough; it is, on the other hand, impossible for me to change my opinion with regard to the etymology of Italian *malato*. In fact, the derivation of this mere past participle of *malare* can no more be explained by *male habtus* (for *male habitus*) than by *male aptus*, both of which would have given *malatto* and not *malato*. Everyone knows that Latin *bt* and *pt* become Italian *tt*, as in *obtineo, obtusus, subtus, aptus, septem, scriptus*, "ottengo, ottuso, sotto, atto, sette, scritto," &c., while in *cubitus, habitus, rabidus, cupidus, rapidus, insipidus*, "cubito, abito, rabido, cupido, rapido, insipido," &c., the *i* is kept in both languages.

L.-L. Bonaparte.

APPOINTMENTS FOR NEXT WEEK.

Monday, May 5.—5 P.M. Royal Institution: General Monthly Meeting.
8 P.M. Society of Arts: "Recent Advances in Telegraphy," III., by W. H. Preece.
8 P.M. British Architects: Anniversary.
8 P.M. Victoria Institute: Paper by Prof. Lee.

Tuesday, May 6.—3 P.M. Royal Institution: "Schumann," by Ernst Pauer.
7.45 P.M. Statistical: "Feasibility of Compulsory Education in Ireland," by Dr. W. N. Hancock.
8 P.M. Civil Engineers: Discussion on "Carriage-way Pavements."
8.30 P.M. Zoological: "On Additions to the Menagerie," by the Secretary; "Description of a new Species of Woodpecker, from the Island of Tyzus Sima, near Japan," by the Rev. H. B. Tristram; "Description of new Genera and Species of Asiatic Lepidoptera Heterocera," by F. Moore.
8.30 P.M. Biblical Archaeology: "Notes on Vegetable Remains from the Egyptian Tombs," by J. R. Jackson; "The Talmud in Relation to Biblical Archaeology," by the Rev. Josiah Miller.

Wednesday, May 7.—4.30 P.M. Archaeological Association: Anniversary.
7 P.M. Entomological.
8 P.M. Society of Arts: "The Government Patent Bill," by W. L. Wise.

Thursday, May 8.—3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.
8 P.M. Society of Arts: "History of Alizarine and allied colouring Matters," by W. H. Perkin.
8 P.M. Mathematical: "On the Complex whose Lines join conjugate Points of two correlative Planes," by Dr. Hirst; "Notes on a geometrical Theorem connected with the Function of an imaginary Variable," by Prof. Cayley; "Notes on some definite Integrals," by the late Prof. Clifford; Paper by E. J. Routh.
8 P.M. Historical: "Early Laws and Customs in Great Britain regarding Food," by Cornelius Walford; "The Renaissance and its Influence on English Society," by E. Christie.
8.30 P.M. Royal.
8.30 P.M. Antiquaries.

Friday, May 9.—8 P.M. Astronomical.
8 P.M. Quekett.
8 P.M. New Shakspere Society: "Sudden Emotion, and its Effect on different Characters, as shown in Shakspere," by E. Rose; "On *tears* for *fears* in *Macbeth* V., v., 9," by Wyke Bayliss; "Shakspere's Reconciliation with the World, as exhibited in the Plays of his Fourth and Last Period," by T. Tyler.
9 P.M. Royal Institution: "The Habits of Ants," by Sir John Lubbock, Bart.

Saturday, May 10.—3 P.M. Physical.
3.45 P.M. Botanic.

SCIENCE.

A Treatise on Chemistry. By H. E. Roscoe and C. Schorlemmer. Vol. II. Metals. Part I. (Macmillan.)

Judicious selection and methodical arrangement of material are the two meritorious features which we expect to recognise in a treatise on chemistry: it is satisfactory to find both here. The multiplication of chemical text-books has, however, proceeded at such a rapid rate during the last few years that the critic of a new work on this science feels bound, in the first place, to ask "Was it required?" Now, we think that this addition to chemical literature, so far as it has yet gone, does supply a real want. It is something more than a beginner's book, something less than a cyclopaedia. It will prove of particular service to students attending a full course of lectures, especially if they purpose making chemistry their profession. We can only regret that this treatise, when completed by the appearance of two more volumes, in addition to the two now in the hands of the public, will prove too costly for the purses of many would-be purchasers. The volume before us is indeed pleasant to look at, and fit for any library-shelf or study-table, but a less sumptuous style of printing, margins less ample, and type of somewhat smaller size, would have reduced the bulk and price of this treatise by at least one-third, and rendered it accessible to a much larger number of students.

The five hundred pages before us constitute the first part of the second volume. The first volume was devoted to the non-metals; the third volume will, we presume, discuss the chemistry of carbon compounds; while the remaining portion of this second volume will be taken up with those families of the metals which have not been described in the part now under review. When we mention that iron, gold, platinum, and tin remain for treatment, not being included in the first seven groups of metals, the importance of the elements still to be discussed is evident.

A general account of metals and their salts opens the volume before us. Care has been taken in compiling this introduction to collect the most recent and most trustworthy data, and to draw attention only to those points which are of chief moment. It is, of course, possible to discover directions in which changes and additions might advantageously be made. In the table (on p. 11) of the specific gravities of the most important metals the condition of the several metals should have been noted. For all that is there stated some of the specimens used for the determinations may have been cast, some distilled, some rolled or hammered. And we certainly think that more care should have been taken to ensure accuracy in the figures relating to atomic weights on page 17 and elsewhere throughout the volume. We find, for instance, sodium put down as 22·99 on page 17, but 22·29 is given as the atomic weight of this element on page 102. To magnesium 23·94 is assigned on page 236, but 22·99 on page 17; and so forth. If we must abandon the sweet simplicity of the whole numbers 23 and 24, we should not be left in doubt what are the true atomic weights now accepted for sodium and magnesium respectively.

The classification of the metals (p. 22) followed by Roscoe and Schorlemmer is probably as satisfactory for teaching purposes as any that could be given. There are twelve groups, the first group including the five metals of the alkalis, and the second those of the three alkaline earths. Then we reach the magnesium group; the

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lead group, which includes thallium and lead only, following, and being succeeded by the copper group, to which silver and mercury belong. Probably no better arrangement of the metals belonging to these five groups could be at present devised; and the same may be said of the cerium and aluminium groups which follow. Something, however, might be urged against the exclusion of arsenic from the antimony group—if antimony present a sufficiently metallic facies to be permitted to give its name to a family of metals, arsenic, surely, should have had a place in the circle. And it strikes us that an arrangement of these families of metals might have been constructed in which their cross connexions or resemblances would have been displayed, as in the more modern schemes of zoological classification.

The pages here devoted to the constitution of salts give the prevalent hypotheses very fairly. There is no undue importance attributed to particular molecular or graphic formulae, although we have not observed that our authors give any caution as to the acceptance of what may be called "one-dimension formulae." Perhaps, also, a little more information might have been afforded as to the different conditions in which water is retained by crystallised salts, hydrates, or hydroxides, &c., especially in relation to atmospheric pressure and moisture. When, too, the greater complexity of the molecule of such a salt as ferrous chloride compared with ferric chloride is deduced from its less volatility, the argument seems, to say the least, farfetched. Surely the higher proportion of the more volatile element chlorine in the perchloride suffices to explain the difference in question, without assuming the presence of a larger number of atoms in the ferrous salt.

The descriptive accounts here given of the several metals and of their chief compounds are characterised by clearness and accuracy, as well as by a uniform and regular sequence or arrangement, which greatly conduces to their intelligibility and usefulness. The latest numerical data are also introduced wherever available, so that the reader will here find many determinations of solubility, specific gravity, &c., for which he might vainly search in most of the ordinary chemical manuals. The engraved illustrations are of a high degree of excellence, widely different from the usual woodcuts of our English text-books, which too often are neither clear nor elegant, but represent obsolete and even impossible forms and arrangements of apparatus. Technical details about the preparation and uses of the metals and of their chief compounds have not been forgotten, metallurgical and chemical plant being shown in numerous woodcuts, and described with considerable fullness in the text. The figures of crystalline forms are well drawn, but their faces should not have been left without symbols, which, in most instances, is the case here.

As illustrations of the mode of treatment of their subject adopted by Drs. Roscoe and Schorlemmer in the volume before us, the account of lead (pp. 270–299), the paragraph on the preparation and properties of pure silver (pp. 358–361), and that on pottery and porcelain (pp. 490–498) may be named. But in a work which reaches generally so considerable a degree of excellence, it is difficult to single out any one part for special commendation.

We hope the authors will give us in their next volume a table of the percentage composition of all the useful alloys. A little more care might be exercised in future in the spelling of proper names—in one place Boerhaave has been deprived of an *a*, while in another Sir Humphry Davy has been presented with an *e*; on page 252 *Viola calaminaris* becomes *Viola Caliminaris*; and we venture to express our conviction that it is an injustice to Crookes to persist in attributing to Lamy (p. 300) the first announcement of the metallic nature of thallium.

A. H. Church.

Zu späteren Lateinischen Dichtern. Beiträge zur Geschichte der Römischen Poesie. Von Dr. Anton Zingerle. I. Heft, 1873. II. Heft, 1879. (Innsbruck: Wagner.)
Martial's Ovid-Studien. Von Anton Zingerle. (Innsbruck: Wagner.)

Dr. Zingerle's earliest work, *Ovid and his Relation to his Predecessors and Contemporaries* (three vols., 1869–71), little as it is known in this country, is from its minute and laborious, in a word thoroughly German, analysis of the poet's style, not undeserving of such praise as minuteness and laboriousness claim: the praise, that is, of special students. There are some who think Ovid hardly worthy of such a scrutiny; and even those whose line of study has led them into this field, or whose poetical tastes find a satisfaction in the copious felicity of Ovid's style, will probably own that they have found Dr. Zingerle's monograph a trifle dull. Nor can we deny that we have at times been conscious of a similar feeling ourselves in reading the former of the two works the titles of which are prefixed to the present article. Dr. Zingerle writes, no doubt, with a scrupulous conscientiousness which carries with it a conviction of no labour spared, and no point overstated; and this is a great matter. But he seems to forget that the interest and the importance of his subject are in these degenerate days hardly such as to attract readers for their own sake; in a word, his style is prolix, involved, and tiresome. He is always apologising for the introduction of some new detail, and repeats *usque ad nauseam* certain recurring formulas which swell his pages and add nothing to our information. "A little contribution," "not wholly without interest:" such phrases meet us at every turn.

In spite of these faults, which would be easily corrected if the author would only write in condensed Latin, or even in a more modernised German style, Dr. Zingerle's books are a substantial addition to our inner knowledge of the Latin poets. The little monograph on Martial as an imitator of Ovid is most judicious and careful; no student of either poet should be without it. It proves beyond question for Ovid what Paukstadt has proved for Catullus, that the great epigrammatist is hardly less indebted to the Augustan master of style than to the Republican master of wit. It was, of course, impossible that Martial, who uses the elegiac distich more constantly than any other metre except the hendecasyllable, should escape the universally-felt influence of Ovid. Ovid fixed the Roman elegiac for ever; and after him all experiments to imitate the Greek elegiac were exceptional and rare. Again, the imitative character of Latin poetry inevitably reproduces the same forms again and again, as Dr. Zingerle shows in much detail in the most considerable of his essays on the *Later Latin Poets* (i., pp. 45–102), and much of this was unconscious and cannot be ascribed to deliberate copying; of course less in proportion to the originality (in Martial's case undoubted) of the writer. Yet, with all these deductions, a large number of cases remain in which we can feel certain that Martial had in view particular passages of Ovid, just as we can feel certain that elsewhere he had in view particular passages of Catullus. Thus, if Ovid wrote, *Met.* xv., 114:—

"Vite caper morsa Bacchi mactandus ad aras
Ducitur"

Martial, iii., 24, 1:—

"Vite nocens rosa stabat moriturus ad aras
Hircus"

the agreement is too particular to be accidental. If Ovid wrote, *Trist.* i., 5, 1:—

"O mihi post ullos nunquam memorande sodales"

Martial, i., 15, 1:—

"O mihi post nullos Iuli memorande sodales"

Ovid, F. vi., 655:—

"Sic ego; sic posita Tritonia cuspide dixit"

Martial:—

"Sic ego, sic breviter posita mihi Gorgone Pallas"

Ovid, *Trist.* i., 1, 28:—

"Nec siccis perlegat ista genis"

Martial, xii., 3, 6:—

"Nec nimium siccis perleget ipse genis"

the resemblance is too minute and circumstantial to be the result of chance or mere reminiscence. Both poets apologise to their readers in the words *Si qua videbuntur* (*Trist.*, iii., 1, 7; Mart., ii., 8, 1); both describe their celebrity in words almost identical: Ovid *in toto plurimus orbe canor*, *in toto semper ut orbe canar*, Martial, *toto legor orbe frequens*, *orbe cantor et legor toto*. Again, both use the same similes, not merely the more trite, as *nive candidior*, but the less familiar, as *buxo pallidior*, *conchis levior*, *plumis*, *lacte mollior*, &c. Again, both affect special rhythms, particularly in the latter half of the pentameter, and even special forms conveying these rhythms—*e.g.*, the abl. sing. of the pres. part. (*conveniente*, *prohibente*, *iubente*, *adeunte*), or the fem. sing. and neut. plur. of the part. in *dus*. All this is instructive and worked out with moderation.

The two volumes of essays treat of the imitation of Horace by subsequent poets; a discussion on the *Mosella* of Ausonius; recurrence of slightly varied combinations of words in the last half of Latin hexameters; an Innsbruck MS. of Seneca Tragicus; Martial's obligations to Lucan and Silius; the various arrangements of Pelion, Ossa, Olympus, in the storming of heaven by the giants, as represented in different poets; on Paulinus of Nola. These are hardly up to the level of the little mono-

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graph on Martial, but they show the same patient discrimination and laudable determination not to overstate anything which give that work its value. R. Ellis.

SCIENCE NOTES.

Geological Nomenclature.—At a recent meeting of the French Academy of Sciences, M. Daubrée presented a short note on the expediency of using scientific terms to distinguish the different kinds of fracture which are exhibited by rocks. This note is printed in the last number of the *Comptes Rendus* of the Academy. The English word *joint*, which is used by French geologists, is considered inappropriate, since it is applied to the divisional planes of rocks, which are, of course, *disjoints* rather than joints. The word *Diaclase* is, therefore, suggested in its stead. If the fracture be accompanied by displacement of the strata, producing a *fault*, the term *Paraclase* may conveniently be employed. *Lithoclase* is a generic term proposed for any kind of rock-fracture, and therefore including both diaclases and paraclases.

We have received the first two numbers of the *Index Medicus*, a monthly classified record of the current medical literature of the world, compiled under the supervision of Dr. J. S. Billings and Dr. Robert Fletcher, of the Surgeon-General's Library at Washington, and published by F. Leypoldt, of New York (Trübner and Co.). It contains a complete alphabetical list of all existing medical periodicals; next, of those scientific journals and transactions which frequently contain contributions on medical subjects; thirdly, of journals devoted to accessory subjects (physics, chemistry, &c.), special theories, and popular medicine. Every entry includes the full title, place of publication, size, frequency of issue, and price of the corresponding periodical. Some idea of the completeness of this part of the work may be gained from the fact that the first section (that devoted to purely medical journals, &c.) contains 570 entries: among them, of such out-of-the-way publications as *Al Tabib*, issued at Beirout, the *Gazeta Medica da Bahia*, the *Escuela Medica* of Caracas. Of this vast multitude of periodicals, Germany contributes 121, the United States 119, France 93, England 49, Italy 38, Spain 21, Belgium 19, British India 15 (mostly official Sanitary Reports), Russia 14, Holland, Poland, Sweden, the South American States and Switzerland 10 each, Canada and Hungary 7 each, Denmark, Portugal and Algeria 4 each, Australia and Turkey 2 each. The catalogue of periodicals is followed by a classified record of medical literature, in which the various books and articles published during the preceding month are arranged under the headings adopted in the nosological classification of the Royal College of Physicians of London. It is impossible to speak too highly of the execution of this specimen of the work, or to exaggerate its usefulness, not merely to bibliographers and librarians, but to all who have occasion to follow up particular lines of enquiry in the field of medicine. To the editor it has clearly been a labour of love, for he states that he has no personal or pecuniary interest in the enterprise. It is to be hoped that the publisher will be sufficiently rewarded for his energy and boldness to enable him to continue the publication on its present footing, and to make it permanent.

The Copernican Society of Thun has resolved upon raising an international subscription for the construction of an observatory in that city in memory of the great astronomer.

The Third Annual Report of the Johns Hopkins University has been published in a pamphlet form (Baltimore: John Murphy). Besides a summary of the year's work, it contains a concise re-statement by the president, Mr. Gilman, of the special principles which the university was founded to maintain. Foremost among these is collaboration between professors and students in original work. We doubt whether either Oxford or Cambridge could show such a creditable record as the following:—

"Every encouragement has been given to the teachers to publish freely. A list of the various books and papers printed by the resident members of the University during the last two years, under their own names, includes over two hundred titles. Among them are many important communications to the scientific journals of this country and of Europe."

An interesting account is given in the Appendix of a zoological laboratory opened during eight weeks of the summer vacation on the shore of Chesapeake Bay. Apart from the results actually achieved, which appear to be far from contemptible, this experiment deserves attention as illustrating one of the many modes in which research can be organised by academical prestige, and the facts of advancing knowledge profitably examined at first hand.

The first portion (16 pages 8vo, containing 224 articles) of a "Catalogue des plantes vasculaires du S.-O. de la France, comprenant le Département des Basses Pyrénées et celui des Landes," by Dr. Blanchet, has just appeared in the *Bulletin de la Société des Sciences et Arts de Bayonne*. The name, habitat, and time of flowering of each plant are given. This catalogue will be a great boon to visitors to Pau and Biarritz.

The death is announced, in her eightieth year, of Countess Fiorini Mazzanti, author of an *Appendice al Prodromo della Flora Romana*, *Biologia Romana*, a work on the spontaneous Flora of the Colosseum, &c.

PHILOLOGY NOTES.

Max Müller and the Philosophy of Language. By Ludwig Noiré. (Longmans.) This is a charming little book, clearly written, well reasoned, and full of suggestiveness. The author hopes by it to make amends for his previous neglect of "the great merits of Max Müller." He first examines Max Müller's position in relation to Darwinism and the Darwinians, and then in relation to the doctrine of development. "Max Müller's aim and object," he says, "is to elucidate the doctrine of human development; only he has sought this doctrine where alone it was to be found, in the mind, in thought—that is to say, in language." "He severs himself from the followers of Darwin, and, indeed, begins a critical attack, when, overlooking or dismissing offhand man's real characteristic—reason and speech—they treat external causes and structural transitions as a sufficient scientific explanation of the greatest marvel and mystery of creation." Prof. Noiré next passes on to consider speech and reason, and shows how impossible it is to separate the two. Idealism and materialism are equally unable to explain the problem of the universe, for "whenever we start from one side of a thing and endeavour to deduce the other side of it causally from this, we land ourselves in hopeless contradictions." Language is "a magic mirror of the past of our race," and by its help we may trace the origin and growth of human reason. This leads Prof. Noiré to discuss the question of the origin of language, which he does by first stating Prof. Max Müller's views regarding it, and afterwards his own theory, which has already been brought before the readers of the Academy.

On April 17, being the jubilee of the distinguished Slavist, Prof. Ismail Ivanovich Sreznevsky, representatives from the various learned institutions of the Russian capital, and the provinces, met at his residence for the purpose of presenting congratulatory addresses. Sreznevsky's earliest literary efforts were poetical. His first appearance in the field of Sclavonic philology, which he has since cultivated with so much success, dates from the issue of his collections of *Slovak Songs* and *Little Russian Proverbs* in 1832–33. In 1840 chairs of Sclavonic Philology were instituted at the various Russian universities. The Minister of Education suggested to the electing bodies that they ought to choose young men for these professorships, and supply them with the means of preparing themselves for the discharge of their duties by a personal visit to the Western Sclavonic countries. Sreznevsky, who was nominated for Kharkov University, was engaged till the autumn of 1842 in these preparatory researches. In 1847 he was transferred to the same chair in the University of St. Petersburg. Sreznevsky's prelections at the latter University have been distinguished for the intimate knowledge they display of the various Sclavonic dialects and races, and range over the whole field of Sclavonic philology and archaeology. His great work will probably be his *Historical Dictionary of the Russian Language*, which exists as yet only in manuscript, but the publication of which has been undertaken by the Imperial Russian Academy. During the years 1849–50, Sreznevsky occupied the post of literary censor, the duties of which, however, he found to be incompatible with his other labours. It was impossible for him to digest the mass of fugitive pamphlets and romances submitted to him, and he was in the habit of referring most of the latter to the critical inspection of his acquaintances. All went on smoothly for a time, until one or two cases of flagrant censorial leniency attracted the notice of the Government. The matter was reported to the Czar, and there is no saying how it might have ended had not a friendly influence been brought to bear in Sreznevsky's behalf.

M. François Lenormant has resumed the publication of his *Etudes accadiennes*, which has been interrupted for the last four years. These four years, however, have been prolific of discoveries, and have largely extended our acquaintance with the Accadian language of primaeval Chaldaea. M. Lenormant's new work is, therefore, something more than a mere continuation: it represents the actual condition of his researches and a considerable advance in his knowledge of Accadian. The volume which has just appeared is a Chrestomathy, in which the bilingual texts already published by him five years ago are reproduced with amended interlinear translations and with the addition of several important documents and selections from the syllabaries and lexicographical tablets. This volume will be rapidly followed by four more, containing a vocabulary of the Assyrian words in the Semitic texts now published; a vocabulary of the Accadian words occurring not only in the Accadian texts now published, but also in others noticed in the author's previous works; an index of the cuneiform characters employed in expressing these words; and a methodical sketch of Accadian grammar. The whole work is already written, so that its appearance will not be long delayed. Unlike the earlier volumes of the *Etudes accadiennes*, the volume just issued is printed and not published in autograph. The importance of the work to the comparative philologist need not be insisted upon, and it will do much towards settling the moot question of the Ural-Altaic affinities of the Accadian language.

The *Indian Antiquary* for March has the conclusion of Mr. Kirtane's paper on Nayachandra Sūri's Hammira Mahā Vākya, and an article by Mr. Sewell, of the Madras Civil Service, on two mediaeval Eastern Chālukya grants lately found in the record-room of the Collector's office at Masulipatam. Dr. Pope, of Bangalore, gives a list of 108 Dravidian words which have more or less resemblance to words of similar meaning in various Aryan dialects. Some of the resemblances are curious enough, such as *maga*, "child," in Tamil, and *maga*, "son," in Anglo-Saxon; but it is against the most elementary rules o

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the science of language to argue in favour of relationship on the basis of such coincidences. Col. Yule and Dr. Burnell continue their glossary of Anglo-Indian terms, dealing this time with Ananas, Aryan, Bringaul and Budgerow. Dr. Muir contributes metrical versions of two passages from the Mahā-Bhārata; and there are short notices of Buddhist caves lately discovered in Kābul, and of Buddhist exorcism by means of the Mangala Sutta, which has been translated from the Pāli in Rhys Davids's *Buddhism*.

The Buddhists of Ceylon have been acquainted with Sanskrit since very early times, and it is well known that their grammars and dictionaries of their sacred language, the Pāli, were modelled on the similar works in Sanskrit. It has therefore been matter of surprise that so few MSS. of Sanskrit works have been found in Ceylon, and those principally of Buddhist contents and by native authors. It is therefore interesting to learn that a well-preserved MS. on palm-leaf, dated in Saka 1639, has been discovered in the Oriental Library at Kandy, of Kālidāsa's celebrated poem the Megha-dūta. The text is accompanied by a vigorous and accurate translation into Sinhalese, illustrated by quotations from other Sanskrit works in elucidation of the more difficult passages. It would be very desirable that a collation of this new MS. with the published text, which rests in all the existing editions on MSS. from Northern India, should be made public. The discoverer has been unable to acquire any trustworthy information as to the history or pedigree of the MS., or as to the name or date of the Sinhalese author.

MEETINGS OF SOCIETIES.

Royal Society of Literature.—(*Wednesday, April* 23.)

Charles Clark, Esq., Q.C., V.-P., in the Chair. Mr. G. Washington Moon read a paper entitled "What is Poetry?" in which he said it was difficult briefly to answer this question as it would be to define life, or truth, or beauty. He quoted Campbell's remark that poetry is "the eloquence of truth," and Ebenezer Elliott's definition that it is "impassioned truth," referring also to Shelley's description of it as "the record of the best and happiest moments of the happiest and best minds," and Hazlitt's opinion that it is "the universal language with which the heart holds converse with nature and with itself." He further stated that Wordsworth calls it "the breath and finer spirit of all knowledge," and that Coleridge remarks of it that it is "the blossom and fragrance of all human knowledge, human thoughts, emotions, and language." He then showed that one of its chief characteristics is personification, and one of its essential qualities is simplicity of language combined with dignity of thought and wealth of expression, and quoted Dr. Johnson's opinion as to the necessary qualifications for a poet, supporting this view by a quotation from the writings of Coleridge proving that though it is undoubtedly true that a poet as such is born not made, yet that if his writings are to be a power on the earth, there must be superadded to his natural endowments a widespread knowledge of nature and of man.

New Shakspere Society.—(*Friday, April* 25.)

F. J. Furnivall, Esq., Director, in the Chair. The first paper was by the Rev. J. W. Ebsworth on "Falstaff and his Satellites from the Windsor Observatory." Falstaff was partially defended, and the grief of all his companions at his death—Bardolph's being the most feeling and true—cited as some proof of something good in him. Prince Hal was sharply attacked for his falseness and deceit, and his ill-mannered insolence to Poins in 2 *Henry IV.*, iv., 2. Poins was a flatterer, and Falstaff's distrust of him was justified. He was not reproduced with the rest of the worthies in the *Wives* and *Henry V.* The entire difference of the two Quicklys showed that the *Wives* was an independent play, and never originally part of the Falstaff series. It was written after Shakspere had begun *Henry V.*, and in eleven days, as tradition said, by Elizabeth's command, and afterwards revised. A tracing of a probably contemporary woodcut of Mrs. Quickly feeling Falstaff's feet and knees on his death-bed, was produced by Mr. Ebsworth, with Grose's water-colour drawing of Dunsinane Hill, &c.—Miss Emma Phipson then read a paper "On the Animal Similes in *Henry VI.*," and drew attention to the wide difference that existed between Shakspere and his brother-dramatists in the use of natural-history illustration. Most critics ascribe the authorship of the second and third parts of *Henry VI.* to Peele, Greene, and Marlowe, in a greater or less degree; but while these writers, equally with Shakspere, followed the fashion set by Lyly in *Euphues*, and in his dramatic works, of drawing illustrations from animal life, their similes are, for the most part, either artificial or commonplace, and imply no acquaintance with the habits and haunts of the various species. The number of animal similes in *Henry VI.*, though not so great as in some other of Shakspere's works, far exceeds that of any play by Peele, Greene, or Marlowe; more than half the passages occur, with slight alteration, in the *Contention* and *True Tragedy*. Referring to the discussion which followed Miss Lee's paper on these plays, read at the Society's meeting, October 13, 1876, the reader pointed out the use of technical expressions relating to hawking and other sports, and the knowledge of country life displayed in these plays not found in the rival dramatists, and could give no better answer to Mr. Furnivall's enquiry, "Who, in *Henry VI.*, is this animal and menagerie man?" than —William Shakspere.

FINE ART.

ART BOOKS.

We have received a copy of the privately printed *Catalogue of a Collection of Engravings, Etchings, and Woodcuts* in the possession of Mr. Richard Fisher. From the extent of the catalogue and the excellence of many of the specimens that have been seen at exhibitions, we should hardly be disposed to hold, with Mr. Fisher himself, that the collection is "scarcely of sufficient importance to justify the publication;" but whether that be so or not, an excellent reason for issuing within a limited circle this luxurious book may undoubtedly be found in the fact that in the progress of the arrangement of the collection "some few notes and memoranda"—as the writer puts it—were preserved which throw light on the artist-engravers and the schools illustrated by their productions. The truth is, that a great deal of learned matter is to be found in the volume. There is much knowledge and there is much shrewd comment. Furthermore, Mr. Fisher has enriched the volume, which is one of the best modern specimens of English printing, by the insertion of reproductions of many rare prints —such as that admirable one by "the Master L," supposed to be unique—and of one or two drawings and of fine ornamented pages culled from French books of the sixteenth century and others hardly less precious and tasteful. Many of the old initial letters, very numerous in this volume, are of great beauty and quaintness. They show a perfect appreciation on the part of their designers of the conditions under which art of this sort must be executed if it is to be appropriate and pleasurable; and in this respect they contrast very strikingly with some of the initial letters scattered over the pages of even the very best of our modern art-periodicals. As regards the collection itself, of which so interesting a catalogue is made, it may be said that it is apparently distinguished by two characteristics: first, the absence of exclusiveness —the presence, side by side, of so many various works by various masters and schools—and, second, the rarity and worth of many of the individual examples. The catalogue is divided into six branches: one chronicling the Italian, another the German, another the Spanish, another the French, another the Flemish and Dutch, and the last the English prints in the hands of the collector. There are few important masters who are unrepresented, though it is plain that Mr. Fisher has his own prepossessions. Perhaps the only school of which it can fairly be said that it is without adequate representation in Mr. Fisher's cabinet is that of France. It is true that there are a few portraits by the members of that great and severe school of line-engravers which flourished in the earlier period of French engraving; but there is lacking to the collection, if we may venture to say so, any good representation of the brilliant and admirable line-engravers who translated into black-and-white the various painting of the eighteenth century—that of Watteau and Lancret on the one hand, and of Chardin on the other. But so full is the catalogue of the works of great masters and great schools more in request in England that we have been obliged to look carefully before discovering that there is any school of importance which is not represented. Mr. Fisher has placed before the catalogue of each department of his collection a brief instructive treatise on the particular school next to be considered; and here are found many of the "notes" which he speaks of in his prefatory word. The critical knowledge of the collector is, however, to be discovered not at all less plainly in certain of the notices that precede each important master. Thus, the account of Marcantonio might, in an exhibition of his works or on another similar occasion, almost stand without addition as a monograph on that noble copyist, or noble interpreter, of Raphael's designs. The notice of Jacopo de' Barbari — a totally different master, in whom recent criticism has had good reason to see the most profound and splendid qualities of design—is likewise extremely worthy. Passing at a bound to the Dutchmen, we note Mr. Fisher's love of Adrian van Ostade. He does much to justify his admiration. He insists on a point certainly not hitherto at all universally conceded—that Adrian, in his choice of vulgar subjects, subdued or excluded their most vulgar features, and so showed himself the superior of such contemporaries as Dusart and Brouwer. We do not wonder that Mr. Fisher claims for Ostade a wholly exceptional place on the ground of his execution. His execution, in whatever art he touched—whether it was painting, or etching, or water-colour drawing—was indeed consummate. Mr. Fisher notes that Ostade's etchings are for the most part of the middle period of the artist's life. He might have added that the water-colour drawings, in no wise less masterly, appear with scarcely an exception to have been executed in the artist's old age. While speaking of Adrian van Ostade we may draw Mr. Fisher's attention to his biographical notice of him. This differs in several particulars from some recent authorities, especially from the account given by M. Van der Willigen. That *savant* would appear to have established that Adrian—instead of having been born at Lübeck—was of a family of Brabant, and that he was born (or, which is almost the same thing, baptised) at Haarlem. The well-known story of his having fled from Haarlem to Amsterdam on account of the plague is now contradicted. He was "doyen" of the guild of St. Luke at Haarlem in 1662, and it was in St. Bavon at Haarlem that he was buried on May 2, 1685. But if Mr. Fisher's volume would appear not to have sought or received the confirmation of the very latest researches with regard to every biographical detail, the wide knowledge and comprehensive appreciation of the collector are not the less evident. We regard the Catalogue as a valuable book, and consider its issue to be abundantly justified.

Titian. By Richard Ford Heath. (Sampson Low and Co.) This is the first of a series of "Illustrated Biographies of the Great Artists," which aims at supplying in the history of art the position taken in the history of literature by Mr. John Morley's "Men of Letters." Unfortunately, many of the names advertised in the second undertaking are somewhat less illustrious than those

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identified with the first, and several of the writers, indeed, would seem to be bent on winning their first spurs. Mr. Heath, however, provides us with a serviceable little book on Titian. He confesses in the Preface that he very nearly forgot to consult Crowe and Cavalcaselle's *Life of Titian* and Gilbert's *Cadore*; these would, indeed, have been disastrous omissions, but as he did not quite forget these indispensable works it is rather an unwise frankness that makes any confession of the kind at all. Mr. Heath, moreover, avows that he has learned nothing save from these authors, "except from the Autobiography which is to be read on the artist's canvases." His work, therefore, does not call for criticism. It is illustrated by a portrait from the etching by Antonio Carracci, and by twelve typical works of Titian. A convenient list of the painter's principal pictures closes the little volume. We must draw attention to the cover which has been adopted for this series. It is an exceedingly tasteful piece of Renaissance decoration, and is copied, we are informed, from the title-page of a Terence published in Venice in 1499.

Thunor the Thunderer, carved on a Scandinavian Font about the Year 1000. By Prof. Dr. George Stephens, F.S.A. (London and Copenhagen.) This is a very remarkable monograph on a Scandinavian monument of antiquity, in which Pagan and Christian ideas are blended in a strange manner, and which is curiously illustrated in the work before us with representations of contemporary relics of different materials, such as stone, metal, and wood. The reader will be as much amused at the quaint style of the text as delighted by the artistic merit of the illustrations and the antiquarian knowledge of the writer. The font in question is one of the oldest in Scandinavian countries, and belonged to the church of Ottrana, in the diocese of Skara, West Gotland, Sweden, demolished in 1813, when the font was removed to the large new neighbouring church of Dimbo. The font is circular, and its circumference is divided into eight panels, each of which contains a sculptured figure as follows:—1. A serpent with apparently an apple in its mouth, symbolical of the Fall. 2. A standing figure with a kelt extending from the waist to the knees, holding an uplifted cross in the right hand and a scroll in the left, inscribed "Qui crediderit et batizatus (*sic*) fuerit salvus erit," St. Mark, xvi., 16; evidently intended for a priest and symbolical of the Restoration. 3. A seated figure fully clothed, with the right hand raised in benediction, and the left hand holding a book, regarded by the author as a bishop, and symbolical of Confirmation. 4. A head, neck, and arm extended holding a cross above a semicircular rainbow—regarded as "St. John, the celestial Doctor," and representing the Heavenly Mysteries. 5. A wattled space intended for the Garden of Eden, out of the top of which grows a tree (the Tree of Life), while at the sides are *three* interlacing ribbons (supposed to be intended for the *four* rivers of Paradise). 6. A bearded male figure representing the god Thor or Thunor the Thunderer, holding upraised in his right hand the mystic hammer, and in his left hand the short paddle or steering oar, and with three monstrous animals around him, representing the world, the flesh, and the devil, which he has vanquished; symbolical of Courage. 7. The Vine with its fruit, leaf and tendrils, one of the earliest symbols of Christianity; and 8. The Crucifixion, the feet of the Saviour resting separately on the Scabellum, and the head resting on a cross for a cruciferous nimbus. All these designs are described in an introductory homily which the author is supposed to have delivered in the character of a priest, addressed to his flock on bringing a child to be baptised, written in the quaint style in which the author so much delights, and of which the introductory passage will serve as a specimen:—"Brethren and Sisters in the Faith, Friends and Neighbors from far and near, whether happily already followers of the White Christ, or cleaving yet to the Gods of our forefathers, and specially ye now here present, who ask me by Holy Baptism to receive this child into the Ark of the Church, listen a short stund while I first expound the figures I have let carve on this Laver of Regeneration. The cunning stone-smith hath obeyed my wish, and hath given us on this Doop-stone a short outline of what ye, and this infant through you, should know to guide him onward in his path of Christian Duty."

The illustrations of this curious font represent various runic stones from different parts of Sweden, in which Thor is invoked or represented more or less completely, accompanied with specimens in which the mystical hammer of the god is introduced, including several beautiful metal ornaments and amulets in the shape of a hammer. Various coins with similar representations of the hammer are also given, including several struck by the Danish kings of Northumbria and an investigation of manuscript runes in the Cottonian Codex Caligula, A xv.; also of the Virgula Erotica of Wormius, and the curious wooden runic inscription in the Sloane collection in the British Museum.

In the second series of the *Church Rambler* (Hamilton, Adams and Co.) the author has gone more than a Sabbath-day's journey from Bath in quest of materials for his work. He has visited the important parishes of Chippenham, Corsham, Devizes, Melksham, and Trowbridge, beside the interesting churches in Bradford, Castle Combe, and Lacock. Although these places are situated in an adjoining county, they are near enough to Bath to admit of being inspected without much labour, and this little volume will enable the visitor to notice what is worthy of remark in the church fabrics, as well as to prepare himself for any special peculiarities in the service. The author does not approve of the High Ritual which is practised at Frome, but is equally opposed to the slovenliness which he has witnessed in one or two remote parishes. His observations on these points are scarcely worth republishing, and might have been omitted with advantage from a book which on many accounts deserves more than a local circulation. It contains a great deal of valuable information with respect to the manorial history of the parishes, and chronicles many noteworthy incidents in connexion with them. The architectural features of the churches visited are clearly and intelligently described, and the more remarkable epitaphs cited at length. Of course among the latter is to be found the memorial of a centenarian—Sarah Jarvis, of Corsham, who died in 1753, in the 107th year of her age. Archaeologists are not likely to forget the genuine Saxon church which was discovered a few years ago at Bradford-on-Avon, and they will find in the *Church Rambler* a capital account of its past and present condition.

Collection Auguste Dutuit. (Paris: A. Lévy.) Many of our readers will probably remember the small but very choice collection of bronzes, coins, medallions, Siculo-Arabian and Persian pottery, jewels, and other antiquities and works of art, which was one of the special attractions at the Trocadéro last year. M. Auguste Dutuit, who seems to combine in rarely equal proportions the taste of the artist with the passion of the collector, has in this splendidly printed and illustrated catalogue done a service to art and archaeology which we hope will be an example to others. The illustrations comprise etchings, phototypes, photographs and photochromes of the choicest specimens, among which may be mentioned the famous bronze of a nude male figure found at Fins d'Annecy in 1867, called by M. Dutuit *Bonus Eventus*, the proper title of which and the period of whose production have been the subject of much discussion. The photochromes by M. Vidal of three very curious jewels of the sixteenth century, and of a superb plaque of Limoges enamel, are triumphs of imitative skill. The catalogue, which contains careful and minute descriptions of each object in the collection, is written by M. François Lenormant (antiquities), M. Feuardent (coins), and M. Eugène Dutuit (*objets divers*), and contains a supplement describing some recent additions, principally bronzes, an etching of one of which, a beautiful Venus in bronze of the first century, fitly finishes this luxurious volume.

ROYAL ACADEMY EXHIBITION.

(*First Notice.*)

The character of an Exhibition comprising nearly sixteen hundred examples of different kinds of art can scarcely be summarised in a single phrase. All such absolute judgments are in their nature untrustworthy, for their validity must always depend upon the particular standpoint assumed by each individual critic; and even if critics were agreed as to the direction which English art should take, it would be obviously imprudent to proceed upon the warrant of a first hasty impression. We have therefore no intention of hazarding any opinion as to whether the present display is better or worse than its predecessors; but there is at least one general observation which may be made without risk of offence. To those who have faith in the progress of English painting there can be nothing distasteful in the acknowledgment that the worst work of the year is not as a rule contributed by the younger artists. If there must be a certain proportion of entirely worthless painting upon the walls of Burlington House, it is at least matter for honest congratulation that its presence is due to necessity rather than to choice. There are pictures in the present Exhibition, and their number is not inconsiderable, concerning which it is indeed a solace to reflect that they are there by right. If we could suppose that they had been chosen out of any respect for their merits we should be driven to think humbly of the taste of the selecting council; and, on the other hand, the fact that such works suffer by comparison with others which hold an inferior place is in itself gratifying evidence that art and taste have alike advanced since the authors of these deplorable performances were deemed worthy of exceptional honour. In one sense, then, the unfortunate display of weakness made by several members of the Academy is not to be regretted. It no doubt impairs the general effect of the Exhibition, and it may possibly serve to mislead that section of the public which still confides in Academic authority; but, on the other hand, it offers admirable facilities for measuring the later progress of the school, and ought of itself to suffice to silence those desponding critics who are apt to assert that English painting has made no forward movement.

There are, however, certain other elements of failure in the present Exhibition which offer less solid ground for satisfaction. The decline of powers which were never considerable may be endured with patience, but it is a widely different matter when an artist of exceptional gifts and of unfailing vitality permits himself to be betrayed into the exhibition of work that is at once careless and incomplete. There are two portraits by Mr. Millais in the present collection that are truly sad to see. If there were any ground for the belief that Mr. Millais's powers had passed their prime it would be almost painful to allude to such examples of his art; but he himself supplies us in the case of the portrait of Mr. Gladstone with the surest evidence that the faults to which we draw attention are not incurable. The last-mentioned painting may, indeed, be reckoned as one of the gems of the Exhibition. In certain of the rarest qualities which the portrait-painter can claim it is altogether unapproached by anything else in the galleries, and in those passages which affect completeness the display of technical mastery is altogether extraordinary. It would be possible to add the names of one or two other painters of established reputation who do less than justice to their own powers, and to the subjects which they have chosen to treat; but it will suffice for

our present purpose merely to indicate this element of weakness in the Exhibition of the year, and to reserve all detailed criticism for a future occasion.

The strength of the present collection lies, as we have already hinted, in the higher standard of artistic merit attained by work of more modest aim. The imperfect representation of men from whom much might be fairly expected is almost counterbalanced by the unobtrusive excellence to be found in a large number of paintings by artists little known to fame. In a liberal view of the interests of English art there could scarcely perhaps be found a more encouraging symptom than is afforded by such steady diffusion of sound principles of workmanship. The number of painters who have a right to attempt the highest achievements of inventive design must always be small, and it is no discredit to our school that the annual exhibition is usually free from the ambitious failures of youth. But although we need not desire that all painting should have a lofty poetical aim, it is most urgently to be wished that even the simplest effort should be made with reference to the essential conditions of artistic effect. On the title-page of the year's catalogue we find a new motto substituted for the old "Labor et Ingenium," which was, it must be confessed, worn somewhat threadbare. In the words of Goethe we are reminded that "art is noble in itself. The artist, therefore, is not afraid of the commonplace, for his very touch ennobles it." It would have been difficult, perhaps, to choose a motto more exactly suited to the present needs of our school. English painting has for long exhibited a determined fondness for the commonplace. From the date of its revival in the hands of Hogarth it has been faithful in its devotion to the more familiar aspects of life, and in its desire to reproduce the facts and feelings of ordinary experience. Nor is there any reason why even within these limits English artists should not reap a rich harvest of true pictorial beauty. The failure at any rate, if failure there be, will not depend upon the commonness of the chosen material, but upon the insufficiency of the means employed for its translation into the realm of art. It is too often forgotten that the simplicity of the subject carries with it no excuse for imperfect and untrained perception; and it is, perhaps, somewhat hastily assumed that art can afford to dispense with its own refinement when it is employed upon the coarser elements of life. To such fallacies as these we may ascribe the failure of so much English painting to ennoble the simple stuff that has served it for subject. But in recent times this failure has been in some measure retrieved. Frederick Walker by force of individual genius showed how it was possible to give the touch of nobility to the treatment of the facts of rustic life. His example has inspired the efforts of a younger school, and what Walker effected for a particular class of subject is now gradually being accomplished for others. Little by little our younger painters are learning to recognise the necessity of bringing to their rendering of nature some definite principle of art. With a keener and closer study of reality, they have acquired a better understanding of the manner in which the disordered fruits of observation can be submitted to the laws of art. They now begin to recognise certain definite limits to the expression of emotion and pathos, and they no longer act in the belief that what is good for drama or fiction is fit to be transported without change into pictorial design. One of the most encouraging facts about the present Exhibition is to be found in the wide diffusion of this purely artistic sentiment. There are comparatively few pictures which do not reveal some consideration of pictorial effect, however insignificant; and when we remember what English painting has been in the past, to be able to say so much is already to assert a real and substantial progress.

J. COMYNS CARR.

GROSVENOR GALLERY.

(*First Notice.*)

THE particular aims in art with which the name of the Grosvenor Gallery has been associated are this year expressed with exceptional force and completeness. It is scarcely more than two years ago since the first exhibition in the newly-erected galleries in Bond Street was opened to the world, and yet it is already possible, we think, to detect the signs of a new influence at work as well in the taste of the public as in the efforts of the younger race of English artists. The first feeling of curiosity has deepened into serious interest, and there is no longer any need to protest against the impression that the practice of ideal design is an amiable eccentricity undeserving of consideration. On the other hand, there is ample evidence in the present collection to show that to our painters also the experience of the last three years has been of real service. It has shown them that a public exists which is ready and even eager to be interested in a kind of art that aims at something more than a record of contemporary manners. There has, perhaps, always been a tendency to exaggerate the indifference of the world towards the more serious claims of painting, a tendency which has doubtless been encouraged by the very scant courtesy too often shown to work of this kind by the Royal Academy. The success of an institution which relies mainly upon the value of these higher efforts has therefore served to reassure the younger members of the profession, and has resulted in some interesting experiments which perhaps would under less favourable conditions not have been made at all.

But although the present collection at the Grosvenor Gallery is rich in youthful work, its main strength is derived as in former years from the contributions of men whose reputation is established.

The controversy that is waged with such persistence over the work of Mr. Burne Jones cannot any longer be held to involve his claim to recognition as an artist of distinct individual genius and finely-cultivated resource; and it may be questioned whether his purely artistic gifts have ever been displayed to such advantage as in the large picture of the *Annunciation* (No. 166), and the series of designs illustrating the story of Pygmalion. Mr. Watts also makes this year a superb exhibition. There are examples of his work—and those exhibited last year may, we think, be reckoned in the number—which compel the admission that the artist has failed to make good the beauty of his idea. No such admission, however, is demanded by the works now displayed in the Grosvenor Gallery. In the expression of poetical thought no less than in the power of rendering individual character, he is here at his best. The portrait of the artist himself (No. 144) might indeed unhesitatingly be set beside the best that art has produced in this kind; and if it be urged that this belongs to the painter's earlier manner, we have only to select as a vindication of his later style the graceful child-portrait of *Dorothy* which comes fresh from his studio. On the other hand, we have two large subject-pictures complete in vision and as nearly satisfying in executive power as anything that Mr. Watts has yet produced. The *Paolo and Francesca* is the mature fruit of years of patient study and correction; the *Orpheus and Eurydice*, only lately completed, bears witness to the unimpaired vigour of his hand as well as to his untiring devotion to the noblest order of imaginative invention. Mr. Legros' large composition of *Jacob's Dream* may be quoted as yet another instance of unusually fortunate exercise of acknowledged technical power. The austere simplicity of spirit which animates all his work, combined with a realism that is never trivial, even when it is most minute and searching, has rarely we think been directed to so fine a result. A picture like this more than justifies the warmest praises of Mr. Legros' admirers.

On a future occasion we shall return to consider in greater detail two works to which the visitor's attention has been thus briefly directed. Our present purpose is rather to afford some general impression of what the gallery contains, and with this view we cannot do better than follow the order adopted in the catalogue. The first group of pictures is assigned to Mr. W. B. Richmond, an artist who has this year contributed, besides his works in oil, a life-size figure in bronze of an athlete in the full action of running. In his portraiture Mr. Richmond exhibits, as in former years, a singular power of rendering childish character, combined with a refined taste in the choice and arrangement of delicate harmonies of colour. His portraits have in every case the merit and attraction of carefully considered pictures. The truths of individual face and form are not neglected, nor are the unaccommodating facts of modern costume unduly suppressed; and yet to fidelity in these points he contrives to add a genuine and highly-wrought charm of elegant design and pictorial beauty. His full-length figure of a little girl, to which he gives the title of *The End of the Story* (10), calls for no knowledge of its subject in order to assist our appreciation of its delightful qualities of tasteful arrangement; while, as evidence that he can apply his peculiar system of portraiture with equal success, even where the character is more strongly marked, we have only to select the admirable head of Lieut.-Colonel White Thompson (No. 11) which hangs in the same panel. Besides these portraits he sends two interesting examples of imaginative design. The first, entitled *Phidyle*, has for its subject a nude female figure standing beside an altar upon which are piled fresh fruits that she has brought as an offering to the goddess; the second is a composition of three figures representing the lifeless form of Sarpedon borne through the night by the twin figures of Death and Sleep. In a neighbouring panel hangs a picture by Mr. E. Hale illustrating a passage in Mr. Morris's version of the story of Psyche. Mr. Hale is not yet possessed of the assured technical resource necessary to do justice to his idea, and the execution of the picture is everywhere less complete than could be desired; but making every allowance for these defects, there is still left enough that is admirable to encourage the belief that his present experiment is the promise of better things. The two largest canvases at the end of the room are contributed respectively by Mr. Cecil Lawson and Mr. Herkomer. The former, representing a scene among the hop-gardens in Kent, deserves to be studied in connexion with several other contributions by the same hand; for it proves that where Mr. Lawson chooses to subdue or neglect minute detail in landscape it is by deliberate purpose, and not from any lack of power to render with vivid force the facts before him. A smaller example, entitled *'Twixt Sun and Moon*, expresses with success a delicate effect of evening light; and this power over the shifting realities of atmosphere is exhibited again in the companion pieces entitled *Silver Mist* and *Golden Mist*. Mr. Herkomer's large picture is executed in water-colour, but it has all the force of oil, together with a certain quality of colour which the artist does not always secure in his oil-painting. It is entitled *Light, Life, and Melody*, and it contains a number of figures of Bavarian peasants, seated beneath a wooden shed, and listening to one of their number who is playing upon the zither. It would be easy to urge in such a case the want of a subject sufficiently powerful to justify the employment of so large a scale; and in the case of an artist with less complete command over individual character this objection would certainly be valid. But Mr. Herkomer holds our attention by the vigour of the peasant types he has introduced and by the fine artistic insight with which he perceives and arrests the varied characteristic attitudes of the different figures.

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There is no story to tell, and yet by the fineness of his sympathy with the persons he is studying he contrives to give to his work something more than the interest of a story. His painting exhibits besides the even stronger attraction of a very remarkable executive force, and to those who may have some preconceived idea of the limits of water-colour it will prove altogether an astonishing performance.

The three works that stand next in order in the catalogue are to be judged from a very different stand-point. In all of them the first aim of the artist has been to produce a work of decorative beauty, and to admit the claims of realism only in so far as they help to this result. The first, which has for its subject the legend of the Sirens, is by Mr. Walter Crane; and for charm of delicate colour it holds a unique place in the Gallery. The exquisite mingling of opalescent tints, while it makes us half forgive obvious faults in the drawing of the figures, excites at the same time a vivid regret that an artist of such rare gifts should still be lacking in the technical resources necessary to render his work satisfying and complete. Praise of the same kind, with something of the same reservation, is suggested by the *Fountain* of Mr. Armstrong, who, however, displays an increasing knowledge of those truths of action and movement which the treatment of graceful form imperatively demands. Mr. Armstrong, like Mr. Crane, has always possessed a sure sense in colour, and here the effect of the fruit and foliage of orange trees is very skilfully combined with the tones of flesh in the nude figure reclining upon the marble wall above the fountain. The third picture to which we have made allusion is by Mr. C. E. Hallé, and is in every respect the most important work which the artist has yet produced. A youthful knight clad in armour is bearing a lady from the marble steps of a Venetian palace. The forms, which are of the scale of life, are relieved against the marble columns of the building and the open expanse of blue sky flecked here and there with rosy clouds of evening. As regards design we might, perhaps, desire greater energy of movement and a stronger impression of vitality, but the picture has a high claim to consideration in virtue of its admirable qualities as a piece of rich and luminous colour. The contrasted tints of the steel armour and the white satin dress, and the delicate relief of these passages against the clear blue of the sky, are very skilfully expressed, and the work is altogether so contrived as to present a very striking and powerful decorative effect.

J. Comyns Carr.

NOTES ON ART AND ARCHAEOLOGY.

We are glad to say that the excavations at Newminster Abbey, to which Mr. Micklethwaite directed attention in the Academy for November 16, 1878, and which have been suspended in consequence of obstacles raised by the tenant, are likely to be resumed, as the estate is now to be let subject to the excavation of the Abbey site. A committee has been formed for raising funds, and we shall probably soon be able to give further particulars.

M. A. de Neuville has undertaken a commission from the Fine Art Society, of 148 New Bond Street, to execute a picture of the heroic defence of Rorke's Drift. In order that the painter of *Le Bourget* may successfully carry out his undertaking, he has made it a condition that he shall be furnished with all possible information on the subject. The Society would therefore be glad to be supplied with photographs of those engaged, and uniforms of their regiments; personal narratives of the defence; sketches of the localities; Zulu arms and dresses, &c.

The Yorkshire Fine Art and Industrial Exhibition is to be opened on May 7 by the Archbishop of York.

The last issue of *Proceedings* of the Society of Antiquaries contains a most full and interesting memoir by the Secretary, Mr. Knight Watson, "On the Origin of the Word 'Celt' as the Name of an Instrument," a matter to which he directed public attention last year. It is quite evident that the great weight of MS. authority is in favour of the reading *certe* in the Vulgate of Job xix., 23, 24, where the common text has *celte*. This is the only passage of any importance which can be alleged for the latter word; and if it can be shown to be a scribe's blunder, then the word *celtes* or *celtis*, "a chisel," falls to the ground, and our word "celt" in the sense of an implement owes its existence to a blunder, like *numerari* in the *Te Deum* for *munerari*, and *Deus laudum* as the heading of Ps. cix. in our Prayer-Book for *Deus, laudem*. Mr. Watson gives several other curious examples of blunders which have gained a footing. As to *celte*, he is supported by the high authority of Mr. Aldis Wright and of Prof. Bensley in maintaining it to be a blunder. It is a pity that the three Hebrew words quoted did not receive more efficient revision before going to press, as five letters out of thirteen are printed incorrectly. Hebrew printing, even any single word, should always be revised by some one capable of reading it, or it is pretty sure to be wrong. We do not see any mention of an ingenious suggestion which was made, if we remember rightly, by Mr. John Evans, that, after all, the Hebrew text may be corrupt, and that a correction of it might not unreasonably be based on the word *celte*. Perhaps it might, if *celte* were not an ἅπαξ λεγόμενον, and if it were the reading of the best MSS. But Mr. Evans, we think, deserves some credit for the ingenuity of his suggestion of בְּעֵט for לָעַד, as well as for his chivalry in not lightly giving up a word which had so long been to him as a good old friend.

An engraving from a picture which many of our readers will remember in the Royal Academy Exhibition of 1877 has just been published by Messrs. Pilgeram and Lefèvre. This is Sir Frederick Leighton's lovely little work called *Study*, which is exceedingly well engraved by Mr. T. L. Atkinson in mezzotint. We were about to say pure mezzotint, the rage for the prints of Sir Joshua Reynolds' time having revived the earlier practice of the art; but on close examination we find that the patterns on the Oriental carpet, on the hair of the figure, and on other portions of the engraving, have been etched on commencing the work. The subject is simple, but possesses a peculiar charm. A girl, with the pure semi-classical profile peculiar to Sir Frederick, sits on the ground, intent upon a book on a decorated stand. Her costume and all the accessories are in Eastern taste and admirably designed. The composition is not elaborate, but there is no drawback to the pleasure we receive from the picture.

Sir Frederick Leighton's powerful statue of *An Athlete Struggling with a Python* may now be seen at the South Kensington Museum, to which it has been lent by the Council of the Royal Academy, together with the various pictures purchased by means of the Chantrey bequest. These are exhibited in the rooms where the pictures removed to the National Gallery formerly hung. These rooms have ever since looked very bare and dreary, a few scattered loan collections being quite insufficient to fill them.

The prizes offered to artists by the Crystal Palace Company were awarded last week, the judges being W. P. Frith, R.A., J. C. Horsley, R.A., and G. H. Boughton. The gold medal for figure-subjects was gained by Mr. E. R. Taylor; that for landscape by Mr. A. L. Vernon; and for water-colour (Class E) by Mr. W. Hall. The special medal, offered to artists and collectors for the best picture painted since 1878, was carried off by Mr. T. Davidson for an oil-painting of *Dowsabell*.

An excellent portrait of Louis Agassiz, engraved by C. H. Jeens from a photograph, was given last week in *Nature*.

We have several times taken occasion to commend an excellent series of cheap sheets of art illustrations published by E. A. Seemann, of Leipzig, under the title of *Kunst-historische Bilderbogen*. These illustrations are so numerous that perhaps it would not be difficult for those well acquainted with the subject to form from them a sort of pictorial history without the aid of text: yet it will be likely to add much to their utility to be able to refer to trustworthy written information. With this view a *Textbuch* to them has now been provided, which, so far as it has gone, would seem to supply every reasonable want. Of course it does not profess to give full details, but it affords a concise view of the history of the periods to which the illustrations belong, and refers to them, under their various numbers, as examples. The use of such copious illustrations to those engaged either in teaching or in studying for themselves the history of art can scarcely be overrated. The great difficulty with most handbooks on art is that their illustrations are necessarily limited, while their most detailed descriptions fail to convey to the mind of the student as clear an idea as could be gained from the simplest sketch or rudest engraving. Only the first part of the *Textbuch* to the *Bilderbogen*—viz., that dealing with ancient art—has as yet been published; but the other parts are promised shortly, and we hope it may be made serviceable for this country by being translated into English.

The great triptych by Quentin Matsys in the church of St. Peter at Louvain, one of the Flemish master's most important works, has lately been the subject of vehement controversy. This ancient altar-piece, which represents the Virgin and Child in the centre and scenes from the life of her mother, St. Anne, on the wings, was painted by Matsys for the fraternity of St. Anne of Louvain, and bears the inscription "Quinte Metsys screef dees a° 1509." It was carried off to Paris in the time of Napoleon I., but was restored with other art treasures to Belgium in 1815, and has ever since hung in the chapel of St. Corneille in the church of St. Peter. Lately, however, the Belgian Government have offered the authorities of this church the sum of 200,000 frs. to give it up, in order, we suppose, that it may be placed in the National Museum, where it would be better seen and taken care of than in a dark old church. But although the church was willing in consideration of this large sum to part with its treasure, the town was not; and a great dissension arose, the town council wishing on their part to buy it and place it in their Hôtel de Ville. This last measure has at length been adopted, the town paying to the church an annual *rente* of 10,000 frs. in consideration of this alienation of its property.

The number of works sent in for admission to the Salon this year is larger than ever, exceeding, it is said, by 1,000 that of last year. The labours of the jury who decide upon the admissions have consequently been very arduous. As many as 1,900 pictures, according to *L'Art*, were passed in review and decided upon in the course of five days, which makes 380 works a day, or about two every minute, for the jury only sit from 9 A.M. to 12.30 P.M. During this time the smaller pictures defile before the judges on a moveable stand along which they are pushed in rotation by one of the attendants; the larger ones are placed on what is termed the *Rigolo*, a large plank mounted on four rollers, upon which is raised a perpendicular support for the picture to lean against. As soon as the pictures are judged, they are marked with a letter "A." signifying admitted, "R." refused, or "R°" submitted for revision. Artists are informed by letter of these decisions.

The death is announced of M. Jean-Baptiste-Henri Durand-Brager, the marine painter, at the

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age of sixty-five. He was a pupil of Gudin and Isabey, and in 1840 accompanied the fleet which brought Napoleon's remains from St. Helena. In 1841 he published an official Report entitled *Sainte-Hélène*, and in 1843–4, in collaboration with General Gourgaud, *Histoire et vues pittoresques de tous les sites de l'île*. He afterwards joined the Buenos Ayres squadron, and spent three years in exploring Uruguay, Brazil, &c.; and took part in the expedition to Tangiers and Mogador, Madagascar, &c., and, finally, in the Crimean War. Beside a considerable number of views of the places which he visited, he painted a *Combat de la frégate française "Le Niémen" contre les frégates anglaises "Arethusa" et "Amethyst,"* in the Bordeaux Museum; *Saint-Jean d'Ulloa, Bombardement* and *Prise de Mogador*, in the Versailles Museum; and many other sea-pieces.

According to the Augsburg *Allgemeine Zeitung*, the Italian Commission for the Preservation of Historical Monuments has resolved to thoroughly restore the chapel of Queen Theolinda in the cathedral of Monza. This splendid work of art is little known even to art-historians; Burkhardt and Kugler do not mention it, and it receives the briefest notice from Crowe and Cavalcaselle. Its chief interest consists in frescoes representing scenes out of the life of the queen, and it is these that imperatively demand attention if they are to be preserved from perishing altogether.

When the excavations at Olympia were first undertaken, the German Postmaster-General, Dr. Stephan, drew attention to a passage in Pausanias' description of Greece, in which he mentioned a statue that had been erected in honour of a courier (ἡμεροδρόμος) of Alexander the Great, and begged that special search might be made for it. News has just reached Berlin from Olympia that the basis of this statue has been found, with a well-preserved inscription which runs thus:—"By the King Alexander's Runner and Traverser of Asia, Philonides, son of Totos, from Kretan Chersonesos, this was dedicated for the Olympian God."

The volume of the *Mittheilungen* of the German Institute in Athens for 1878 has just been completed by the publication of a catalogue of the ancient sculptures in Boeotia, written by Dr. *Koerte*, and including, not only the sculptures which are scattered about in villages and among private owners, but also such as have found their way into the public museums of Athens. The number catalogued is 209, and of these two of the most interesting are illustrated by photographs—viz., (1) the *stele* found at Tanagra with high relief of two figures, called in the inscriptions Dermys and Kitylos; and (2) part of another *stele* from Thespiae, with a beautifully executed flat relief of two figures inscribed Gathon and Aristokrates, standing in profile, the one nearly concealing the other. The near figure is nude, the farther one is draped to the feet, and of rather larger proportions. The inscription reads Μνᾶμ' ἐπὶ Γάθωνι κ' Ἀριστοκράτει in archaic characters. As would be expected in a work published at the instance of the German Institute, the present catalogue consists, not only of notes made on the spot, but also, in a condensed form, of such information as may be gathered from opinions already expressed on this or that piece of sculpture. In the previous year (1877) the *Mittheilungen* contained a similarly elaborate catalogue of the sculptures in Sparta and its neighbourhood, accompanied by six plates of archaic reliefs.

While in this country and in France the usual reward for distinction in learning is an Order or a honorary degree, in Germany it is curious to observe the habit of honouring not so much individuals as collective bodies, by which process a sort of personification of progress in learning or science is recognised and congratulated. An instance of this occurred in the celebration of the fiftieth anniversary of the foundation of the German Institute in Rome on April 21, on which occasion the various universities of Germany were for the sake of festivity represented by deputies. But the special feature of congratulation to which we refer consisted of *Festschriften* composed by members of universities and treating of one or other new subject in archaeology. Even when individuals are considered to deserve public testimony, that testimony may, as in the case of Mommsen, take the form of a volume of essays composed by distinguished archaeologists. At present we have seen only one *Festschrift* in honour of the Institute in Rome. Apparently the others are not yet published. It is from the University of Bonn, and is by Prof. Kekulé, discussing a subject which recurs on certain Greek vases, but hitherto has not been satisfactorily explained. According to him, it is a rendering of the legend which said that Helena was a daughter of Nemesis born from the egg which was conveyed to Leda to be hatched, so that, in fact, Leda was only a sort of foster-mother to Helena, her real mother being Nemesis, and her father Zeus, who on the occasion appeared in the form of a swan. On each of the vases the centre is occupied by a female figure (Leda) standing in astonishment before an altar on which lies a great egg, the shape of which, however, is not so regular but that some have looked on it as a stone, and sought a different explanation. Still the circumstance generally, and the presence of figures not otherwise accountable, render the egg theory as it is presented by Prof. Kekulé complete. As usual in all his researches, the material is arranged with singular clearness, and all through is quite ample for the conclusions sought to be established. The illustrations and the general appearance of the book are such as befit a *Festschrift* from a great university to an Institute which has done so much for the publication of archaeological researches.

The most striking object in the new number of the *Gazette Archéologique* is a Greek vase in the Bibliothèque in Paris, engraved on plates 3–5, with an article by M. Fr. Lenormant. It is a red-figure kylix of no very good style, having in the centre a draped female figure seated, and holding on her lap, with some astonishment expressed in the movement of her left hand, a boy with a bull's head, much like what would be expected of an infantile Minotaur, in which case the female figure would be his mother, Pasiphaë. But M. Lenormant is not content with this explanation. Outside the vase are two scenes, each consisting of a Maenad in orgiastic excitement between two satyrs. The one Maenad brandishes in her hand a human leg, and the other an arm, both these limbs being shown to have been broken off from a mortal figure by the bones which project at the breaks. In connecting these scenes with the worship of Dionysos Zagreus M. Lenormant seems to be perfectly justified, though it is also possible to conceive that they may have been meant to indicate the proceedings of the Minotaur when he had overcome his victims. The difficulty of connecting the Minotaur with such obviously Dionysiac scenes as those on the vase would not be very great when the association of Dionysos with Ariadne in Crete is remembered. Again, though it is intelligible enough to find Dionysos represented or spoken of as having a bull's horns or as being in the form of a bull with a human head, it is not so easy to realise him as figured on this vase. Zagreus was the offspring of Persephone, and the fact that in religious ceremonies he was supposed to have been torn to pieces speaks strongly for the interpretation of M. Lenormant. When, however, he speaks (p. 25) of an amber carving once in the Pourtalès collection, and now in the British Museum, as having been very rightly explained by Panofka (*Cab. Pourt.*, pl. 20) to represent Zeus seizing Persephone, it must be said that he could not have carefully examined that object. It is evidently a group of a satyr carrying off a nymph, and, indeed, has been explained as a satyric imitation of the familiar group of Peleus carrying off Thetis, the serpent at the back of the amber being the usual symbol of her change of form on that occasion.

THE STAGE.

PLAYS IN PARIS.

It is consoling to an Englishman, accustomed to hear perpetual complaints in his own country of the want of new plays, to find that Paris is not much better off than London in this respect. Young authors complain—and with some justice—that they cannot get their works represented, and that the State theatres, while they receive a large subvention on the understanding that they are bound to produce new pieces, prefer to revive works of acknowledged merit. On the other hand, if the rejected works were really as good as their authors imagine them to be, some other theatre would be sure to take them up eagerly, and proclaim with a flourish of many trumpets the shortsightedness of those who preside over the Français and the Odéon. Whatever may be the reason for this eclipse—which it is to be hoped will be only temporary—of a branch of literature that has hitherto flourished with special vigour in France, the fact must be acknowledged that for several months no new play has been represented of even average merit. On the other hand, there appears to be no falling-off in the talent of the performers, and at several theatres young artists are rising into eminence, ready to take the place of those whose career is drawing to a close. Let us briefly review the present condition of the principal theatres. I will begin with the Odéon.

After the close of the Exhibition two or three new plays were represented with very partial success. The most important of these was a translation of *La Morte Civile*, a modern Italian tragedy which has achieved a great reputation on the other side of the Alps through the fine performance of Salvini. It was not to be expected that there would be anybody in the company of the Odéon who could even approach him; and the partial success of the play was, perhaps, due as much to the excellent translation by M. Auguste Vitu as to the skill of the performers. After this came *Samuel Brohl et Compagnie*, adapted from a novel by Cherbuliez. The great expectations founded upon this work were doomed to a severe disappointment; it ran for a very few nights only, and was succeeded by a revival of that dramatic evergreen, *La Vie de Bohême*. The indefatigable manager, M. Duquesnel, who has been bitterly reproached with neglecting his duties as an encourager of youthful talent, nothing daunted by previous failures, determined to tempt fortune once more with a play by M. Lomon, a young author whose first attempt, a tragedy in verse called *Jean Dacier*, was played with a certain success at the Théâtre Français in 1877. His new play, *Le Marquis de Kénilis*, is constructed on much the same lines as *Jean Dacier*, and the critics, with M. Francisque Sarcey at their head, proclaim that it is little more than a first sketch for that work. Whether this be true or not, it is certain that the new play travels over much the same ground as the former, and has the same faults and the same beauties. The faults consist in a weak and even foolish plot. The action is supposed to take place during the early days of the Revolution. The Marquis de Kénilis—a Breton nobleman, commander of a frigate called the *Cérès*—is about to marry his daughter to Gaston de Trévieux. She, however, is passionately adored by a young peasant, Yvon, a sailor on board; who, when the Marquis resigns the command, magnanimously refuses to accompany him on shore, and consents, for the sake of "La Patrie," to abandon Berthe to his rival. The Marquis involves himself in a plot for the restoration of Louis XVI. By some means that are not explained he resumes the command of the *Cérès*, and engages to convoy

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an English fleet into Brest. The plot is discovered: the Marquis is arrested; and his life is saved by Yvon, who has now, in Act iii., become in turn commander of the *Cérés*. The Marquis is sentenced to transportation; and he embarks, with his daughter, on board his own vessel as a prisoner. We now come to the great situation. Yvon is the bearer of sealed orders, which he is not to open until he reaches a certain degree of latitude. At the appointed moment he breaks the seal: and finds that it has become his duty to have the Marquis shot at sea, then and there. In despair he suggests a subterfuge by which the body of a sailor, who had been so obliging as to die that morning, should be substituted for that of the Marquis. This plan, however, is indignantly rejected by the man for whose safety it was devised, because he feels that he deserves to die for having borne arms against his country. His life is, however, saved in a most unexpected way. Two English vessels come in sight, and a battle is imminent. It now appears that the Marquis was famous in the navy for his skill in pointing a cannon; and he is ordered to carry away, by a single shot, the mainmast of the enemy's largest ship. The cannon is loaded, and fired as the curtain falls. It may be supposed that the shot had the desired effect: for in the fifth act the battle is over, and the *Cérés* is still floating, though her sails are torn and her spars are shattered. The Marquis is desperately wounded, but lives long enough to join the hands of Yvon and his daughter, and to utter a long speech in which he begs forgiveness of France.

This brief *résumé* of the plot will be sufficient to show how essentially weak the piece is. It is feebly constructed, and the characters are neither strong, consistent, nor interesting. The language, however, like that of *Jean Dacier*, is full of fire and vigour; but high-sounding phrases do not make a drama, even though they be as beautiful as the following lines, which are put into the mouth of Kénilis:—

"Oh! mon passé d'honneur sans tache et de fierté!
Dire qu'il fut un homme entre tous respecté,
Loyal, et qui trente ans n'eut de but d'espérance,
Et de joie et d'orgueil que de servir la France;
Tel que nul, sachant comme il aimait son pays,
N'eût songé seulement à lui dire—trahis;
Et que, ce que n'ont fait promesses ni menaces,
Changer en traître vil ce fils de noble race,
Ce gentilhomme fier qu'un mensonge étouffait,
Une heure de faiblesse et de dégoût l'a fait.
Oui, j'ai, moi, Kénilis, porteur d'un nom qui compte
Huit siècles de noblesse et pas un jour de honte,
Moi, gentilhomme; moi, vieux Breton; moi, Français,
J'ai fait ce que j'ai pu—qu'importe le succès!—
Tout ce que m'a permis ma jeunesse flétrie
Pour aider l'étranger à frapper la patrie."

In former days the Vaudeville and the Gymnase were theatres where one was certain of finding either brilliant comedies or amusing farces: indeed, several of the pieces that have been most successful in the present century have been produced at one or other of them. The former began the present season with a revival of Octave Feuillet's *Montjoie*. This was interesting on account of the excellence of the piece, and because the celebrated Dupuis, for many years the *jeune premier* of the Gymnase, returned after a long absence at St. Petersburg to play the principal part. It was succeeded by a dramatic version of *L'Aventure de Ladislas Bolkski*, by Cherbuliez, which failed. A revival of *Les Faux Bonshommes*, by Théodore Barrière, was next tried, with some success. A new piece by Gondinet, called *Les Tapageurs*, was to be produced last week, after many postponements, in consequence of which I am unable to record its merits or its defects. The author has humour, and writes gracefully. The Gymnase has fallen on evil days. Its once famous company is scattered, and elegant comedy has given place to broad, very broad, farce. *Nounou*, a four-act farce by Hennequin and De Najac, which at present occupies the stage, is too contemptible for criticism. It has not even the questionable merits of audacious impropriety and rollicking fun; it is only extremely coarse, and dismally dull.

Turning to theatres devoted to drama, the Porte St.-Martin has changed its manager, and, I am glad to say, quitted the nonsense of Jules Verne, with a whale of india-rubber, and the other follies that were plentifully scattered through *Les Enfants du Capitaine Grant*, for the old romantic pieces that used to be so dear to the Boulevard. *La Dame de Monsoreau*, by Alexandre Dumas, is now enjoying all its former success. Lafontaine has been specially engaged to play Chicot the Jester; and Taillade, Lacressonière, Paul Deshayes, and other excellent actors, have important parts. It is a piece full of bustle and movement, and gives great delight to crowded audiences. To my mind, however, Dumas is not at his best in it. It lacks that strong interest which is indispensable to carry a spectator through the eleven tableaux, which are practically eleven acts; and Lafontaine has no humour. One feels that had the real Chicot been no livelier than his representative, he would not long have maintained his position and his influence. The Théâtre de l'Ambigu, under new management, has produced a dramatic version of *L'Assommoir*, which, however, M. Zola has declined to sign. Gloomy and disagreeable as the piece is, it is so remarkable in many ways that I propose to discuss it in a separate paper. The Théâtre Historique, or de la Nation, as it is now to be called, is playing *Camille Desmoulins*, by a new author, M. Moreau. It has some good situations, and deals largely in patriotic sentiments. Moreover, it adheres closely to history—too closely, in fact, for its success; for the author has failed to recognise that an event, however dramatic, requires to be idealised and intensified before it can be successfully presented on the stage.

The Théâtre Français is no better off than the rest of the theatres in respect of new pieces, for it has produced none for a whole year, except a trifle in one act by Meilhac and Halévy, called *Le Petit Hôtel*. It must be admitted, too, that the pieces revived for the sake of the subscribers, who naturally object to see nothing except *Hernani*, *Ruy Blas*, and the *ancien répertoire*, have not always been worth the trouble bestowed upon them. It would surely have been wiser to leave *Le Sphinx* and *Julie* to repose in oblivion, and to mount some of the pieces of repute that the present generation know only by name, such as *La Camaraderie*, by Scribe (which was almost promised, and would have been an excellent piece for London); or some of the plays of Ponsard, which are rarely, if ever, acted now; or the earlier works of Dumas *père*. M. Perrin, however, probably from personal predilection, prefers the plays of Dumas *fils*, and has transferred *Le Fils Naturel*, originally acted at the Gymnase, to the Théâtre Français, where it has achieved a great success. On this, with Victor Hugo and the *ancien répertoire*, the theatre has lived since the close of the Exhibition.

The plays of Dumas *fils* are as separate from those of his contemporaries as Robertson's are in England. To a certain extent, they have the same characteristics. Both aim at unconventional language and natural situations; and they base their stories upon simple subjects taken from ordinary life. The comparison, however, ends here. There is no trace in Robertson of the sarcasm and bitter social satire that run through all Dumas' comedies. The best of all—which has now become a stock-piece at the Français—is unquestionably *Le Demi-Monde*. This admirable comedy, which was included in the programme of the performances to be given in London, has been forbidden, it is understood, by the Lord Chamberlain. This discourteous exercise of official prudery is much to be regretted. It will only make us ridiculous in the eyes of the French, who are already beginning to make merry over our terror at a word—for they feel that it is the title of the piece, and not the piece itself, that has frightened our censor—a terror which causes us to refuse a perfectly harmless play while we admit several others that they themselves consider, as their best critics have said, objectionable, if not immoral.

Why should *Le Demi-Monde* be rejected? Is it on account of the subject of the play? If so, and if it is wrong to unmask an adventuress who, without repentance for the past, tries to pass herself off as a respectable woman, and to marry an honest fellow whose whole life will be ruined if she succeeds, then let us banish *Tartuffe* and *The School for Scandal* from our virtuous stage, for they treat a kindred subject far more coarsely: and though the most exemplary of bishops could say of the former "Je le trouve grand," and though the latter has been enthusiastically welcomed for more than a century, let us decide by all means that Fénelon encouraged vicious exhibitions, and complacently congratulate ourselves that we, children of the virtuous nineteenth century, are not as Sheridan and his good-for-nothing admirers! It may be that age has something to do with the matter; that there is a sort of copyright of impropriety, which requires that a certain number of years should elapse before a questionable play, or a risky scene, can become public property: that immorality, like wine, must be of a certain age before it is acceptable.

Again, is this rejection due to the title, *Le Demi-Monde*? If so, it is based on a downright misconception, for the word, invented by the author, does not mean what it is frequently held to mean now, the class of professional loose women. It is explained by Dumas in the second act of the piece, in that singularly brilliant conversation between Raymond and Olivier de Jalin where the latter characterises the society in which they find themselves by the comparison of two baskets of peaches placed side by side in a fruiterer's shop. Those in the first basket cost (we will say) thirty *sous* each; those in the second only fifteen. You ask the reason of the difference in price. The vendor shows you that it is caused by the presence of a spot—almost imperceptible perhaps, but still a spot.

"Eh bien, mon cher," he proceeds, "vous êtes in dans le panier des pêches à quinze sous. Les femmes qui vous entourent ont toutes une faute dans leur passé, une tache sur leur nom; elles se pressent les unes contre les autres pour qu'on le voie le moins possible; et, avec le même origine, le même extérieur, et les mêmes préjugés que les femmes de la société, elles se trouvent ne plus en être, et composent ce que nous appelons le demi-monde, qui vogue comme une île flottante sur l'océan parisien, et qui appelle, recueille, qui admet, tout ce qui tombe, tout ce qui émigre, tout ce qui se sauve de la terre ferme, sans compter les naufragés de rencontre, et qui viennent on ne sait d'où."

Again, in the Preface to the edition of 1872 in which the author relates the circumstances by which he was led to write the drama, he says distinctly:—

"Etablissons donc ici, pour les dictionnaires à venir, que le Demi-Monde ne représente pas, comme on le croit, comme on l'imprime, la cohue des courtisanes, mais la classe des déclassées. . . Il est séparé des honnêtes femmes par le scandale public, des courtisanes par l'argent. Là, il est borné par un article du Code; ici, par un rouleau d'or."

There is yet one more reason for this prohibition which we may hope for the credit of the country is not the true one—namely, that the piece has been forbidden before, and that it is a tradition in the Lord Chamberlain's office that no decision of this, either for or against a play, can ever be reversed. Is it possible to imagine a more monstrous piece of injustice? Are we to deny to literature the privilege we concede to law? We are always ready to reverse the decision of a judge, if time and experience has shown the necessity for so doing; whereas in the domain of literature, where criticism can never be, even at its best, other than a matter of opinion changing from day to day according to the fluctuations of individual taste, we are prepared to

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regard as irreversible the decision of a single official without taking into consideration the tastes of the person who happens to hold the office, or the influence that has been brought to bear upon him. The ludicrous inconsistencies to which we are led by this marvellous custom are numerous. The entire repertory of Congreve, Wycherley, and Mrs. Afra Behn may be played without let or hindrance; *La Dame aux Camélias* may not be acted, but it may be sung—in other words, the manager of the Haymarket Theatre is not allowed to represent the play as Dumas wrote it; but the manager of Her Majesty's Theatre, on the opposite side of the street, may exhibit Marguerite Gauthier in the same situations, uttering the same words, and dying in the same picturesque attitude, because, forsooth, the shield of music has been placed between the piece and our hypocrisy; *Mademoiselle de Belle Isle*, by Dumas, may be acted because it got licensed some years ago nobody knows how; and farces innumerable, such as *Le Caporal et la Payse*, *Les Trente Millions de Gladiator*, *Tricoche et Cacolet*, and the like, have been played in London frequently of late years, very possibly because the gentleman who then held the office of licenser of plays either did not take the trouble to read them, or could not understand them. It is to be hoped that the comprehension of the audience was in the same condition as his own.

I am aware that many excellent arguments have been urged in favour of maintaining the censorship of plays in some form. It would take up too much space to discuss these at present. For my own part I am not convinced by them. If, however, their validity is to be accepted, and the office is to be maintained, let it be a reality and not a sham. The present condition of our theatres shows that, while the Lord Chamberlain every now and then makes spasmodic efforts which are only ridiculous, he is powerless to raise the tone of the stage, or to prevent exhibitions which are degrading, if not absolutely immoral. John Willis Clark.

MUSIC.

GADSBY'S "LORD OF THE ISLES."

It is a curious fact, and one not altogether creditable to our musical public, that the announcement of novelties, unless in very exceptional cases, never attracts a large audience. In spite of our boasted progress in musical matters, amateurs are apparently influenced more by the names of performers than by the works to be produced. A great singer or player would probably draw at least ten persons for every one who would be induced to go to hear a new symphony by Beethoven, supposing such a work were discovered; and beyond a very limited circle hardly anyone would be found to take the slightest interest in a new work by a native composer. It is only by bearing this in mind that we can account for the comparatively thin attendance at the Crystal Palace last Saturday, when Mr. Henry Gadsby's cantata *The Lord of the Isles*, composed for Mr. Kuhe's last musical festival at Brighton, was performed for the first time in London.

As will be imagined from its title, the libretto of the cantata, which has been arranged for musical purposes by Mr. Frank Murray, is founded upon Sir Walter Scott's poem of the same name. The work is entitled a "Dramatic Cantata," but in many parts it fails altogether to justify the appellation. There are few tasks more difficult than to transform an epic or narrative poem into a drama; and many of Scott's verses, admirable though they be as poetry, are certainly in no sense dramatic. Mr. Murray cannot be said to have grappled successfully with this difficulty. For instance, the idea of a chorus in a *dramatic* work singing such words as the first two stanzas of Scott's third canto, commencing "Who has not marked, when o'er the startled head," is little short of ludicrous; while two other choruses—the Summoning of the Clans, beginning "Merrily, merrily bounds the bark," and the battle-chorus "The sun gleamed low and red on Arran's isle"—are strictly narrative, and no more dramatic than the multiplication table. It is only just to Mr. Gadsby to say that the two numbers last mentioned are among the most successful parts of the work; but the epithet "Dramatic" is none the less an unfortunate mistake, because it raises expectations which are not realised. Important alterations have of course been needed in the verses to fit them for musical purposes; in some cases whole numbers have been added in order to furnish the requisite opportunities for songs for the soloists. Such, for instance, are Edith's *scena* "Tears, bitter tears," Ronald's *scena* "'Tis night," and Isabel's song "Hear, holy Virgin." The objection to be made to these pieces is that Mr. Murray's verses have so little affinity of style with Scott's that the effect of the whole is decidedly patchy, and entirely wanting in that unity which should characterise a good libretto.

In endeavouring to estimate the value of the music, it is needful to take into account the circumstances under which it was composed. Mr. Gadsby would appear to have had two considerations while writing—he first aimed at producing something which should be successful at Brighton, and probably also kept an eye on the general acceptability of the work to choral societies afterwards. It is an acknowledged fact that works written to order scarcely ever rank among their authors' best; and we do not think *The Lord of the Isles* furnishes an exception. In saying this, however, let it be distinctly understood that we do not imply that the work is destitute of merit. Looking at it from a purely musical point of view, we should consider it inferior both to the *Andromeda* overture and to the music to *Alcestis* by the same composer; there is, nevertheless, much in it to commend. In the first place, it is particularly free from reminiscences. What Mr. Gadsby may have to say to us is not always of equal value or interest; but at any rate it is his own. Besides this, he writes effectively for the voices, both in solos and choruses, while his instrumentation is pleasing, though occasionally rather heavy in the accompaniment of a single voice. Some of the longer movements (*e.g.*, the choruses "Fill high the goblet," "Merrily, merrily bounds the bark," and "The sun gleamed low and red") show considerable power in development, while the solo numbers contain many melodies which are attractive. A feature of the work which is likely to commend it to the favour of choral societies is that it is of very moderate difficulty, so that any choir of average attainments can grapple with it easily; while the interest is mostly centred in the vocal parts, so that it loses much less when performed with pianoforte accompaniment than is the case with many similar works, though the orchestral colouring of course adds considerably to the effect. The weak points of the music are mostly due to faults in the libretto. Among these we consider, first, a certain monotony of rhythms, arising from the large preponderance of iambic verse in the text; and, secondly, a considerable proportion of not very interesting choral recitative, for which, again, the words must take the blame, because it is difficult to see what other form Mr. Gadsby could have adopted for the setting of narrative—unless, indeed, he chose recitative for a single voice, which would probably have been even less interesting. One other point may be mentioned as open to question. With a view to impart "local colour" Mr. Gadsby has introduced certain melodic progressions and sequences of harmony characteristic of Scotch music. Within certain limits the effect is excellent; but we cannot help feeling that the composer has repeated this device so often that it becomes somewhat wearisome from too frequent iteration. This, of course, is a mere individual opinion, and must be taken for what it may be worth. On the whole it may be said that while *The Lord of the Isles* is not a work likely to add to Mr. Gadsby's well-earned reputation, yet neither, on the other hand, can it be considered unworthy of him. It is good average sterling work, while the best numbers are worthy of higher praise.

The performance last Saturday, though not altogether above reproach, was such as to do very fair justice to the work. The solo singers were Miss Mary Davies, Mdme. Cummings, and Messrs. Barton McGuckin, Wilford Morgan, Ludwig, and H. A. Pope, all of whom were satisfactory in their respective parts—allowance being made for the fact that Mr. Pope was suffering from so severe a cold as to be almost disabled from singing. Mr. Ludwig, who seems likely to take as high a position in the concert-room as on the stage, obtained the only encore of the afternoon for Robert Bruce's *scena* "O holy man," though a large portion of the audience endeavoured to bestow a similar mark of approval on several other numbers. The orchestra was satisfactory, and the chorus creditable without being first-rate. The reception of the work was unmistakeably favourable, and the composer, who conducted the performance, was called for on the conclusion of the cantata, and warmly applauded.

It is only needful to complete this notice by saying that Mr. Gadsby's work was preceded by Schumann's *Overture, Scherzo, and Finale*, excellently rendered by the orchestra under the direction of Mr. Manns. Ebenezer Prout.

M. Pasdeloup, at the last of his Concerts Populaires at Paris, on Sunday week, introduced into his programme nearly the whole of the first act of Wagner's *Lohengrin*. In spite of the inevitable loss to the music in consequence of its separation from the stage, its reception was more favourable than has generally been the case with Wagner's music in Paris. Though on the conclusion of the selection, the *Revue et Gazette Musicale* says, there was a conflict of hisses and applause, the same authority informs us that after a short battle "the latter remained master of the field."

There has been but little of interest at either of the opera houses during the past week. Her Majesty's Theatre opened on Saturday with *Carmen*, the cast, with one exception, being the same as last season. The alteration was in the part of Micaëla, which Mdme. Sinico undertook in place of Mdlle. Alwina Valleria, who is now engaged at the rival establishment. Mdme. Sinico was not entirely successful in her conception of the character, and her voice exhibits symptoms of wear. On Tuesday *La Traviata* was played. Mdlle. Vanzandt, of whom report speaks in very glowing terms, is announced to make her *début* this (Saturday) evening as Zerlina in *Don Giovanni*. At Covent Garden Mdlle. Heilbron made her *rentrée* on Saturday last after an absence of five years. She has undoubtedly advanced greatly both as a vocalist and an actress during the interval, but we shall defer any definite assessment of her claims on public regard until after her appearance in some more agreeable *rôle* than that of Violetta. Verdi's hackneyed though still popular *Trovatore* was performed on Monday with an unfamiliar cast. As Manrico Signor Sylva scarcely maintained the promise made by his excellent performance in *Robert le Diable*. Verdi's declamatory music did not appear to suit him, and he failed to infuse sufficient animation into his treatment of the character. His best effort was in "Ah sì, ben mio," which he sang with charming expression; though most of the music in the third act was transposed a semitone or a tone lower. There was nothing to admire in the Leonora of Mdlle. Turolla save the fine voice of the performer; but Mdlle. Pasqua's Azucena was a very artistic embodiment.

The newly-established Guildhall Amateur Orchestral Society gave an invitation concert at the Mansion House, on Saturday afternoon, under the

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direction of Mr. H. Weist Hill, the conductor of the society. The orchestra numbered about eighty performers, of whom not more than three or four were selected from the ranks of professional artists. The programme included Haydn's symphony in D (No. 2 of Breitkopf and Härtel's edition), the ballet music from Cherubini's *Ali Baba*, the overture to *Masaniello*, and other selections of minor importance. Vocal music was contributed by Miss Kathleen Grant, of the Royal Academy, and Miss Bessie Cox, of the National Training School. Under the circumstances, criticism is uncalled for, but we may be permitted to affirm that the playing of the orchestra was exceedingly praiseworthy, and reflected very great credit on the conductor, considering that the society has been in existence but a few months.

THE thirty-fifth season of the Musical Union commenced on Tuesday afternoon. Haydn's quartett in D minor (Op. 76) and Mendelssohn's quintett in B flat (Op. 87) were the concerted works selected, the executants being Signor Papini, Messrs. Wiener, Holländer, Hann, and Lasserre. A better *ensemble* could not have been secured, and the performance was as near perfection as possible. The main interest of the concert consisted, however, in the appearance of Herr Xaver Scharwenka as solo pianist. Lengthy pianoforte works are not generally included at these *matinées*; but an exception was made on the present occasion, Beethoven's sonata in F minor (Op. 57) being set down for the Polish artist. His rendering of this masterpiece was one of the finest we have ever heard. It was characterised by deep feeling and passionate sentiment, yet without a trace of extravagance or the least suspicion of a desire to produce effects other than those indicated by the composer. Herr Scharwenka does not tear a passion to tatters, though, on the other hand, it cannot be said that his style is lacking in warmth or animation. Later in the programme he gave three trifles of his own composition—a Polonaise in F minor (Op. 42), an Impromptu in D (Op. 17), and an Etude in E flat (Op. 27). The last of these is decidedly the most original and the most effective. Mr. Ella announces that in consequence of the increased expenses of the undertaking only seven *matinées* will be given this season instead of eight as heretofore. The dates of the remaining performances are as follows:—May 13, 27; June 10, 17, 24; and July 1.

THE fifth annual students' concert of the National Academy for the higher development of pianoforte playing was held on Wednesday afternoon, at the Langham Hall. Mr. Oscar Beringer, the director of the institution, may fairly be congratulated upon the very marked ability displayed by several of the students who took part in the programme. Miss Pettifer, for example, played Beethoven's sonata in A flat (Op. 110) with admirable taste, and Master Dubrucq showed consummate command over the keyboard in Liszt's familiar Rhapsodie Hongroise for pianoforte and orchestra. But the best performance was that of Miss Randegger in Mr. Beringer's *Andante* and *Presto* for piano and orchestra. The work is very effectively written, and the solo part contains many passages at once difficult and brilliant. These were played by Miss Randegger with truly delightful ease and finish, and the execution generally resembled that of an experienced artiste rather than one still in a state of pupillage. Beside those we have named, several students acquitted themselves exceedingly well, and the concert may, therefore, be termed a complete success.

AT the Philharmonic Concert of Wednesday evening Señor Sarasate appeared for the first time in London this season. His principal medium of display was Mendelssohn's concerto, which he rendered with the same complete mastery over mere mechanical difficulties that has previously marked his efforts in our concert rooms. Señor Sarasate does not appeal to an artistic perception by any remarkable breadth of tone or, indeed, by any of those qualities which we are accustomed to associate with the name of Herr Joachim. But his execution is marvellously accurate, and in the matter of intonation he is almost without rival. Mere virtuosity, however, has no right to a place in a Philharmonic concert, and hence we must condemn the introduction of a *Fantaisie norwégienne* for violin and orchestra, by Edouard Lalo; for however effective the solo part may be, yet as music the composition is simply worthless. Herr Henschel's share in the performance of the final scene from Wagner's *Die Walküre* was superbly rendered, but the orchestra was not altogether satisfactory in this complicated music, the requisite balance of tone not being obtained in several passages. The programme likewise included Beethoven's symphony in C minor, Bennett's overture *Paradise and the Peri*, and Schubert's overture in the Italian style (Op. 170). Miss Lillian Bailey, an agreeable soprano vocalist, sang an air from Handel's *Giulio Cesare*, and, with Herr Henschel, a *duo* from the same opera.

THE *Neue Zeitschrift für Musik* announces that Johannes Brahms has set portions of Ossian's *Fingal* for chorus and orchestra. The appearance of the work will be awaited with interest, for such a subject would doubtless be especially congenial to the composer.

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MR. BROWNING'S NEW POEMS.

Dramatic Idyls. By Robert Browning. (Smith, Elder & Co.)

UNLIKE more than one of his more popular contemporaries on both sides of the Atlantic, Mr. Browning has not found increasing years make so much a difference of quality as a difference of kind in his poetry. Convinced at first, as *Sordello* showed, and another poem expressed, that

"Thought is what grown men want in verse,"

he has waxed, since the period of *Dramatic Lyrics* and *Dramatic Romances*, yet more occupied with the mental interest of his subject, and has left, very much, the charm of sound to the musician and the charm of pictures to the painter. Of course there have been notable exceptions. His capacity to use style for style's sake, his power over the machinery of verse-making, his readiness at the jingling of pretty rhymes—these have been proved now and again but lately, as they were proved more than forty years ago. But in the main the dramatic interest—always *strong*—has gained yet more in importance over the interest of sense, the interest of skilled manipulation. One of his few very personal utterances was that explanatory word to M. Milsand, "of Dijon," years ago—to M. Milsand who understood, or to the public that did not understand—"*Incidents in the development of a soul*: little else is worth study." And, because perhaps of the generally increasing weight of thought and dramatic interest in his work, the manner of the work has changed, so that it may be roughly said that while his "By the Fireside," with its tender reverie, was like a symphony of Mendelssohn's, and some of his lyrics like the *Songs without Words*, much of his later work—that of the *Inn Album*: this of *Dramatic Idyls*—comes to us with the clash and clang of the music of Wagner, or comes at all events like "Beethoven's Titan mace." Mr. Browning has written things of gradual fascination and delicate approach. But his *Dramatic Idyls* surges into Literature.

He has given a turn unfamiliar in our generation to the use of the word "idyl." He has shown to those who required to know it that an Idyl may be quite other than a Pastoral, for his new idyls deal greatly with the scum of town and country, and take us by their sometimes repulsive but always potent narrative among God-forsaken folk, with whom murder is an occasional pastime and adultery a daily incident. "Ned Bratts," the terrible religious story of Bedford Special Assize, can never be a popular story. It is told, dramatically—in words too plain for popular taste—how a rogue and the helper of all rogues, along with the woman he had many years lived with, rolled into Bedford Court House, asking to be hanged for at least a score or so of crimes. It was broiling Midsummer of 1672: judges were learnedly engaged meting out punishment to knaves—"quality" then, as now, watching the process with a refined interest, and betting on the result—when Ned Bratts and the woman Tab, under excitement from perusal of John Bunyan's book, which Bunyan's daughter had given them, came to confess their crimes, and to get rapid delivery from their "City of Destruction," their "Vanity Fair." Some people were a little moved at their confession, for the judge had to say:—

"Stop tears! or I'll indite
"All weeping Bedfordshire for turning Bunyanite!"

But the pair had their will—religious enthusiasm its reward:—

"So happily hanged were they—why lengthen out my tale?—
Where Bunyan's statue stands, facing where stood his Jail."

And, of course, Mr. Browning could not tell such a story without the favourite touches of dramatic insight—the very favourite one especially of which we had so much in the *Ring and the Book*—the insistance by the legal mind on quite other motives than the real motives having caused the admitted deeds. It would be childish, argues this present lawyer, to ascribe the sudden sincerity of these two wretches to Bunyan or his book. That explanation may satisfy the jurymen, no doubt. But it is hardly for the trained mind:—

"I rather see the fruit of twelve years' pious reign—
Astraea Redux, Charles restored his rights again!"

And, indeed, the dramatic problem suggested by his own stories always fascinates Mr. Browning. Of what other interest or value is "Martin Relph," the first idyl of the book? It seems to have been an annual custom with "a strange old man" to go and stand on May Day morning

"On the hill outside our town, like a monument of woe,
And, striking his bare bald head the while, sob out the reason—so!"

Of course what he "sobbed out," as the reader may easily find, is a splendid outburst of remorse—the outburst of remorse by a sensitive man, who years since had not spoken, when speaking might have saved two lives. In the time of the Pretender, one Rosamond Page, the sweetheart of one Vincent Parkes, was suspected wrongly of being false to the cause of the King. Swiftly convicted of high treason, she was condemned to death. Martin Relph witnessed the preparations for the execution, and at last, just ere the execution took place, saw on the hill-side, as yet out of ear-shot, the figure of Vincent Parkes returning with the long-sought proofs of the innocence of the girl. He alone understood, for a minute, the meaning of the hurried return, and he did not risk a cry to stay the execution. Vincent Parkes, still from his hill-side, saw the shots fired, and himself dropped down dead as he saw the death of Rosamond. Then an intolerable remorse came over Martin Relph. His friends all said he visited too hardly on himself his moment's thoughtlessness. He called himself a coward; and the problem is, Was he something worse? Had he sneakingly loved her himself and dreamed she were better dead than the wife of his rival? Mr. Browning does not solve the problem. The reader may solve it as he will. But some little clue is given. It is given in the intolerable remorse; in the mind somewhat unhinged; in this annual "sobbing" of the reason, on the hill "outside our town;" in the swift imagination with which Martin Relph pictured the two, had but Parkes been in time, in a "perfectest embrace"—

"He the saviour and she the saved,—bliss born of the very murder place!"—

and chiefest perhaps in the resolute quiet of his own tone about her—the quiet of hopelessness from the first felt and recognised:—

"And her—why I said 'good morrow' to her:
'good even' and nothing more:
The neighbourly way!"

It recalls the *Lost Mistress*, whose ancient lover, we remember, would say to her what mere friends say, or only a thought stronger:—

"I will hold your hand but as long as all may,
Or so very little longer."

The same keen feeling for subtle character and motive as is shown in "Martin Relph" underlies the telling of the Russian tale, the longest in the volume—"Ivàn Ivànovitch." Mr. Browning's art has never recoiled from the sombre and the terrible, but the story of Ivàn Ivànovitch was too horrible to be told by this vivid pen. A duller imagination than Mr. Browning's was needed to make that story quite endurable. Marmontel, we remember, has expressed admirably at the beginning of one of his tales what is really the subject of Mr. Browning's. "Le soin d'une mère," says that instructive writer—"le soin d'une mère pour ses enfans est de tous les devoirs le plus saintement observé par la nature. Ce sentiment universel domine toutes les passions: il l'emporte même sur l'amour de la vie." But it does not happen to have been so with the woman who fell under the punishment of Ivàn Ivànovitch. Her husband had to despatch her in a sledge from town to town, across unnumbered versts of winter snow, and with her her three children. But seemingly it was only one lifeless corpse—the mother's—that reached the town where the faithful friend, Ivàn Ivànovitch, waited for her. Stimulants brought her to, however, and she told—with a vividness Mr. Browning has hardly ever equalled, and that no writer of any period would possibly aspire to surpass—the tale of her experience. In one word, she had been followed by the wolves. They had taken one child, and had drawn back; another, and had relaxed contented, till one wolf—the insatiable enemy—had pursued again, and the last child was gone. The mother had resisted: screamed: fought: been bitten; but when the flesh was tortured, had let the last child go. Telling this story to Ivàn Ivànovitch, Ivàn Ivànovitch immediately killed her. He had never heard of Alexandre Dumas the younger, and

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for him a "Tue-la" hung more inexorably over the infidelity of a mother to her offspring than the infidelity of a wife to her lord. But for Lynch-law so summary and violent he must at least be tried. Probably he must be sacrificed. But there is one of Mr. Browning's priests—who, whether here or in the *Ring and the Book*, whether Pope or village ministrant, have a sneaking fondness for Lynch-law—there is one of Mr. Browning's priests to come to the rescue: a priest chastened by years, like Innocent the Twelfth, so very old that he is losing sight of age:—

"Ivàn Ivànovitch, I hold, has done this day,
No otherwise than did, in ages long ago,
Moses, when he made known the purport of that flow
Of fire athwart the law's main tables! I proclaim
Ivàn Ivànovitch God's servant!"

And then there comes the little bit of dramatic character in "Ivàn Ivànovitch:" the typical utterance of a simple follower of duty. They go home to him in a ferment of surprise, joy, and excitement—to tell him he is not to be punished: he is not to be executed: he is free. They find him building a toy Kremlin for the amusement of his children. Here is an acorn: that is the toy bell for the Kremlin's dome.

"They told him he was free
As air to walk abroad. '*How otherwise?*' asked he."

The opening description of the desolate land through which the sledge pursued its way makes a landscape as impressive as that earlier one of the whole of "our Duke's country," and exceedingly like it in treatment. But if we can endure at all the horrors of the story, it will be for the tremendous exposition of parental business—of the duty belonging to that only one of all our social or domestic relationships which civilisation and the widening of thought are certain in no way to change. There may be many things as yet undreamt of in our philosophy, but—potently preaches the poem of "Ivàn Ivànovitch"—not ever, even among the undreamt of things, the falseness of the parent to the child. Frederick Wedmore.

Life of H.R.H. the Prince Consort. By Theodore Martin. Vol. IV. (Smith, Elder & Co.)

We have now the fourth instalment of Mr. Martin's work, with an early prospect (as we gather from his introductory letter to the Queen) of its completion by the publication of vol. v. The result justifies the change from four to five volumes, a risky experiment in biography in any case, and doubly so when upwards of five hundred pages are given to these three years (from February 1857 to Christmas 1859), for we are bound to admit that we do not see how vol. iv. could have been shortened without damage to the effect of the picture taken as a whole. If the reader is inclined now and then to get impatient over the details of fireworks, Court ceremonies and processions, shouting crowds, and obsequious official persons, a second glance and thought should be enough to satisfy him that this setting is to some extent required for faithful presentation, and that it has been used with skill and in moderation. After all, Prince Albert's life was necessarily much occupied with these matters; and the higher side of it will be better appreciated if in studying it we are obliged to carry with us an abiding sense of the weight of conventional lumber and trappings under which it was so simply and bravely lived. As the biographer's work draws to a close we can better appreciate the difficulties of his task, and the masterly way in which they have been overcome. A more trying ordeal could scarcely have been chosen than this, of giving in minute detail the drama of what was after all an even, uneventful, and entirely prosperous career, not in one finished piece but in a series of five acts, presented at intervals sufficiently long to allow of the full play of light and air, critical and popular, on each act by itself, before the next is put on the stage. Through this ordeal the fourth volume has passed triumphantly. The interest of the narrative, instead of flagging, has very decidedly risen; and the Prince, in mature middle life, quietly maintaining and strengthening the position for which he had waited so judiciously and played so resolutely, draws even more largely on our respect and sympathy than in the earlier years before the battle could be fairly said to be won. No doubt the extraordinary interest of the public events comprised in these three years, and their direct bearing on the most critical questions of to-day, may be credited with a considerable share in the absorbing interest with which we read Prince Albert's "memoranda," and follow his social and official intercourse with the Princes and politicians who were, or supposed themselves to be, guiding the destinies of long-suffering nations, and the tough old world, in that critical time. Still, the fact remains that vol. iv. sustains this absorbing interest, which is all we are at present concerned with. It will be for vol. v. and Mr. Martin to justify themselves when their time comes; and, for our own sakes as well as theirs, we heartily hope they may be able to do it as successfully.

The present act opens with the spring of 1857, when Lord Palmerston's first Cabinet, still on the high-tide of prosperity and popularity which their conduct of the Crimean war had gained for them, were suddenly and unexpectedly overthrown by one of those coalitions which, occurring periodically, and it would seem almost of necessity, in English public life, go so far to justify the strictures of such critics as Mr. Goldwin Smith on our national idolatry of our insular institutions. After an unsuccessful challenge of the budget—denounced by Mr. Disraeli as providing for an excessive expenditure in support of "a turbulent and aggressive policy"—the Conservatives and Peelites, with Lord John Russell and his small band of malcontent Liberals, saw and seized eagerly on an unlooked-for opportunity. The *Arrow*, Chinese Lorcha, said to be a pirate, but English registered, and flying the Union Jack, was seized by Commissioner Yeh, on whose blank refusal of satisfaction Sir Michael Seymour and the fleet were sent up to Canton. Hereupon Mr. Cobden, leading the peace party, gave notice of motion condemning the Government policy in China, as savouring of the spirit now popularly known as "Jingoism." Behind him at once fell in such strange recruits as Mr. Disraeli with the Protectionists, the Peelites, and some of the most notorious fighting characters among public men, such as Lord John and Mr. Roebuck. The Government were beaten by sixteen. In answer to a challenge from Mr. Disraeli, Lord Palmerston promptly appealed to the country, which answered him by unseating all the leading peace-men and many of the Peelites, and returning a majority for the Premier so decided as to throw him off his balance. It is with this event in home politics that the book opens; and in foreign politics with the first symptoms of Louis Napoleon's yielding to Russian blandishments, and allowing himself to drift—not, indeed, from the English alliance, to which he still held tenaciously, but—from the moral and political moorings, the clinging to which had earned him the sympathy and friendship of the Queen and her husband. And it is in these two channels that the main interest of the volume runs, so far as the Prince's public life is concerned. He is constantly and steadily on the watch, during these three years, to hinder faction in England from jeopardising the national safety by allowing the military organisation to fall into ante-Crimean confusion and weakness; and to keep the French Emperor for his own sake, as well as for that of Europe, out of any alliance with Russia, or other intrigue for re-settling the boundaries of European States according to *idées Napoléonéennes*. In pursuing these objects there is the same quiet but resolute purpose on the part of the Prince to make the influence of the Crown felt in the national councils which raised the discussion on Personal Government, so warmly debated after the publication of vol. iii. It is not our province here to take part in that discussion, but, without asserting or denying the abstract constitutional right of the Crown to exercise any control over the foreign or domestic policy of our Governments, one cannot shut this volume without admitting that during these years at any rate the personal influence of the Crown was not only exercised with remarkable wisdom and tact, and with a single eye to the best interests of the nation, but was kept scrupulously within the limits of advice, tendered by the nation's highest representative to those who were for the time being responsible for the nation's acts. The most striking illustration, perhaps, of this is the memorandum on the reorganisation of the Indian army after the suppression of the Mutiny (p. 310). It is a reply to the contention of a portion of the Indian Council, that, in accordance with "long-established rules," a local Indian army should still be maintained, as in the days of the Company. The argument of the Prince's memorandum completely demolished that of the Council, and was supported by Lord Clyde and the highest military authority. It was not, however, until two years later that the principles advocated by him prevailed, and the point was finally settled by the Act of 1860, during which interval the Government and Indian Council appear to have fought over the question again and again, without any fur-

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ther interference on the part of the Crown. It was, no doubt, in great measure owing to his strict adherence to constitutional usage, as he understood it, that the jealousy of the party leaders on both sides seems to have disappeared, and Tories and Whigs to have become equally ready to avail themselves of the Prince's help and to follow his guidance. Thus we find the Tories adopting and circulating without alteration the Prince's suggested "Instructions to Lord-Lieutenants," upon which the Volunteer force was originally organised (p. 437), and the Whigs coming round to his views as to England's best policy, after the Italian campaign of 1859, when Napoleon was looking wistfully to England "to take the chestnuts out of the fire, and assume the responsibility of drawing the emperor from his engagements to Austria and the Pope, whatever they may be" (p. 507). When one recalls the previous history of the Prince's relations with Lord Palmerston, and the strong sympathy of that nobleman and his principal colleague with the cause of Italy, the adoption by the Cabinet of his views in this crisis may probably be reckoned the Prince's most marked success as constitutional adviser of the Government. In short, by his wise use of the Crown's right of advising, and his cautious avoidance of all encroachment on Ministerial functions, and of even the semblance of leading a "Court party," he had gained in 1859 a unique position of power and usefulness in English political life.

Interwoven with this political record is that of his work in the social movement of our time, with respect to which it is no exaggeration to say that every intelligent plan for bringing literature, art, science, or the comforts and decencies of life, within reach of the poor was sure to attract his attention, and almost sure to secure his help. But this part of the book is only the continuation of what we are already familiar with in previous volumes, and there is a quite new feature in the present one to which we must devote our short remaining space. We refer to the intercourse and correspondence with the Princess of Prussia, the eldest child of the Queen and Prince Consort. She was married in January 1858, and parted from her father at Gravesend in the midst of a snowstorm on February 3. Next day he writes to her:—

"My heart was very full when yesterday you pressed your forehead on my breast to give free vent to your tears. I am not of a demonstrative nature, and therefore you can hardly know how dear you have always been to me, and what a void you have left behind in my heart: yet not in my heart, for there assuredly you will abide henceforth, as till now you have done, but in my daily life, which is evermore reminding my heart of your absence."

From this time the father writes to the daughter "every Wednesday;" and extracts from this correspondence run like a golden thread through the last three hundred pages of the volume, in exquisite contrast to the generally sombre background of the jealousies and intrigues of princes, statesmen, and politicians. We feel almost as if we were intruding on too sacred ground; but as they are printed they cannot be too widely read. We have only space for a sample line or two of quotation, with which we must conclude:—

"The bandage has been torn from your eyes all at once as regards all the greatest mysteries of life; and you stand not only all of a sudden before them, but are called upon to deal with them, and that, too, on the spur of the moment. 'Oh! it is indeed most hard to be a man,' was the constant cry of the old Würtemberg minister, Von Wauganheim, and he was right."

"The public just because it was rapturous and enthusiastic will now become minutely critical, and take you to pieces anatomically. This is to be kept in view, although it need cause you no uneasiness, for you have only followed your natural heart, and have made no demonstration which did not answer to the truth of your own inner nature. It is only he who presents an artificial demeanour to the world who has to dread being unmasked."

"Your place is that of your husband's wife and of your mother's daughter. You will desire nothing else, but you will also forego nothing of that which you owe to your husband and mother. Ultimately your mind will, from the over-excitement, fall back into a little lassitude and sadness. But this will make you feel a craving for activity, and you have much to do studying your new country, its tendencies, and people, and in overlooking your household as a good Hausfrau, with punctuality, method, and vigilant care."

"I am delighted to see by your letter that you deliberate gravely on your budget, and I will be most happy to look through it if you send it to me; this is the only way to have a clear idea to oneself of what one has, spends, and ought to spend. As this is a business of which I have had long and frequent experience, I will give you one rule for your guidance in it—viz., to set apart a considerable balance *pour l'imprévu*. This gentleman is the costliest of guests in life, and we shall look very blank if we have nothing to set before him. Therefore, keep a large margin from which you can draw for all that cannot be calculated beforehand, and reduce all the expenses capable of previous estimate courageously so low as to obtain for yourself this margin. Fate, accident, time, and the world, care very little for a 'previous estimate,' but ask for their due with rude impetuosity. Later retrenchments to meet them do not answer, because the demands of ordinary life have shaped themselves a good deal according to the estimates, and have thus acquired a legitimate power."

"Royal personages, to whom services are being constantly rendered, often forget that these involve all sorts of sacrifices to those who render them, which, if those to whom they are rendered would only keep their eyes open, might be obviated and spared."

Thos. Hughes.

Die Metaphern. Studien über den Geist der modernen Sprachen. By Fr. Brinkmann. Vol. I. (Trübner.)

The important part played by phonology in building up the science of language has thrown what may be termed the psychological side of comparative philology unduly in the shade. And yet it can never be too often repeated that sounds without meaning do not, and cannot, constitute language. To confine our attention to the external form of words is to mutilate linguistic science and neglect its essence and kernel.

A work, therefore, like that published by Dr. Brinkmann, which undertakes a methodical examination of the use, relations, and history of metaphors, will be welcomed by every student of philology. The volume just issued deals with the metaphors derived from the animal world, and lays a large number of modern languages under contribution. It is prefaced by an Introduction, to my mind the most valuable portion of the book, in which the author explains the nature as well as the practical and theoretic bearing of metaphors. He shows that metaphors may be arranged in classes and connected with one another, either through the form of expression or through the thought which they clothe. An object may give rise to as many metaphors as it possesses qualities and characteristics, and these metaphors may not only be single but may also form groups.

Metaphors may be classed in the first place according to the object or concept and the figure under which it is imaged. In this case both figure and object may belong to the world of the senses, and the animate be represented by the animate or inanimate, the inanimate by the inanimate or the animate. Or the figure only may belong to the world of the senses, the object being supersensuous. Or, again, the converse may happen; or, lastly, both figure and object may be supersensuous. A second mode of classifying metaphors is according to the degree in which they have become part and parcel of language. There are many which remain the property of individual authors; there are many more which have been taken up into common use and made an integral element of current speech. Indeed, if we trace back our words to their first source we shall find that a large proportion of them consists of metaphors; it is only by the help of metaphor that primitive man was able to shadow forth his intuitions of the divine and the invisible. Language, in fact, is the treasure-house of worn-out metaphors, and this it is which gives such special importance to a systematic enquiry into the subject.

Dr. Brinkmann, however, has been too exhaustive in his illustrations. Life is not long enough for the scale on which he has projected his work, of which only the first volume has as yet appeared. All that he has said might have been compressed into a much smaller compass. A superfluity of metaphors, as of everything else, is cloying. As might have been expected, many of his illustrations are curious and interesting. Thus our English *pie*, in the sense of a pasty, is abbreviated from the French *nid de pie* "a magpie's nest," like *truie* from *cochon de Troie*. *Nid de pie* was metaphorically used for a dish in which the meat is arranged like young birds in a nest, and is illustrated by the message of the dying Rabelais to his friend Cardinal du Bellay:—"Dis à Monseigneur l'état où tu me vois: je m'en vais chercher un grand Peut-être. Il est au nid de la pie; dis-lui, qu'il s'y tienne, et pour toi, tu ne seras jamais qu'un fol. Tire le rideau, la farce est jouée." A. H. Sayce.

Catalogue of the Rawlinson MSS. in the Bodleian Library. Division 3: Theological and Miscellaneous Works. With an Index. Compiled by the Rev. W. D. Macray. (Oxford: Clarendon Press.)

The section of Mr. Macray's laborious work which will probably prove of most value to the scholars who are likely to consult it is

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the copious and admirably-constructed Index. As this embraces not only the present but the previous volume of the Catalogue (published in 1862), we may enumerate the principal contents of the latter for the benefit of those who are unacquainted with it. A series of MS. Annals and Chronicles of Ireland; *Codices* of some of the leading English Chronicles; the Thurloe State Papers from 1638 to 1660 (partly printed by Dr. Birch in 1742); Sir Edward Walker's collection of correspondence between Charles I. and the Parliamentary Commissioners while he was at Newport in 1648; Samuel Pepys' collection of Admiralty and private papers, in 26 vols., ranging from 1664 to 1687; correspondence of Bishop Robinson, of Bristol, relative to the negotiations at Utrecht, 1711 to 1724; the papers of William Bridgeman, Clerk of the Council to James II.; several Minute Books and Journals of the House of Commons during the sixteenth and seventeenth centuries; and a Register of the transactions of the East India Company between 1674 and 1709, are the most important of the historical materials. Among the topographical MSS. are collections for Yorkshire, Leicestershire, and other counties; and under the heads of literature and archaeology may be classed *Codices* of Rolle's *Prick of Conscience*, and Spenser's *View of the Present State of Ireland*; a volume of letters addressed to Archbishop Wake; Papers of the Ruthven family, *temp.* Charles I. and II.; some of the antiquarian collections of Thomas Hearne; and several Heraldic MSS.

The Catalogue of Division 3, to which the first half of the present volume is devoted, contains comparatively few historical MSS. The most interesting are collections relating to the rebellion of Robert Earl of Essex, in 1601, and to the murder of Sir Thomas Overbury; documents connected with the settlement of New England between 1621 and 1723; two more volumes of Bishop Robinson's letters and memoranda touching the Utrecht negotiations in 1711–12; and a series of papers relating to the household of Mary of Modena, Queen of James II., from 1685 to 1717. The theological MSS., in which the library is richest, include the large collection of the Rev. John Lewis relative to the Anabaptist and other controversies; miscellaneous writings of Archbishop Usher and Bishop Bedell; a collection formed by John Dury in connexion with a proposed union of the Protestant Churches, 1627 to 1637; Letters of Bishops Compton and Robinson of London as to foreign Protestants and other subjects; Sermons and other works of the Rev. Robert Fleming, jun. (the commentator on the Apocalypse); miscellaneous writings by Nonjuring divines of the last century; and papers connected with the proceedings of the Society for Promoting Christian Knowledge from the year 1714.

Under Literature may be mentioned the MS. of Sir Francis Walsingham's account of his negotiations in France, 1571–3, edited by Sir Dudley Digges as *The Compleat Ambassador* in 1655; a collection of old English poems and romances belonging to the sixteenth century, including some printed by Caxton and De Worde, and others by Ritson, the Roxburghe and Bannatyne Clubs; and a series of political poems and satires from William III. to George I. The legal MSS. include Year-Books 41 to 44 Elizabeth; Serjeant Bendlowe's Reports from 26 Henry VIII. to 21 Elizabeth; a Record of the proceedings at the Forest Eyre for Essex in 1635, and the Collections of Chief Baron Comyn belonging to the seventeenth and eighteenth centuries. Of mainly antiquarian interest are a *Codex* of the "Mirror of Our Lady" for the use of Sion Nunnery (printed by the Early English Text Society in 1873); an Ordinal of Rosglas Abbey, co. Kildare; Letters relating to the controversy between St. Augustine's Monastery, Canterbury, and Archbishop Winchelsey, *temp.* Edward II.; the Statutes of All Saints' Guild, Cambridge; a richly illuminated Indenture as to the foundation of an obit for Henry VII. in the Monastery of Our Lady of Grace; Records relating to the Honours of Tutbury and Clare; and a volume of mediaeval charms, receipts, and medical prescriptions compiled by the multifarious Thomas Hearne.

We have, of course, indicated but the salient and generally interesting features of this miscellany, omitting others that may possibly be more attractive to special tastes. The editor has evidently spared no pains to make his work as perfect as possible, and the typography leaves nothing to be desired.

HENRY G. HEWLETT.

Biographische Denkblätter nach persönlichen Erinnerungen. Von Alfred von Reumont. (Leipzig: Duncker & Humblot.)

THE position of a diplomatist offers unusual opportunities for the amassing of personal recollections; and when the diplomatist is remarkable as an antiquary, an historian, and a man of letters, his recollections are likely to be of great value. Herr von Reumont has been long known as one of the best authorities on Italian history. His chronological tables on the history of Florence; his *History of the City of Rome*, surpassed in elegance of style, but not in laborious learning, by the great work of Gregorovius; his *Life of Lorenzo de' Medici*, which adds political substance to the *dilettante* shadow sketched by the elegant pen of Roscoe; and, lastly, his *History of Modern Tuscany* in the great collection of Heeren and Uckert—have secured him a permanent place in the roll of historians of Italy. Sixteen years ago he published a volume of sketches of "Contemporaries," and of this the present volume is to be regarded as a continuation. It introduces us to all kinds of people—a queen, a reigning duchess, an English nobleman, diplomatists, and men of letters, Italian, Danish, German and French. Many of the recollections carry us back thirty or forty years; but the last name in the book is that of Count Sclopis, who died only the other day. Herr von Reumont's sympathies are not strongly with the Italy of the present. He is, in principle at least, a Catholic and a Conservative. He admires those who repress revolutions rather than those who make them; those who do their best to renovate and repair a tottering system rather than those who would sweep it away; those who burrow in the records of the past rather than those who fix their gaze on the rising future.

The nineteen memoirs which the volume contains fall naturally into three classes—the men of action who, entrusted with the responsibility of government, tried to make the best of a bad system; the scholars who maintained in a provincial town, or in the service of a great family, the tradition of learning which culminated in Muratori; the strangers who, attracted, like Von Reumont himself, by the beauty of Italy, devoted to it their labours and perhaps their lives. It is excusable in a man over sixty to love the Italy of the past. Whatever compensations are to be found in the fullness of national life, or the addition of a new member to the European family, the old society and much of the old charm is gone. Perugia is disfigured by modern buildings in the French style. There is no circle like that which surrounded Lord Normanby at Florence. Lord Normanby believed in the Italy of the Congress of Vienna, and had little faith in any other. When the Pope heard of his death, he said that he did not know whether God Almighty could save a heretic, but that if He could, He would certainly save "nostro povero Normanby." Filangieri is represented to us as the honourable minister of a dishonourable sovereign. Pity that loyalty and courage should be prostituted to the service of Bourbon Naples! Perhaps the most touching biography in the volume is that of John Gaye, a young Dane, who went to Italy at the age of twenty-six and died of fever ten years later. During this time he had produced the *Carteggio inedito degli artisti*, which laid the first solid foundation for the chronology of Italian art. Antonio Coppi was domesticated in the Colonna family — one of those laborious and unambitious retainers who revel in the rich archives of the house to which they are attached, whose first care is to illustrate the glories of the family, and who then diverge to subjects of wider interest. Coppi's greatest work is the *Annali d'Italia* from 1750 to 1861. The life of Countess Spaur gives opportunity for an account of the escape of Pius IX. from Rome and his residence in Gaeta. Cibrario comes next in order, the historian of the royal House of Savoy. Ferrucci, the inheritor of a great name in Florentine history, was known chiefly as an ardent bookworm and a writer of modern Latin verse, which, if the specimens given by Von Reumont are fairly chosen, would have obtained very little credit at our public schools. The Lives of Freiherr von Hügel and Alphonse de Rayneval are mortuary wreaths laid on the tombs of friends by a loving and sympathetic hand. Bonaini was the annalist of a single city; no one has a greater right to rest in the sacred soil of the Campo Santo at Pisa. The volume is closed by the biography of Count Sclopis, the publicist and the statesman, the historian of Italian legislation. He connects the old Italy with the new. He alone of all Von Reumont's portrait-gallery was engaged in the business of the Italy of to-day. He presided over the convention held at Geneva in 1872 to settle the Alabama claims.

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Such are the contents of Von Reumont's book. He tells us nothing of those names which will shine brightest in the annals of modern Italy. He passes in silence over Cavour, Massimo d'Azeglio, Poerio, Gino Capponi. He prefers the shade to the sunshine, the conquered to the conquering cause. His style is somewhat dry and formal, and requires sustained attention from the reader. But these notices, beside their intrinsic value as historical authorities, are interesting memorials of a phase of human action which is not likely to attract the notice of future writers. OSCAR BROWNING.

NEW NOVELS.

Latheby Towers. By Alice Corkran. (R. Bentley & Son.)
Coward Conscience. By F. W. Robinson. (Hurst & Blackett.)
Tried by Fire. By Francis Carr. (Griffith & Farran.)
The Chimney Corner. By Edwin Waugh. (Simpkin, Marshall & Co.)
The American. By Henry James, Jun. (Macmillan.)
'Ware Hearts. (S. Tinsley & Co.)
Sorrentina. By Gina Rose. (S. Tinsley & Co.)
The Sole Reward of so much Love. By Maurice Wilton. (S. Tinsley & Co.)
The Viking. By M. R. (S. Tinsley & Co.)
Saul Weir. (Blackwood.)

Latheby Towers would appear from its page-headings to have been originally entitled *Clara Saville*, and in some respects the older title is the better. The plot of the story, which is simple enough, turns on the recovery of an ancestral mansion by a defrauded heir, and thus the title *Latheby Towers* is, perhaps, dramatically appropriate. On the other hand, almost the whole interest of the book centres in the heroine, and therefore her name might not improperly have continued to designate the novel. But, in truth, the title does not much matter. *Latheby Towers* is a capital novel under its present name, and would have been a capital novel under any other. Miss Corkran, whose first work gave promise which is here amply fulfilled, has succeeded in keeping the attention firmly fixed from beginning to end, and in adding a very satisfactory figure to our gallery of novel-heroines. Clara Saville is a figure, too, which is not merely very good, but very fresh. She has not to pay royalty to any other living novelist, and the combination of brusqueness with softness, practical and business-like ways with a capacity for loving and being loved, makes a pleasant and possible type if, unluckily, one which is not very commonly found in nature. Her blind lover—there is no harm in saying that he is her lover, for it will be evident to all reasonable persons before they have read fifty pages—Cecil Latheby, is well drawn, but decidedly less interesting, and in sketching his father Miss Corkran has come a little too near caricature. All the other minor personages are good, and the incidents of the novel are attractive enough, while the diction, though at times a little ambitious, and at other times rather foreign in phrase, has, perhaps, for these very reasons, a quaintness which is not unengaging. Some of Miss Corkran's short descriptions of nature are very unhackneyed and striking. But it is undoubtedly on the character of the heroine that the success of the book—and, unless novel-readers are very stupid people, it ought to have a decided success—will turn. There is a want of conventionality about her which is delightful because it is not in the least studied. In some respects she reminds us a little of M. Cherbuliez' most successful damsels in her abruptness, her independence, her common-sense, and a certain subtle under-flavour of passion which English novelists hardly ever manage to give, and which French novelists generally bring out too strongly. But, as we have said, she is not in the least a copy. One parts with her with considerable regret, whereas the usual novel-heroine leaves the most susceptible of critics perfectly heart-whole; and the only comfort is the expectation of renewing acquaintance, if not with her, at any rate with some sister of hers who shall be born of Miss Corkran's pen.

If we were to call Mr. F. W. Robinson one of our best novelists, the phrase would savour somewhat of vagueness and a good deal of exaggeration. But it is certainly true that while there are a great many qualifications of the good novelist which Mr. Robinson has no pretensions to possess, there are others of which he has a considerable share. His style is not remarkable: he either does not possess or does not show that familiarity with literature which adds so greatly to the charm of works of fiction; his dialogue is weak and his characters are too often of the lay-figurative order. But he has a very considerable faculty of so embroiling a plot that while the reader can guess the solution easily enough, he is by no means sure of the steps which are to lead to that solution, and, therefore, passes from situation to situation with interest and even some eagerness. In addition to this he has not a little command of some kinds of pathos. *Little Kate Kirby* was a book which illustrated both these gifts of its author, and *Coward Conscience* is another. These gifts together constitute an important part of the dramatic as well as of the fiction-writing power; and Mr. Robinson ought, we should think, to make a good playwright if he could acquire the knack of emphasising his characters rather more successfully. The real heroine of *Coward Conscience*, Ursula Dagnell, intends greatly, and even carries out the intention to some extent. She has, as the reader is early informed, a frantic and long-unsuspected affection for her cousin, Tom Dagnell, the scapegrace, nominally at least, of his family; and first to gain and then to keep him she is guilty of various improper or, to speak more correctly, not strictly honourable acts, for which she is amply but rather mysteriously punished. The five members of the Dagnell family are all promising characters who do not quite fulfil their promise. Ursula is not incomplete, and is decidedly pathetic. Tom, though he is constantly before the reader, somehow fails to make a very distinct impression. The elder brother, Marcus, is a caricature, though rather an amusing caricature, with some features of a better-natured Pitt Crawley about him. Sir John Dagnell, an old tyrant and scoundrel whose teeth have been drawn by age and illness and by his niece's knowledge of a damaging secret, ought likewise to be better than he is; and in his wife the lay-figure element comes out still more strongly. The Oliver family—rich Birmingham people—supply a not unpleasing element of farce; and there is pleasant game of catch-who-catch-can; an amusement of which Mr. Robinson is fond. Altogether *Coward Conscience* must be pronounced a readable book, because, though its merits are not many, such as it possesses are positive enough, and are moreover of the kind most important to the story-teller.

We cannot say quite as much for *Tried by Fire*. Mr. Francis Carr has very obviously converted the termination of his Christian name from "ces" to "cis," and though there is no reason in the nature of things why the book should be any worse for this, yet as a matter of fact and experience it is the worse. Lady novelists, from the highest, whom it is unnecessary to name, to the lowest, whom to name would be difficult, have a remarkable tendency to preach, as if to revenge themselves upon St. Paul for his unjust and degrading prohibition. The author of *Tried by Fire* cannot get through a chapter without mounting the platform. Now his subject is the probable meditations of a dragon-fly on the circumstances of his larva existence—a point on which we are unable to contribute the slightest information. Now it is the singularly novel theory that "circumstances do not *make* characters; they certainly *develop* them"—italics, we beg to observe, which are not ours, but Mr. Carr's. The speeches of the personages are suitable to this somewhat didactic tone. We are quite sure that no young man of three-and-twenty, having just kissed a pretty girl, has, at any rate since the beginning of the present century, proceeded to remark: —"The first effect of my claim upon you, my darling, must not be to involve you in a course of concealment." What is more, we sincerely hope that if the youth of England ever begin to talk in this style, we may be spared the trouble of living in that period. About the story of *Tried by Fire* there is really not much to say. Some of its characters die; a good many misbehave themselves and are divorced; most of them are very uncomfortable and unhappy; and things do not come at all right even at the end. If the author is going to write any more novels, let us recommend him to give up the irritating practice of peppering his pages with points, thus . . . . It is true some novelists of considerable ability (among others the late Canon Kingsley) have been great sinners in this respect; but that does not make the practice any the more tolerable. Points come in properly enough when there is a real break in the sense, which is supposed to be filled up in the speaker's or writer's mind, though the filling-up is unexpressed, or when an actual pause is to be indicated. Otherwise they are mere foppery. Mr. Carr (and Mr. Robinson, too, for that matter) is much in want of that "Novelist's Legal Guide" which some industrious and rising barrister might surely find time to

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write. The author of *Coward Conscience* has tripped over a very common stumbling-block, the special licence; the author of *Tried by Fire* does not seem to be aware that the unsettled estate of a man who dies married, but intestate, does not go away wholly from his widow.

To those who know anything of Lancashire the name of Edwin Waugh is not strange, and if they have any habit of literary judgment they know him to possess a remarkable faculty of quaint tale-telling on the smaller scale. *The Chimney Corner* is quite worthy of its author's modest reputation, and is likely to spread that reputation among all sensible people who are not revolted by the husk of dialect. It is not so many years since this same husk prevented a great many excellent critics from doing justice to Burns, and, though we have no intention of comparing the two men in point of literary ability, it may safely be said that those who are deterred from reading *The Chimney Corner* because of its uncouth appearance will lose something. The charm of these tales, which are for the most part extremely short, consists, first, in the racy character which the author has impressed on nearly all his personages, and, secondly, in the curious sententiousness of the dialogue and its odd turns of phrase, which frequently remind one of what is called American humour. "The Swallowed Sixpence," "Bitter-Sweet," and "Eavesdroppings," are perhaps the best of the stories, but there are few out of the forty-seven which are not worth the expenditure of the five or ten minutes which their reading would occupy.

We noticed Mr. James's *American* at the time of its appearance across the Atlantic. Since that time its author has been industrious, and has made not infrequent appearances before an English audience. *The American*, however, continues to be, if not exactly his best or most finished piece of work, at any rate that in which his powers are most clearly shown, and in which they have best grappled with a subject on the great scale. It is also, perhaps, the work which most clearly exhibits Mr. James's great defect, the defect of expending immense pains on characters which are not worth the trouble. It is unfortunately impossible to like Mr. James's characters: it is also impossible to get up a good healthy dislike of them; and, at the same time, his art, though by no means small, is not sufficient to put liking or disliking out of the question, as is the art of Flaubert or Thackeray. Notwithstanding which, all persons who have not yet read *The American* may be recommended to read it now.

It is fortunate that *'Ware Hearts* bears the imprint of Southampton Street, Strand, for otherwise we should certainly have regarded it as the first production of a private press at one of two large institutions which are to be found a few miles to the north and west of London, by the side of the Great Northern and Great Western Railways. One of the earliest speeches in the book runs thus:—"What i' the name of heaven dost mean, young Springald, by the opening of yon gate? Dost think I am like to thee, and fear to leap it?" All the rest of its luckily few pages are written in the same *pseudo*-Elizabethan style. The period, on the other hand, as far as we can make it out, is the eighteenth century, and sufficiently late therein to allow one of the characters to play Handel's music.

Sorrentina is evidently the work of a young writer, who, like many of her fellows, thinks to make the natural pathos of death and misfortune do instead of interest in plot or characters, which she is as yet unable to manage. It is not a badly-written book, and displays some power of doing better. But it cannot be pronounced worthy of much praise as it stands. The author has evidently yet to learn that the great accidents of life ought only to be used by the fiction-writer to deepen and heighten the interest in characters which his art has already made interesting. Otherwise they have no more legitimate pathos than the latter end of the first column of the *Times* to the world at large.

Mr. Wilton's book is, to some extent, also an example of this very prevalent fault. But its author has a larger idea of the duties of a novelist than Miss Rose, and his canvas is better covered. Although *The Sole Reward of so much Love*, like most of the books we are now dealing with, is but a one-volume story, its list of characters is tolerably long, and some at least of them are worked out with some elaboration. The two most prominent are a capricious and tyrannical father and his long-suffering daughter, whose love towards her only brother is rewarded in the somewhat insufficient and tragical manner which the title indicates. The aimless and half-insane malice of Squire Heathfield, with its disastrous results to himself and others, are imaginations of some merit; and some Spanish sketches also contained in the volume are bright and amusing. But the hero is a mere stick, and the conditions of probability in the conduct of others of the characters are by no means sufficiently attended to.

The Viking, as its title pretty clearly indicates, is a novel of the historical order. The author with singular ill-fortune has begun it with a Preface containing some of the worst English that even a novel-reviewer has ever met with. The story itself is by no means such as might be expected from this prelude. It shows signs of inexperience, and is often awkward in diction, but it has some interest, and displays considerably more power of imagining character than of expressing it. The heroine, who burns a bishop, is rather a pleasing creation, though we are far from laying it down as a general principle that heroines, even if they have golden hair, are justified in making bonfires of the fathers of the Church.

After duly running its twelvemonth's course, *Saul Weir* has come to an end at last. Its merits and defects are naturally not dissimilar to those of *A Modern Minister*, though perhaps they may be more clearly recognisable by those who allow a certain novelty of form and style to balance their judgment of a book. It is impossible to deny to the author a rather unusual fecundity of invention and a faculty of giving a certain distinction and individuality to an extraordinarily wide range of characters and incidents. There are also, without doubt, not a few persons to whom the book as a whole has proved interesting. Unless, however, we allow the mere evidence of powers which are not put to any good use to outweigh the actual production of much bad work, it is not possible to praise *Saul Weir*. Central interest it has really none, for the finding of the treasure is not sufficient to knit together and co-ordinate the vast assemblage of personages which the author brings on the stage. The characters are more or less lay figures, though lay figures ingeniously enough differentiated. The comedy, of which the author is prodigally lavish, is of the most deplorable order: more dreary fooling than the Beechester scenes, and especially the malapropisings of a deaf reporter, has rarely been committed to paper. On the other hand, the pathetic and tragic parts have all the well-intentioned but unreal and stilted noble sentiment associated with transpontine melodrama. The English is very ambitious and very bad, being sometimes wholly unintelligible, and sometimes, in such phrases as "Saul wrote Redland," altogether below the literary standard. That the author has in him, or her, the stuff of a successful, if not of a good, novelist, appears to us by no means unlikely; but he is almost entirely destitute of cultivation or critical faculty, and needs the unsparing knife of a La Touche to prune him into good order. Instead of this he has allowed himself to run wild in these two novels, and it appears rather dubious whether his undisciplined luxuriance is now susceptible of chastening.

George Saintsbury.

SCHOOL-BOOKS.

Whether or no it belongs to the duty of a University Press to publish school-books (see Academy, February 8), it is surely clear that such publications should be undertaken, if at all, on purely public grounds, and with the object of filling up real gaps in the *curricula* of our schools. Where no good school-edition of a Greek or Roman classic exists, the Universities may do real service to learners and teachers by supplying the deficiency. But when a text has been for all practical purposes sufficiently well edited already, there seems no sufficient need for a new edition of it under shelter of the great name of Oxford or Cambridge, much less for *two* new editions issuing almost simultaneously from the "Pitt" Press and the "Clarendon." There is surely something undignified—not to say ludicrous—in the spectacle of two great Universities bidding against each other, and against the London publishers, for the privilege of supplying Junior Forms in schools with an authorised version of some elementary and familiar Greek or Latin text-book.

Two new school-editions of Xenophon's *Anabasis, Book II.*, have just reached us, one by Mr. C. S. Jerram from the "Clarendon" Press, the other by Mr. A. Pretor from the "Pitt." We do not think that either was needed; that both were not needed is a proposition which scarcely requires defence. Both authors acknowledge obligations to the well-known recent edition by Mr. Taylor (Rivington, 1877), and a comparison of their books with that of their predecessor leads to the conclusion that neither is in any sense an advance upon it. Mr. Jerram is especially complimentary to Mr. Taylor's "excellent new edition." We cannot help wondering why he wished, or how he expected, to supersede a work whose merits he recognises so candidly. But perhaps he reasoned with himself that the authorities of the Clarendon Press had resolved

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to enter the lists against Messrs. Rivington; and that a compliment to Mr. Taylor in the Preface was not necessarily inconsistent with an attempt to supplant him in the market.

It is probably Mr. A. O. Prickard's misfortune rather than his fault that his school-edition of the *Prometheus* (Clarendon Press) should have appeared so shortly after Mr. Paley's "Pitt Press" edition of the same play. In some respects we think the newer book the better of the two, yet hardly, perhaps, enough so to justify its production by the Oxford Press Delegates in apparent rivalry with the work of the well-known Cambridge scholar. Mr. Prickard's book, however, is at any rate quite independent of its rival, and is evidently the result of real study and reflection. There is an interesting and well-written Introduction, embodying a complete analysis of the play and discussing with considerable taste and insight some of its main literary and theological features. The text is mainly that of Dindorf's second edition, with occasional variations introduced in deference to the authority of MSS. The notes are clear, suggestive, and fully adequate to the requirements of the readers for whom they are intended. As Mr. Prickard has not considered himself absolutely bound to follow Dindorf, we rather regret that he has not accepted Welcker's attribution of lines 256, 257, to Prometheus and the Chorus respectively. It is surely an excess of conservatism to reject all corrections "stichomythiae causa illatas." Similarly we wish Mr. Prickard had been bold enough to omit line 38: it has all the air of a gloss founded on a reminiscence of lines 7, 8; and it disturbs the proportion of two lines from Kratos to one from Hephaistos, which is so marked a feature of the dialogue in which it occurs. The note on στυγητὸς, in line 592, "a participle would be more natural," seems hardly adequate. The treatment of a verbal in -τος as an adjective of two terminations for no apparent reason of metre or euphony, is unique; and the word στυγητὸς is elsewhere found in classical Greek only as the termination of a compound. Did Aeschylus write θεοστύγητος (*cf. Choeph.*, 635), and is the Ἥρα of our texts (ἤρα *Cod. Med.*) due to the combined efforts of a commentator and a copyist?

The great feature of Mr. D. B. Monro's *Iliad, Book I.* (Clarendon Press), is its really admirable digest of the peculiarities of Homeric grammar. We only regret that a treatise from which professed scholars might learn so much should be buried in a school-book intended merely for "persons who have learned the rudiments of Attic Greek, and have made some little progress in construing." The notes on the text are full of knowledge, but perhaps rather too brief and allusive for the beginners for whom they are intended. On line 403, Mr. Monro observes: "Where two names are given, one said to be used by the gods, the other only by men, it will be found that the divine name is the one which has the clearer meaning." An intelligent boy will wonder why this should be so; and it is a pity that Mr. Monro does not go on to give a reason for the phenomenon which he notices. On line 148 a note is given explaining the meaning of ὑπόδρα, which might well have been supplemented by some account of the formation of the word. And we doubt whether the note on line 150 quite brings out the real relation of the two datives τοι and ἔπεσιν. Have we not here a case of apposition between "the whole and the part" similar to that which so commonly produces double accusatives in Homer?

The many teachers and students who have profited by Mr. Merry's excellent *Odyssey, Books I.–XII.* (Clarendon Press), will welcome the appearance of his second and concluding volume. It is needless to say that it possesses the same merits of accurate scholarship and thorough adaptation to the requirements of its readers which caused the success of its predecessor. A "Sketch of Principal Homeric Forms" is given in an Appendix, which may be consulted with advantage along with that of Mr. Monro's *Iliad* noticed above. We observe some slight discrepancies between the two—*e.g.*, in the declension of υἱὸς the latter scholar gives some forms which Mr. Merry does not notice; and, contrariwise, the forms ἄμμες and ὔμμες are given by Mr. Merry and omitted by Mr. Monro. Are the two latter really Homeric? Ἄμμε and ὔμμε no doubt are; but we feel some qualms as to the *nominatives*. The sketches in the frontispiece of an axe (to illustrate Books xix., l. 573, foll.; xxi., l. 420, foll.) and a door (to illustrate Book xxi., l. 47, foll.) will compare not unfavourably with the famous drawings of the Homeric ship in Mr. Merry's former volume.

The old Winchester *Graecae Grammaticae Rudimenta* loses some of its terrors in its new English shape as *A Greek Primer* (Clarendon Press). But we regret to see that the "accurate scholarship and educational experience of C. S. Jerram, Esq.," has not wholly removed the misleading and erroneous statements which, no less than its inherent defects of method, have led to its expulsion from the *curriculum* of many leading schools. We still find the old absurd account of the middle voice as one "which combines the notions of *activity* and *passivity*—as τύπτομαι, 'I strike myself.'" Surely by this time we have all learned that such middles as this are the exception and not the rule; and that it is the *remoter* object and not the object proper, which in the middle voice is, as a rule, identical with the subject. Again, the paragraph on "The Use of the Augment in Compound Verbs" is vitiated by a radical misconception, long since (if we mistake not) pointed out by Scaliger. Μυθολογέω is not a "compound verb" at all. It is formed from the stem of the noun μυθολόγος, precisely as φιλέω is formed from the stem of φίλος: no separate rule, then, is needed to determine the position of its augment. We have noticed in other grammars similarly misleading statements as to so-called "compound verbs;" but surely boys should be taught to distinguish between the *juxtaposition of preposition and verb-stem* (as in προς-βάλλ-ω) on the one hand, and the *formation of a verb from the stem of a compound noun* on the other. On page 99 there is a somewhat careless statement that "all Imperfects" have "a short vowel in the penultima of the Dual and Plural." This is, of course, untrue of the Imperfect of εἰμὶ, and sometimes also of that of εἶμι. At page 63 the forms οἴδαμεν, οἴδατε and οἴδασι are said to occur "only in later writers." A reference to Veitch's *Greek Verbs* will show examples of their use in such authors as Herodotus, Aristophanes, Euripides, and Xenophon. The fact is of no great consequence, perhaps, but still it is a fact, and the statement of the *Primer* is incorrect accordingly. On page 151 it is laid down as a rule, apparently without exception, for Formation of Tenses, that "two successive syllables cannot both begin with an aspirate." Yet three pages back we come upon ἐ-θάφ-θην and ἐ-θρέφ-θην. And surely the existence of such forms as φαθί and ἐχύθην might have suggested a modification of the rule. Following on this statement we get another that "if the final consonant of the stem is an aspirate, and this aspirate is destroyed in any tense by the process of inflexion, the first letter of the stem must be changed in that tense to an aspirate, in compensation for the one that has been lost." At this rate the Futures of βρέχω and πείθω would be φρέξω and φείσω respectively; which will be news, we fancy, to the majority of scholars. On the whole we do not think that this *Primer* will increase the reputation of the "Clarendon Press Series."

Mr. Green's new instalment of Aristophanes, *The Frogs* (Pitt Press), is likely to find not less favour with teachers and learners than his previous editions of *The Birds* and *The Clouds* in the same series. He has consulted all the best authorities, and produced a very satisfactory and serviceable book. The notes are particularly well adapted for school use, neither too diffuse nor too compressed, full of point and vivacity, but with no artificial straining after epigrammatic effect. There is a well-arranged Introduction, also, and a useful synopsis of Dindorf's and Meineke's readings. In some points we disagree with Mr. Green's interpretations. Thus, at line 191, it is inconceivable to us that τῶν κρεῶν refers to the carcases of the slain at Arginusae. A fight περὶ τῶν κρεῶν surely means a fight *for* τὰ κρέα; and we fail to see how the fight at Arginusae was a fight *for* the carcases, because after it "such a stir was made about picking up the crews." Mr. Green's note seems rather to evade than to grapple with this objection. But, further, is it likely that Aristophanes would have been guilty of so gross an outrage on the feelings of the dead men's relatives as to sneer at the unburied corpses? Surely he had more prudence, if not more sense of propriety. Mr. Green objects to the more usual interpretation, "a struggle for dear life," that this description is not *specially* applicable to the fight at Arginusae. He may be right, though his argument does not quite convince us. But if a special allusion underlies the word κρεῶν, we should be inclined to compare the expression τὸ σῶμα in the sense of "personal freedom" (*e.g.*, περὶ τοῦ σώματος ἀγωνίζεσθαι, τοῦ σώματος στερεῖσθαι, &c.), and understand κρεῶν as a comic way of expressing the slaves' object in fighting, the liberation of their own "carcases." One or two other points we notice. At lines 644, 5, does not Aeacus' blow fall after ἰδοὺ? The joke seems much improved if Xanthias has been *already* struck when he says σκόπει νυν, &c. Line 904: is συσκεδᾶν ἁλινδήθρας, supposing the latter to be a *place*, really a stranger expression than, let us say, "diripere provinciam" in Latin? The whole passage seems to describe a fight between a lion and a boar in the forest-den or "wallow" of the boar, and συσκεδᾶν to give a lively picture of the havock wrought among the trees and brushwood of which that "wallow" consists. The expression is bold, but after all not, we think, much bolder than that of Pope's well-known line—"Half thy forests rush into thy floods." In line 39, we should say "supply," not ἦν, but "a repetition of ἐνήλαθ'" after ὅστις. At lines 186, 7, we doubt whether due consideration is given to the accumulation of evidence which Kock offers in support of the reading Ὄκνου πλοκάς. Especially, Mr. Green seems to ignore Plutarch's distinct description of Ocnus as located ἐν ᾅδου. At line 863, is it certain that Horace's *Telephus et Peleus* are to be identified with the plays of those names by *Euripides*? In the preceding line (862) we seem to see a play on words between νεῦρα and μέλη (in the sense of "limbs"); and similarly in 801, between βασανιεῖν and σφῆνας, founded on the association of these words with ideas of *torture*. Neither of these points is noticed by Mr. Green.

We have only space for the briefest mention of two more volumes of the "Pitt Press Series:" Mr. Reid's Cicero, *Laelius de Amicitia*, and Mr. Peskett's Caesar, *Bell. Gallic. IV., V.* Both books are thoroughly conscientious and scholarly productions, yet we cannot but think that both are somewhat over the heads of the readers for whom they are intended. The notes of each teem with references which the average student will certainly not consult, and quotations which he will not be at the pains of construing. In illustration of this we may refer to Mr. Peskett's note, far too long for us to quote in full, on the words "Corus ventus" (*B. G.*, chap. vii., 21). What school-boy, when once he has found that "Corus is the N.W. wind," will care to wade through half-a-dozen lines of Aulus Gellius and then "draw a line from N. to S. and place down the right-hand side of this line to one looking N. the three winds N.E., E., S.E.," &c., &c., in order to convince himself of the accuracy of a rendering which he will be perfectly willing to accept without verification on Mr. Peskett's simple statement of it? We cannot wonder if finished scholars find it hard to write down to the level of school-boy intelligences; but

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unless they can bring themselves to do so, though they may produce good books, they will not produce good *school*-books.

NOTES AND NEWS.

The Report of the Council of the Camden Society, read at the general meeting on the 2nd inst., announced that the books selected for publication in the current year are: *The Economy of the Fleet*, to be edited by Dr. Jessopp, giving an account of the state of the Fleet Prison in the time of James I.; *The Book of the Puritan Visitation of the University of Oxford*, to be edited by Prof. Montagu Burrows; and *The Hamilton Papers*, 1638–1648, to be edited by Mr. S. R. Gardiner. This last consists of a selection of papers from the Duke of Hamilton's collection at Hamilton Palace, which throw light on the missions of the Marquis of Hamilton to Scotland in 1638 and 1639, and on various points in the history of the Civil War, including the letters written by Sir Robert Murray when the king was with the Scots at Newcastle in 1646, and some able letters of Lauderdale, written when he was employed in 1648 to invite the Prince, afterwards Charles II., to join the Scotch army preparing for the invasion of England in the Second Civil War. The council also announced that the index to the first series of these publications, which has been in preparation for eleven years, is at last ready to go to press, and that some sheets have been printed off. As it will throw open the whole of a vast amount of historical information which has hitherto been hardly available to enquirers, and as the expense of printing it will be very great, they would earnestly press upon those who are interested in the study of English history the propriety of joining the society. It is strange that where so much interest is felt in the subject the number of subscribers should still be under 300. No other society does more work. It is not, like the excellent Chetham and Surtees Societies, restricted to any special locality; it therefore does not obtain the advantage of local support; while the limitation of the scheme of the Master of the Rolls to the Middle Ages leaves the field of the sixteenth, seventeenth and eighteenth centuries completely open.

We understand that Mr. W. T. Arnold's Essay on the *Roman Provincial Administration down to the Time of Constantine the Great*, to which the Arnold prize at Oxford was lately awarded, will be published almost immediately by Messrs. Macmillan and Co.

An article which appeared in the January number of the *Westminster Review*, entitled "The Cairoli Family," seems to have attracted considerable attention in Italy, a translation by Signor Torraca having been recently published at Naples in the form of an elegant little volume. From the postscript to the translation we gather that the article was written by Miss Evelyn Carrington, the daughter of the Dean of Bocking.

We hear that the article on the South African Problem in the current number of the *Quarterly Review* is by Mr. J. A. Froude.

Mr. Arthur Arnold has contributed an article entitled "A Plea for Free Trade" to the *Princeton Review* of New York.

Mr. Alfred Bailey, of Lincoln's Inn, has placed in the hands of Messrs. Macmillan and Co. for immediate publication an historical sketch of *The Succession to the English Crown*. The volume, as containing a succinct statement of the question and the principles involved, should be of great value to students of Constitutional History, and of no little interest to general readers.

Messrs. Waterlow and Sons (Limited) will publish shortly *English Municipal Institutions: their Growth and Development from* 1835 *to* 1879, *Statistically Illustrated*, by J. R. Somers Vine.

The serial entitled "My Land of Beulah," now running in *All the Year Round*, is by Mrs. Leith Adams.

Under the title of "Easy Lessons in Science," and edited by Prof. W. F. Barrett, of the Royal College of Science in Dublin, Messrs. Macmillan and Co. have in preparation three small volumes: on *Heat*, by Miss C. A. Martineau; on *Light*, by Mrs. Awdry; and on *Electricity*, by the Editor. The volumes will be adequately illustrated, and the first-named will be published shortly.

A provisional Index to the *Glossary of Fish Names* in preparation for the Dialect Society has now been printed, and will be forwarded to any gentleman interested in the subject whose address is sent to Mr. Thomas Satchell, Downshire Hill House, N.W.

The second sale of the late M. Didot's books and manuscripts will begin on the 26th inst., in Paris. The illuminated *Livres d'Heures* will appear in this section, along with the "Blockbooks" and a number of Bibles, printed and manuscript. They will be on view at Mr. Quaritch's establishment in Piccadilly to-day and on Monday morning next.

Mr. Bernard Victor is contributing to the Penzance *Cornishman* a series of articles on the ancient Cornish language, with a Glossary.

Messrs. W. Skeffington and Son have in the press an illustrated work entitled *The Children's Fairy Geography*, by the Rev. Forbes E. Winslow, which is intended to be at once an interesting book of tales, adventures, travels, &c., for children, and a school and class handbook of geography.

The success of M. Joseph Boulmier's *Villanelles*, reviewed in our columns last autumn, has been so great that they have been reprinted in the charming series entitled "Petite Collection Elzévirienne" (Paris: I. Lizeux), with the addition of a very delicate and brilliant etching by Ad. Lalauze. M. Boulmier is preparing for publication a new series of *Villanelles*, which will be preceded by an historical monograph on that form of verse. The firm of M. Lizeux have also in preparation *Le Bon Berger* of Jehan de Brie, in the same exquisite form.

Mr. P. A. Daniel's Time-Analysis of *Coriolanus* (read with the Time-Analysis of the other tragedies before the New Shakspere Society, in December 1878) was read before the Clifton Shakspere Society at their last meeting. Dr. J. E. Shaw also read a paper "On some of the Metrical Characteristics of *Coriolanus*."

The Bible Society, we are glad to hear, contemplates a new and revised edition of the Peshito (Syriac) version of the Bible.

Prof. Franz Delitzsch has engaged to contribute a translation (or retranslation) of the so-called Psalter of Solomon into Hebrew to Prof. O. von Gebhardt's new critical edition.

A noteworthy contribution to the discussion respecting the value of the Chaldee Tobit in the Bodleian has been made by Prof. Nöldeke in the *Monatsberichte* of the Berlin Academy (January 20, 1879). He thinks that the ordinary Greek text of Tobit is still the earliest of the existing recensions, and in all probability the true original. "There is too strong a tendency to take Hebraising writings for translations from the Hebrew. Hellenistic Jews, without classical or at any rate without rhetorical training, were hardly in a position to write books of a religious complexion in another language than that of the LXX." As to the place of composition, Prof. Nöldeke inclines to Egypt; as to the date, a minute comparison of the language of the Greek Tobit with that of the other books of the LXX might enable us to speak more positively; but it is a plausible conjecture which dates the book, in the form in which the ordinary Greek text presents it, shortly before the Maccabees. An appendix treats of the language of Neubauer's Tobit. A glance is enough to show that this is a dialect of Palestine, though in many respects different from that of the Aramaic portions of the Old Testament. The version may have been made about 300 A.D., or even rather earlier. The numerous corruptions which have crept into it make it an undesirable reading-book for beginners in Chaldee.

The *Shakespeare-Jahrbuch*, Band xiv., contains two articles by Dr. Wagner: one on the text of "Mucedorus;" the other, twenty-four conjectural emendations in the First Folio text of Shakspere. In *Much Ado*, V., i., 16, for "And sorrow wagge," Dr. Wagner suggests "And sorrow weigh" — that is, nicely balance sorrow (compare *Tempest*, II., i., 8): *Measure for Measure*, II., iv., 80, for "*enshield* beauty" read "conceal'd." In the same play, I., v., 41:—

> "As blossoming time
> That from the seedness the bare fallow brings
> To teeming foison,"

Dr. Wagner reads—

> "As blossoming time,
> That forms the seed, next the bare fallow brings
> To teeming foison."

Two Gentlemen, V., iv., 129, "Verona shall not hold thee," read "me" for "thee"—*i. e.*, my native city Verona shall not restrain me.

The same volume contains an article by Robert Gericke with the startling title "*Romeo and Juliet* nach Shakespeare's Manuscript." It is intended to confirm the opinion of Mommsen that the quarto of 1599 was printed from Shakspere's manuscript—an opinion which the Cambridge editors set aside as unfounded. Herr Gericke's investigation is a piece of patient microscopic criticism.

The Report of the Astor Library, New York, for 1878, is very encouraging. Over 1877 the readers have increased by a thousand; the books by nearly sixteen thousand; Mr. Astor has given six rare and handsome MSS., and two early-printed books of 1460 and 1477, each in two vols. folio. A fourth Folio of Shakspere has also been presented. In books of literature, 17,368 English have been given out, against 6,058 American, and 5,204 French; but in history, 10,624 United States volumes have been issued as against 5,655 British ones. Italian history stands at 400; Russian at 292; and Spanish at 269. On December 31, 1878, the Library contained 183,245 volumes.

Prof. Thomsen, of Copenhagen, whose Oxford Lectures on the *Origin of the Ancient Russ* will be remembered, has just published an interesting lecture on the Life and Work of the great Danish Orientalist Westergaard (*Niels Ludvig Westergaard, hans Liv og Virksomhed*). It was Westergaard who first deciphered with success the Turanian transcripts of the Persian cuneiform inscriptions, and his works on Zend secured him a high place among Persian scholars.

The Swedish Society for the Printing of Ancient MSS. has, during the past year, issued three additional parts of its series, Nos. 70–72. No. 70 contains the third and last part of a Missal, dating about the end of the thirteenth century, and printed from the so-called Oxenstjern MS. Nos. 71 and 72 contain the fourth and fifth parts of the bibliography of Swedish dramatic literature, by G. E. Klemming, concluding this important work. The society has also in the press a mediæval Postil from a manuscript belonging to the Arna-Magnæan collection in Copenhagen.

Macarius, Archbishop of Lithuania, the eminent historian of the Russian Church, has, by an imperial ukase dated April 20, been nominated Metropolitan of Moscow. Alluding to this appointment, the *Novoye Vremya* says:—

"The extensive labours of Macarius in the field of theological science, and particularly in that of Russian Church History, have earned for him an honourable celebrity, not only in Russia, but also abroad, some of his works having been translated into the French

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and German languages. With his profound learning and love for science, he takes also an active interest in the development of scientific education generally in Russia. As a proof of this it is sufficient to mention the single fact that he has, at various times, contributed to this object altogether about 150,000 roubles, being the profits accruing to him from the sale of his works."

Mr. Allan Park Paton edits as the third part of his "Hamnet Shakspere" (Edinburgh: Edmonston and Co.) the "*Tragedy of Cymbeline*, according to the First Folio," with introductory remarks on what he names the "Emphasis-Capitals of Shakspere." As his opinion that the capitals of the Folios indicate the words intended by Shakspere to be delivered with emphasis seems to us to have small foundation in fact, we can only regret that he should spend care and time, as we believe, to little purpose. In these reprints the spelling is modernised; the paper and the type are pleasant to the eye. We notice on page 1 an error—"be married" for "he married;" at least Booth's First Folio and the Cambridge editors are against Mr. Paton's text.

Björnstjerne-Björnsen's latest dramatic composition, *Leonarda*, was performed in the theatre of Christiania on April 22, and seems to have met with a very favourable reception.

Mr. Green has hit upon a good idea. How to teach history to the young is a question which vexes the brains of all who are engaged in education. If you give them text-books, it is impossible to awaken interest. If you give them the plums, they get no connected ideas.

"One of the most eminent of our English schoolmistresses," says Mr. Green, "has been in the habit of breaking from time to time the history lessons of her various classes, by reading to them passages from the greater historians, illustrative of some event in the time which they were studying, and weaving these extracts into a continuous story by a few words at their opening and close. The plan is a very simple and effective one, as its success has proved, for history has become popular with her scholars, while the 'dry' parts of the text-books are mastered with far greater accuracy than of old."

The result has been the publication by Mr. Green of three little volumes containing selections from known authors under the title of *Readings from English History* (Macmillan), which will, doubtless, be as acceptable to pupils as they are likely to be to teachers. Mr. Freeman's account of the Battle of Hastings, Kingsley's well-known defence of the poetry of Puritanism, Macaulay's sketch of the landing of William III., and other extracts of a similar character, are likely to enliven many an hour's teaching, though they will not dispense with the teacher's work.

In the *Revista Contemporanea* of March 30 Juan Valera finishes his fine novel, "Doña Luz." It is constructed on parallel lines to "Pepita Jimenez," but each character is a more pleasant, as well as a higher, reproduction of the types of those of its predecessor. The only reserve we have to make is as regards the conclusion, the tone of which is discordant. The best of the other articles is on "Los Libros de Bibliófilos en España," by E. Rouget. Many of his remarks might be applied as justly to Societies of Bibliophiles in other countries as to those in Spain. The particular volume reviewed, a translation of the travels of foreigners in Spain from 1457-1520, by Antonio M. Fabié, is, however, highly praised. "The Capitulations between France and Turkey in the Sixteenth and Seventeenth Centuries," by F. de Asis Pacheco, and "Jewish Demonology," by Jaime Grés, are both concluded in this number, and are worthy of perusal, especially the latter.

Dr. Karl Braun, of Wiesbaden, announces the publication of a "German Library of Politico-Economical Classics," consisting in part of original German works and in part of translations. Each volume will cost 1 Mark. Some of Miss Harriet Martineau's tales are included in his list, chiefly those which have not as yet been translated into German. Dr. Braun is the deputy for Wiesbaden in the Reichstag, and for more than twenty years has been at the head of the Economical Congresses, and a zealous agitator for the removal of all limitations upon the economical activity of his fatherland. He thinks that the tales of Miss Martineau—"who," as he says, "unites the scholarly tone of a man with a woman's *Plauderton* and talent for narration"—are exactly fitted to win new disciples for sound political economy among the ladies. The series, which begins with selections from Bastiat, is published by F. Herbig, of Berlin. Among other English writers who are to be laid under contribution for the undertaking we find "Baco von Verulam," Adam Smith, Whately, Mill, and Senior. The publication of these works has of course been commenced in view of the discussions upon Prince Bismarck's "reform of the tariff."

We learn that only a few more than 100 persons have as yet forwarded their names as subscribers to the proposed complete edition of Valerian Anshelm's *Berner Chronik*. In order to cover the bare cost of production, 200 at the very least are necessary. The price of each volume, for original subscribers, is fixed at five francs. Messrs. K. J. Wyss and Co., of Bern, are the publishers.

NOTES OF TRAVEL.

News has been received that Mr. George Cameron, of the China Inland Mission, who some eighteen months ago started on a journey across the comparatively unknown southern portion of the Chinese Empire to the Yünnan province, has returned in safety to Pakhoi, the newly-opened treaty port on the Kwangtung sea-board. Mr. Cameron had previously made a journey through South-western China into Burmah a few weeks after Capt. Gill, R.E. His diaries, which are shortly expected, will, no doubt, contain much interesting information, as some of the districts he has traversed have, we believe, never before been visited by Europeans.

Dr. Nachtigal has been obliged to give up for the present his intended expedition to Africa, in consequence of his labours in connexion with the Berlin Geographical Society and the German African Association, as well as the pressure of work caused by the preparation for the press of his account of his last journey.

The Church Missionary Society have been compelled, by the want of sufficient means for the purpose, to give up for the present the projected exploration of the River Binue, an important affluent of the Niger, which it was hoped would have yielded good geographical results.

The Public Schools' Prize Medals, annually given by the Royal Geographical Society, have been awarded as follows:—Physical Geography: Gold Medal to M. G. Grant, of Liverpool College; Silver Medal to F. T. Sharpe, of Liverpool College. Political Geography: Gold Medal to David Bowie, of Dulwich College; Silver Medal to Claude L. Bicknell, of Harrow School. The examiners were Prof. John Ball, F.R.S., and the Rev. Canon Tristram, F.R.S.

Prof. Veth, President of the Dutch Geographical Society, has been elected an Honorary Corresponding Member of the Royal Geographical Society.

Capt. A. H. Markham, R.N., who distinguished himself in Sir G. Nares' Arctic expedition, has just left England to undertake a voyage to Novaya Zemlya in a Norwegian vessel. The principal object of his journey is to watch for a favourable opportunity for reaching Franz Josefland by some unforeseen opening in the ice.

African exploration is still attracting much attention in Portugal, for we learn that an expedition is being organised at Lisbon, of which Capt. Paiva d'Andrada, an artillery officer, is to be the commander. The chief objects of the expedition are the more complete exploration of the River Zambesi, and the formation of commercial and agricultural colonies in the neighbourhood of Tete and of the abandoned station of Zumba, which was once the furthest point occupied by the Portuguese on the river.

Though mainly devoted to Africa, the May number of the *Monthly Record of Geography* is a very interesting one. Its contents include the Rev. Dr. Stewart's account of the second circumnavigation of Lake Nyassa, and Dr. Law's report of his journey along part of the western shore of the lake, a great part of which was through unexplored country. The map illustrating these two papers is from the original drawing by Mr. James Stewart, C.E., the use of which has been granted to the society by the Livingstonia Mission Committee. The Rev. G. Blencowe contributes some notes on the physical geography of Zululand and its borders, which are of peculiar interest at the present juncture, though the writer cannot apparently lay claim to much personal knowledge of the interior of the country. Among the geographical notes the most valuable contribution to geography appears to be the account of Mr. Barclay's explorations in Central Australia, to which we briefly alluded last week. Under the head of Correspondence, Col. Yule furnishes a curious note on the identification of the "Idols of Bamian."

M. A. J. Wauters has read a paper before the Belgian Geographical Society, in which he undertakes to prove that the hydrography of Central Africa, such as we find it delineated upon the maps of the sixteenth century, is wholly the outcome of the "fantasy" of the compilers of maps. He denies that the Portuguese of that time possessed any definite information whatever as regards the sources of the Nile, or the lake region of Africa. He points out that Hylacomilus (the same who bestowed the name of America upon the New World unconsciously discovered by Columbus) inserted a Lake Saphat upon a map published in 1522. This lake, we are told, gradually became developed into the lake system of Duarte Lopez (1576). M. Wauters might have gone back to Behaim's globe (1492) for a Central African lake draining a continental basin. He fails to explain how this central lake successively came to be known as Saphat, Zachaf, or Zaflan. We cannot admit for a moment that these names issued from the brains of map-makers. As to Lopez's lakes, it can be shown that they are multiplications of Lake Tsana, in Abyssinia. The nomenclature of the surrounding regions clearly proves this. We fancy that the lakes of older maps will likewise have to be transferred to Abyssinia, of which country a good deal was known in Europe long before the Portuguese doubled the Cape of Good Hope. Fra Mauro's wonderful map of the world proves this. As a map-compiler this Italian monk stands high above most of his successors up to the time of Mercator. M. Wauters' paper has been published separately, and is accompanied by a copy of Hylacomilus' map.

We cannot say that we are favourably impressed by the "Russian Official Map of Central Asia, compiled in accordance with the discoveries and surveys of Russian Staff Officers up to the close of the year 1877," and published by Messrs. W. H. Allen and Co. It is clearly the transcription of a Russian map, but it is neither an English edition of the recent twelve-sheet map of the Military District of Turkestan nor the famous Staff map of Central Asia which we see before us. The scale is ample (fifty-two miles to the inch), but the paucity of names is striking. Recent explorations, however, have been embodied, and as the map extends from the shores of the Caspian to the Lob Nor in the east, and from the southern confines of Siberia to Persia, Afghanistan and India, it may prove of service to

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those unable to procure larger or more detailed maps.

The annual festival of the Swiss Alpine Club will be held this year at Geneva on August 3 and 4, and will be preceded by an International Conference at which a number of questions of common interest to all Alpine Clubs will be discussed.

At the last meeting of the French Geographical Society, the great gold medal of the year was awarded to M. Savorgnan de Brazza for his successful explorations in Western Equatorial Africa. Gold medals were also awarded to Lieut. Lucien N. B. Wyse, for his explorations in the previously unknown regions of the Isthmus of Darien, and to Capt. Sir G. S. Nares, K.C.B., for his gallant attempt to reach the North Pole during the Arctic Expedition of 1875–6. At the same meeting it was announced that Admiral de la Roncière le Noury had been re-elected President of the Society.

M. Savorgnan de Brazza has announced his intention of returning to West Africa as soon as the state of his health will permit. He proposes to make his way into the interior by the river Alima and the waterway with which it is supposed to be connected.

Macmillan contains a well-written article by Mr. G. A. Macmillan, entitled "Jánnina—Greek or Turkish?" evidently the result of a very careful study of the subject, in which he advocates the claims of that city to be annexed to Greece, as was suggested by the Berlin Treaty. He describes the remarkable position of the place, with its lake and surrounding mountains, and remarks on its neighbourhood to the site of Dodona, which has lately been identified by M. Karapanos. He gives a comprehensive sketch of its mediaeval and modern history, and a careful estimate of the population, both of Jánnina and of Epirus generally, showing how largely the Greek-speaking element preponderates. But his strongest argument is derived from the position that city has held as a centre of Greek cultivation. He brings evidence to show that throughout the eighteenth century, when Greece generally was in the lowest state of degradation, Jánnina had important schools and sent forth teachers and men of learning; and quotes Byron, Holland, and others to prove the refinement of its inhabitants early in the present century, and the excellence of the Greek that was spoken there. Even now, notwithstanding the great educational movement that has taken place of late years in the kingdom of Greece, it is shown by the statistics of its schools here given not to have fallen behind in this respect; and nearly 500 students from Epirus are said to be now passing through the University of Athens. The past services which it has rendered to the cause of Greek nationality, he remarks, may well explain the present anxiety of the Greeks that men who have deserved so well of their country as the citizens of Jánnina have done should be allowed to share in the freedom from foreign domination which the kingdom of Greece enjoys.

AN UNKNOWN SONNET OF PETRARCH.

The interesting little Hungarian journal, the *Journal de Littérature Comparée*, to which we have before drawn attention, brings in its current number a literary treasure-trove, provided its genuineness prove undisputed. This is no less than a hitherto unknown sonnet of Petrarch's. M. L. Podhorszky of Paris is the discoverer of this poem, which he found in an old codex of the San Marco Library in Venice. After searching a dozen editions of Petrarch in the Bibliothèque Nationale of Paris of all centuries, he has failed to find this sonnet in any of them. The only possible doubt is whether the poem may have been written by the transcriber, experience having shown that the earlier copyists were by no means exact in these matters. It remains for Petrarch scholars to settle the difficulty, and meanwhile we copy the poem for their benefit:—

"Apre, l'uomo infelice, allor che nasce
In questa valle di miseria piena,
Pria che al sol, gli occhi al pianto, e nato appena
Va prigioner tra le tenaci fasce.

Fanciullo poi, che non più latte il pasce,
Sotto rigida sforza i giorni mena.
Iudi, in età più ferma e più serena
Fra fortuna ed amor—muore e rinasce.

Quante sostiene poi, tristo e mendico,
Fatiche e pene, infinchè curvo e lasso
Appoggi al debile legno il fianco antico;

Chiude poi le sue spoglie angusto sasso.
Ratto così, che sospirando io dico:
Dalle culle alla tomba è un breve passo."

MAGAZINES AND REVIEWS.

To the current number of the *Fortnightly Review* Sir Henry Maine contributes an article entitled "Ancient Ideas concerning the Arrangement of Codes," which is well deserving of attention. Passing over the well-known classification of the Institutes into Law of Persons, Law of Things, and Law of Actions, as being a comparatively modern product of philosophical jurisprudence, he examines the order of arrangement found in the contemporaneous Digest of Justinian. To many it will be a surprise to learn that any system at all is to be discovered in that tangled jungle of disconnected precedents. But to the eye of the historical student the arrangement is clearly based upon that of the Praetorian Edict, which in its turn follows the sequence of the Twelve Tables. Of the Twelve Tables it is enough to say that Civil Procedure and Theft are the first two subjects treated of. In other words, two departments of law which would come late in any scientific system, and which as a matter of fact conclude the Institutes, were regarded in the early days of Rome as of primary importance. Turning to primitive Teutonic law as preserved in the "Lex Salica," and to the Brehon Code of Celtic Ireland, Sir H. Maine shows that procedure in general, and especially the process of bringing parties before the Court, there also occupy the first place. Lastly, the argument from comparison is clenched by an appeal to "The Book of Narada," an ancient treatise of Hindu Law, only second in authority to the Code of Manu, which has recently been translated into English by Dr. Julius Jolly, of Würzburg. Here, again, the constitution of the Court of Justice takes precedence, and then follows a list of eighteen Heads of Dispute. From this survey of the method of arrangement adopted in so many primitive expositions of Aryan jurisprudence Sir H. Maine is led to the conclusion that legal administration, the "adjective law" of Bentham, is developed previous to legislation or "substantive law." To a curious mind the examples quoted seem to point to a still more comprehensive theory, and one calculated to throw much light upon the history of jurisprudence. May it not be laid down broadly that primitive law confines itself to providing occasional remedies in the nature of effective arbitration as disputes arise, while modern law attempts to anticipate the entire sphere of business relations? The one is negative: the Law of Wrongs; the other affirmative: the Law of Rights. Justice owes its origin to prior injustice and the sentiment of retribution.

The *Contemporary* opens with the first of a series of papers on "The Social Philosophy and Religion of Comte," by Prof. Edward Caird. The present instalment consists only of an introductory sketch of the Positivist system. If we may judge by the fairness with which Prof. Caird expounds the chief doctrines of a philosophy in diametrical opposition to his own, we may anticipate a valuable work of temperate and painstaking criticism, such as the followers of Comte are little accustomed to. But perhaps the most effective article in this *Contemporary* is that by Prof. J. E. Thorold Rogers on "English Agriculture." Even the opponents of the writer will allow that this is a subject with which he is admirably qualified to deal, both by knowledge and sympathy. On this occasion Prof. Rogers writes seriously, as if he wished to convince and not to gain a party triumph. The importance of agriculture to the community at large, the conditions under which the business is followed at the present time, are described with a combined command of economical theory and of practical experience such as Adam Smith himself might have envied. As there is nothing to give offence in the arguments and epithets used, so the conclusion is far from revolutionary. All that is asked for is some measure of tenant-right, which will give the farmer greater security and thus encourage the investment of capital in the soil.

The *Cape Monthly Magazine* for April contains an interesting article on some rock-paintings existing near !Ameib in Damaraland, South Africa, which must be ascribed to Bushman artists. The article is partly translated from a Report of Dr. G. Fritzsch on an account of certain rock-paintings in the Erongo Mountains, Damaraland, given by the Rev. C. G. Büttner, and is partly an extract from a letter written by the Rev. F. Judt. The character and forms of the paintings, when compared with those executed by Bushmans, leave no doubt of their origin, and show that Bushman tribes must once have existed in Damaraland, before they were extirpated or expelled by Hottentots and Kafirs from the north. Both the animal and the human figures are pourtrayed with the skill usual in Bushman drawings, and afford one more proof that a high artistic capacity may coexist with an extremely low state of social and intellectual life. It is possible that the Berg-Damara of Damaraland, whose nationality is as yet unsettled, may derive their descent from a mixture of Bushmans and Hottentots. Some light may be hereafter thrown on the question by an investigation of their language, upon which one of the members of the Rhenish Missionary Society is at present at work.

We have received the number of the *Library Journal* bearing the date of March 31, which contains several important papers. Mr. Melvil Dewey, the author of the ingenious decimal classification known as the Amherst system, proposes a new numbering base, to consist of "the 35 characters best known to the human mind"—viz., the 10 figures and 25 letters, omitting *o* as likely to be confounded with *zero*. The numbering capacity of this "35-letter alfabet" (*sic*) is of course much greater than that of any of the old systems, and presents great economical advantages. Mr. Dewey suggests that a classification and index adapted to this scheme should be provided; and in a letter to the editor Mr. Cutter announces his intention to prepare these for immediate publication. At the same time Mr. Cutter admits the Academy's criticism of the want of homogeneousness in such a notation. Why, then, does not Mr. Dewey boldly throw over the traditions of Cadmus and invent an entirely new notation for library purposes? This would be accepted in this country quite as readily as the present scheme, and no change appears too violent for American ideas. Mr. Axon has a forcible paper on the caprice and injustice shown in the distribution of Parliamentary papers and other public documents in this country, which certainly call for redress in the interests of libraries and their readers. The number contains much other interesting matter, as well as the usual careful notes on what the editors propose henceforth to write as "Bibliography" (*sic*).

OBITUARY.

The Rev. Charles Turner died at Cheltenham on the 25th ult. He was the second son of Dr. George Clayton Tennyson, the Poet Laureate being the third son. He was born at Somersby

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July 4, 1808. Charles and Alfred Tennyson were educated at Louth Grammar School, and while there they published in conjunction the famous *Poems by Two Brothers* (Louth, 1827), which is now a great bibliographical rarity. The ingenuity of the compiler of *Tennysoniana* has discovered the authorship of certain of these, the bulk of which still remain unidentified. The brothers proceeded to Trinity College, Cambridge, where in 1830 Charles Tennyson published *Sonnets and Fugitive Pieces*. He became Vicar of Grasby, Lincolnshire, in 1835, and soon after, succeeding to property at the death of his grandmother, he assumed her name of Turner by royal licence. He continued to write poetry, and published *Sonnets*, 1864, dedicated to the Laureate; *Small Tableaux*, 1868; and *Sonnets, Lyrics, and Translations*, 1873. He had a very considerable gift of tender fancy and of plaintive elegiac melody, but he was lacking in a sense of style; his writings are chiefly sonnets, and these are mostly very incorrect in form.

MR. ISAAC BUTT, Q.C., M.P., who died on the 5th inst., was known in literature as the author of *Chapters of College Romance*, some lectures on Political Economy, a Letter to Lord Morpeth on the Irish Poor Law (1837), a *History of the Kingdom of Italy* (1860), and a *Practical Treatise on the New Law of Compensation to Tenants in Ireland* (1871).

RECENT ACQUISITIONS BY THE BRITISH MUSEUM.

By a rare coincidence two celebrated papyri in the possession of private owners have come into the market at one and the same moment, and have been purchased by the trustees of the British Museum. They are the "Bankes Homer," and a portion of the Orations of Hyperides.

The Homer takes its name from its former possessor, Mr. William John Bankes, who bought it in the year 1821 in the island of Elephantine in Egypt. It consists of a roll of papyrus measuring about 7 feet 8 inches, by 10 inches, and is inscribed with sixteen narrow columns of writing, the text of the last book of the *Iliad*, beginning with verse 127. The readings of this text are known to scholars by the paper published in the *Cambridge Philological Museum*, 1832, vol. i., p. 177, to which a facsimile of some twenty lines is annexed. This facsimile has been lately reproduced by Wattenbach in his *Schrifttafeln zur Gesch. der griech. Schrift* (Berlin, 1876), pl. 1. The papyrus, in which corrections have been made and accents supplied at a later time, has been assigned by the writer in the *Philological Museum* to the time of the later Ptolemies. I am not inclined to think it so old. It has been well preserved, and is in one unbroken length.

An older specimen of the *Iliad* on papyrus is that in two fragments, which contains the greater part of book xviii., and which is also among the Museum collections. It was purchased, in 1872, of the daughter of Mr. A. C. Harris, of Alexandria, who found it in a tomb near Montdat. This papyrus is probably of the first century B.C.

The papyrus of the Orations of Hyperides, now purchased, is that large portion of a roll which was obtained by the late Mr. Joseph Arden during a visit to Egypt in 1847, and which is well known by the edition of Mr. Arden and Prof. Churchill Babington. It is said to have been found in excavations made at Gournou, in Western Thebes. Its length exceeds eleven feet, and it is one foot in breadth. Fifteen columns of its beautiful writing contain the concluding portion of the Apology for Lycophron, and thirty-two are devoted to the Oration for Euxenippus. Written in clear, neat characters, on the best material of its kind, this papyrus is a wonderfully well preserved specimen of antiquity, its age being of the second or first century B.C. All the known MSS. of the Orations of Hyperides have now found their way to the Museum. Another portion of the Arden roll, unfortunately in fragments, was bought by Mr. Harris at Thebes, in Upper Egypt, in 1847, the same year in which Mr. Arden secured his prize, and became the property of the Museum in 1872. In these fragments are found portions of the Apology for Lycophron and of the oration against Demosthenes respecting the treasure of Harpalus. The papyrus containing the funeral oration of Hyperides over Leosthenes and his comrades who fell in the Lamian war B.C. 323, which was also found in the neighbourhood of Thebes, and was brought to England by the Rev. H. Stobart, in 1856, was purchased for the nation in the following year.

E. MAUNDE THOMPSON.

THE PHILOLOGICAL SOCIETY'S ENGLISH DICTIONARY.

THE preparation of a full scientific English dictionary on an historical basis was first suggested by a paper read before the Philological Society in 1857 by Archbishop Trench on "Some Deficiencies in our English Dictionaries." Two years after, a formal appeal to the public was issued by the society, and some hundred volunteers at once began to collect the necessary quotations. On the death of the proposed editor, Mr. Herbert Coleridge, his place was taken by Mr. F. J. Furnivall, secretary to the society, the well-known founder of the Early English Text, Chaucer, Ballad, and New Shakspere Societies. All of these societies were, more or less directly, the result of the impetus given to the historical study of English by the undertaking of the Dictionary, for it soon became evident that an historical English dictionary was an impossibility as long as the great majority of our early texts remained either unpublished or else only accessible in rare and costly editions. The inevitable result was, however, to divert the energies of scholars from the Dictionary work to that of text-editing; and as there seemed little prospect of surmounting the financial difficulties involved in carrying out the work on the vast scale necessary, the interest of readers began to fall off, although a faithful few have never ceased reading and working up to the present time. But during the last three years the society has been earnestly trying to utilise the enormous mass of material already collected, by negotiating with various publishing firms, and has finally succeeded in making arrangements with the Clarendon Press, Oxford, for the preparation and publication of a dictionary from those materials which, although less full than was contemplated, will satisfy the requirements of English scholarship, and also pave the way for a more complete *Thesaurus* in the future. As it is, the Dictionary will be one and a-half times the size of Littré's, or more than four times that of Webster. It is intended to include all English words since 1100, omitting only those which became extinct before that date, illustrating each word, sense, and century, with a short quotation. The Dictionary will be completed, if possible, in ten years, and the first part will be issued in 1882. The editor is Dr. J. A. H. Murray, now president of the society, and author of the *Dialect of the Southern Counties of Scotland*, who, of the various members of the society who have been suggested from time to time, unquestionably possesses in the highest degree that combination of learning, method, energy and power of organisation which his arduous task demands. He will be aided by a suitable staff of assistants.

But to ensure the progress of the Dictionary and to make it a lasting monument of our language, the already vast mass of material requires to be considerably supplemented. The Dictionary Committee of the Philological Society has accordingly issued an "Appeal to the English-speaking and English-reading public to read books and make extracts for the Philological Society's new English Dictionary," in which it asks help from readers in Great Britain, America, and the Colonies, by reading and extracting the books still unexamined. The eighteenth century, especially, has hardly been read at all, except Burke, even Swift's works being still untouched. Dr. Murray has prepared a list of the chief books which ought to be taken up at once. Readers can also be supplied with printed slips with the titles, &c., of the books, so as to save mechanical labour. The names of readers will be recorded in the Reference List of Books at the end of the Dictionary. Those who cannot read themselves, but can give or lend early copies of seventeenth- or eighteenth-century books, will do great service. Sub-editors are also much wanted to arrange, classify, and complete the materials for some letters. All offers of help to be addressed to Dr. Murray, Mill Hill, Middlesex, N.W.

This is work in which anyone can join. Even the most indolent novel-reader will find it little trouble to put a pencil-mark against any word or phrase that strikes him, and he can afterwards copy out the context at his leisure. In this way many words and references can be registered that may prove of the highest value. Schoolmasters, again, will have little difficulty in enlisting volunteers among their own pupils; thus Dr. Murray's have supplied him with 5,000 quotations during the past month.

It is, indeed, a matter of congratulation that the twenty years' toil of the Philological Society at last promises to bear fruit, and our only regret is that such men as Herbert Coleridge and Prof. Goldstücker, who bore the heat and burden of the day, have not lived to see their hopes realised. It would be an injustice to conclude without an allusion to two of the original promoters of the dictionary who are still among us: Mr. Wedgwood, whose Etymological Dictionary—itself an outcome of the work at the larger dictionary—has done so much to arouse popular interest in the study of English; and Mr. Furnivall. Of Mr. Furnivall's services it would be impossible to speak too highly; his zeal for the Dictionary has never flagged for a moment, and it is mainly to his personal influence that the successful issue of a protracted and difficult series of negotiations is due.

SELECTED BOOKS.

General Literature.

CRENNEVILLE, V. F. de. Die Insel Cypern. Wien: Faesy. 1 M. 60 Pf.

DAVILLIER, Ch. Recherches sur l'orfèvrerie en Espagne au moyen âge et à la renaissance, Paris: Quantin. 40 fr.

DRAYSON, Col. The Art of Practical Whist. Routledge. 3s. 6d.

D'URSEL, C. Sud-Amérique, séjours et voyages au Brésil, à la Plata, au Chili, en Bolivie et au Pérou. Paris: Plon. 4 fr.

HERMANN, E. Shakespeare, der Kämpfer. Die polem. Hauptbeziehgn. d. *Midsummer Night's Dream* u. *Tempest* urkundlich nachgewiesen. 1. Abth. Shakespeare wider John Lyly. Erlangen: Deichert. 5 M.

HETTINGER, F. Die Theologie der göttlichen Komödie d. Dante Alighieri in ihren Grundzügen dargestellt. Cöln: Bachem. 2 M. 25 Pf.

JAMYN AMADIS, œuvres poétiques de, avec sa vie, par G. Colletet. Paris: Willem. 10 fr.

MARTIN, Theodore. Life of the Prince Consort. Vol. IV. Smith, Elder & Co. 18s.

OTT, C. Studien auf dem Kriegeschauplatze d. russisch-türkischen Krieges 1877-78. Zürich: Orell, Füssli & Co. 6 M

History, &c.

DÉBAT (le) des hérauts d'armes de France et d'Angleterre, etc. Paris: Firmin-Didot. 10 fr.

JANSSEN, J. Geschichte d. deutschen Volkes seit dem Ausgang d. Mittelalters. 2. Bd. Freiburg-i-B.: Herder. 6 M. 30 Pf.

MUNTZ, E. L'Art à la cour des Papes. 2e Partie. Paris: Thorin. 12 fr.

WEIZSÄCKER, C. Das römische Schiedsrichteramt unter Vergleichung m. dem Officium judicis. Tübingen: Laupp. 2 M. 80 Pf.

Physical Science.

BERNARD, C. Leçons sur les phénomènes de la vie communs aux animaux et aux végétaux. T. 2. Paris: J. B. Baillière. 8 fr.

GIRARD, M. Les insectes. T. 2. Fasc. 2. Paris: J. B. Baillière. 10 fr.

HERMAN, O. Ungarns Spinnen-Fauna. 3. Bd. Budapest: Kilian. 16 M.

QUENSTEDT, F. A. Petrefactenkunde Deutschlands. 1. Abth. 6. Bd. 2. Hft. Korallen. 7. Hft. Leipzig: Fues. 15 M.

SCHMIDT, O. Die Spongien d. Meerbusen v. Mexico. 1. Hft. Jena: Fischer. 8 M.

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Philology, &c.

CHOSSAT, E. de. Répertoire assyrien. Paris: Maisonneuve. 25 fr.
DISSERTATIONES philologicae Argentoratenses selectae. Vol. II. Strassburg: Trübner. 7 M.
EDMAN, L. Zur Rection der deutschen Praepositionen. 1. Lfg. Upsala: Akademische Buchhandlung. 4 M. 40 Pf.
GESCHICHTE d. deutschen Archäologischen Instituts 1829–1879. Festschrift. Berlin: Asher. 6 M.
KNÖS, O. V. De digammo homerico quaestiones. III. Upsala: Akademische Buchhandlung. 4 M. 60 Pf.
THEOCRITI carmina ex codicibus italis denuo ed. C. Ziegler. Tübingen: Laupp. 5 M.
VAN EYS, J. W. J. Grammaire comparée des dialectes basques. Paris: Maisonneuve. 12 fr. 50 c.

CORRESPONDENCE.

ON TWO PASSAGES IN KEATS.

Oxford: May 2, 1879.

Many of the readers of Keats must have noticed that remarkable stanza in *Isabella*—

"Why were they proud? Because their marble founts
Gush'd with more pride than do a wretch's tears?
Why were they proud? Because fair orange-mounts
Were of more soft ascent than lazar stairs?
Why were they proud? Because red-lined accounts
Were richer than the songs of Grecian years?
Why were they proud? Again we ask aloud,
Why in the name of glory were they proud?"

In reading the *Entheticus* of John of Salisbury (921, ed. Petersen) I came across a curious parallel which may interest some of your readers.

"Si sua quis plene recolit mala, si bona semper
Cogitat alterius, *unde superbus erit*?
Si meritum vitae penset, si vindicis iram
Posseque respiciat, *unde superbus erit*?
Unde superbus erit, si se speculatur ad unguem,
Terra, cinis, vermis, faex, vapor, umbra, lutum?"

As I am speaking of Keats, I will offer an emendation in one of his sonnets (No. I., ed. Moxon, 1850).

"Many the wonders I this day have seen:
The sun, when first he kist away the tears
That fill'd the eyes of Morn; the *laurel'd peers*,
That from the feathery gold of evening lean."

What is "laurel'd peers"? The stars seem to be meant, and these may be called "laurel'd" as wearing the laurel of victory or triumph. But the expression is then very obscure. Read "*aureol'd*" and all will be clear. *Aureol'd* might well be applied to the stars as each having its own circlet of light.

R. ELLIS.

"THE VICEROY OF ARABIA."

3 Observatory Avenue, Campden Hill, W.: May 3, 1879.

General Schindler's definition of "Wali of Arabistan" is doubtless correct; and the meaning of "Arabistan," both for Turks and Persians, must be restricted to those tracts of country peopled by Arabs which have been annexed to their respective dominions by Sultan and Shah. "Viceroy of Arabia" is clearly a misnomer in this instance; it is as if the title "Viceroy of America" were applied to a Governor-General of Canada. Muhammad Wali is styled by Krusinski "Prince of Hacvuza, a part of Arabia dependent upon Persia." But the same author has much to say about this personage; nor is there, perhaps, any contemporary writer from whom so full an account of the Afghan invasion of Persia in 1723 can be obtained. In addition to the Wâli of Kurdistan and others mentioned by General Schindler, there is, or was until very recently, a Wâli of Resht. As regards the "Wâlis" of former days, the following extract from M. Sanson's writings may be read with interest. The actual volume quoted is a translation by John Savage published in 1695:—

"There are six sorts of governors in Persia, viz.:
1. The Valis.
2. The Begueler Beguis.
3. The Col-Beguis.
4. The Viziers.
5. The Sultans.
6. The Derogats.

"The Valis are descendants from such princes as have been conquered by the king of Persia, and whose kingdoms he leaves to their sole governments. There are ten of this kind: viz., (1) Georgia; (2) Lauristan; (3) Aviza; (4) Bactiaris; (5) Zeitoun Ardelan; (6) Mazandran; (7) Tcharkez; (8) Herat; (9) Kandahar; and (10) Karamania, or Kerman. These Valis have their places at the Council-board and at feasts and public audiences, immediately after the six *Rokna Dolvets*. They are considered of as Princes, and have those priviledges as the king's guests have, which is to be Pensioners and Tablers during their stay at Court. The king has lately seized upon the government of the Vali of Kerman as also of the other *Begueler-beguis*. I know not whether because their race failed or that he had a jealousie they had a mind to rebell. Also there is a great likelihood he will do the same in Lauristan, where he has already placed a Governour. The Vali of Georgia also has some reason to fear the like fate, if the endeavours he seems to be making, to recover his ancestors' right, should not succeed."

The question of orthography, if not identity, in Oriental names, seems to have been as unsettled some two centuries ago as it is at present. In the translator's Preface we read:—"Our author was one of the latest travellers into those parts, and perhaps made the longest residence there. I know that others do differ from him in the proper names of places and persons; but I thought it not safe to follow 'em."

F. J. GOLDSMID.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 12.—8 P.M. Society of Arts: "Recent Advances in Telegraphy," IV., by W. H. Preece.
8.30 P.M. Geographical: "Modifications of the external Aspects of organic Nature produced by Man's Interference," by Prof. G. Rolleston.
TUESDAY, May 13.—1 P.M. Horticultural.
3 P.M. Royal Institution: "The Intellectual Movement of Germany," by Prof. Hillebrand.
8 P.M. Anthropological Institute: "Ethnology, Mythology, and Philology of Races of early Culture," by Hyde Clarke; "Notes on some Irish Affinities," by A. L. Lewis; "History of the South-Western Barbarians," translated from the Chinese, by A. Wylie; "The Spread of the Slavs," Parts II. and III., § 1 and 2, by H. H. Howorth.
8 P.M. Civil Engineers: Discussion on "Street Carriageway Pavements;" "The Improvement of Dublin Bar by artificial Scour," by J. P. Griffith.
8 P.M. Photographic.
WEDNESDAY, May 14.—8 P.M. Society of Arts: "The Automatic Hydraulic Brake," by E. D. Barker.
8 P.M. Microscopical: "On the Occurrence of recent Heteropora," by A. W. Waters; "New Species and Varieties of Diatomaceae from the Caspian Sea," by A. Grunow.
8 P.M. Geological: "Pre-Cambrian Rocks of Carnarvonshire," by Prof. T. M'K. Hughes; "Structure of the Palaeozoic Districts of West Somerset," by A. Champernowne and W. A. E. Ussher; "The Whin Sill of Teesdale as an Assimilator of the surrounding Beds," by C. T. Clough; "On the Augitic Rocks of the Canary Islands," by Señor Calderon.
THURSDAY, May 15.—3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.
7 P.M. Numismatic.
8 P.M. Chemical.
8 P.M. Society of Arts: "History of Alizarine and allied colouring Matters," II., by W. H. Perkin.
8.30 P.M. Royal.
8.30 P.M. Antiquaries.
FRIDAY, May 16.—8 P.M. Philological (Anniversary): President's Annual Address, by Dr. J. A. H. Murray.
9 P.M. Royal Institution: "Etude optique de l'Elasticité," by Prof. Cornu.
SATURDAY, May 17.—3 P.M. Royal Institution: "Architecture," by H. H. Statham.

SCIENCE.

The Study of Rocks: an Elementary Text-book of Petrology. By Frank Rutley, F.G.S. (Longmans.)

IT was recently remarked by Mr. Lowe that "there is hardly to be found a subject which is not fully and fairly treated in English." Now, one of the exceptional subjects, which certainly has not hitherto been "fully and fairly treated in English," at least in its modern aspect, is the subject of petrology. It is true that so far back as 1811 an English treatise on *Petralogy*—it was spelt with an *a* in those days—was written by Pinkerton; and for many reasons his two volumes are worth the trouble of reading even at the present day. Nor have we forgotten that about a dozen years ago Mr. P. H. Lawrence gave us an English version of Von Cotta's *Lithology*. But all this was in the pre-microscopic age of the science. In fact a great change has lately swept over petrology; a new light has broken in upon the study, and new text-books are therefore needed to guide the student in attempting to advance. Such text-books have already appeared in Germany, and the English student is in the habit of consulting such works as those of Zirkel, of Rosenbusch, and of Von Lasaulx, simply because no English manual has hitherto been written.

And yet the modern method of rock-study took birth upon English soil. It was Mr. Sorby, indeed, who first broke new ground in this direction by his classical paper "On the Microscopical Structure of Crystals, indicating the Origin of Minerals and Rocks." The method opened up by this *bahnbrechend* work was speedily extended by our Teutonic friends, who attacked the subject with characteristic patience and perseverance. At the same time there has been no lack of earnest workers in the same direction in this country—an assertion which is placed beyond dispute by the labours of Mr. J. A. Phillips, Mr. Allport, Prof. Bonney, and other petrologists. But not one of these workers has found time or inclination or opportunity to sit down and write a manual on the subject; though it has been rumoured that such a work has long been in preparation by one of the petrologists cited above. As a matter of fact, however, there has hitherto been a decided gap in our geological literature, and it is this gap which Mr. Rutley has sought to fill by the recent publication of his "Elementary Text-Book."

Rocks may, or rather must, be studied in two distinct ways—in gross and in detail; on the large scale and on the small; in the field and in the laboratory; as mountains to be examined with hammer and pick, and as hand-specimens to be carefully scrutinised by the lens, and then to be tortured by chemical re-agents or sectionised for the microscope. Notwithstanding this obvious duality of study, many petrologists seem to have, like Polyphemus, but a single eye, and persist in seeing only one side of their subject. Mr. Rutley, however, has enjoyed excellent opportunity of studying both aspects of the science. His experience on the staff of the Geological Survey, especially among the eruptive rocks of the Lake District, gave him familiarity with field-petrology; his arrangement of the collection of rocks in the Museum of Practical Geology has made him equally familiar with specimens in the cabinet; while his well-known microscopic investigations, undertaken out of sheer love for the subject, testify to his appreciation of the most modern methods of petrological research. It is not, therefore, surprising that the work before us should have been conceived in a comprehensive spirit and executed with singular ability.

Mr. Rutley, in his Preface, apologises for giving great prominence to microscopic petrology. We doubt, however, whether his excuse is really needed. *Qui s'excuse, s'accuse.* But, after all, the self-accusation

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not very grave; for microscopic methods are just the methods which the student most needs to learn. The great initial step in modern petrology was to show that the optic tube which had been of such unspeakable service to the biologist could be equally valuable to the abiologist. When the petrographer had once learnt that there could be such a thing as mineral histology, that the complex web of a compact or fine-grained rock could be unravelled by transmitted light, he secured the key to an entirely new chapter in his science. We are not, therefore, disposed to quarrel with the author for insisting on the importance of microscopic research, or for enlarging on this modern method of study. It is, in fact, the microscopic aspect which specialises the book, and gives to it its peculiar value.

On examining the volume, however, it occurs to us that much of the third chapter might advantageously have been omitted, or at least cut down. In a work where space is needed for special subjects, it may be doubted whether it is judicious to introduce matter which may be found in any ordinary manual of geology. Thus, it strikes us that no one is likely to dip into a petrological text-book for such elementary geological definitions as those on page 21; or to refer to this source for an explanation of geological maps and sections such as we find on the next page; or to study the phenomena of denudation, as explained further on in the same chapter.

An excellent feature in Mr. Rutley's volume is the frequent reference to original sources of information. This is a point too often neglected in our Manuals, but a point of great importance to the advanced student, who is anxious himself to draw from the fountain-head. We should like to have seen a few more illustrations; but no doubt these were precluded by the very moderate price at which the work is published. The loss will be most felt by those who are acquainted with the skill of the author's pencil, and know how faithfully it can pourtray the microscopic texture of rocks.

On closing this work, the reader feels that the author has carried out his task with great ability and conscientiousness, and has spared no pains to make the volume trustworthy. Mr. Rutley unquestionably has the credit of having produced a little volume in which modern petrology is, for the first time, "fully and fairly treated in English."

F. W. Rudler.

OBITUARY.

MR. TRENHAM REEKS.

Few men who are not actively engaged as original workers in the fields of science have been better known in scientific circles than the Registrar of the Royal School of Mines. Connected with the institution in Jermyn Street from its very inception, he became associated, officially or unofficially, with all the branches into which it gradually ramified. When Sir Henry De la Beche founded the Museum of Economic Geology in Craig's Court, the collections were under the care of Mr. Richard Phillips; and it was in the laboratory of that accomplished chemist that Mr. Reeks, as a youth, received his scientific training. On the death of the original curator—which happened, by a curious coincidence, on the very day on which the museum in Jermyn Street was opened by Prince Albert, May 14, 1851—the charge of the collections passed into the hands of Mr. Reeks, and there remained until the day of his death. But he was much more than the general curator of this museum. The important library which is attached to the institution was also placed under his control; and when the Royal School of Mines sprang up in association with the Museum he became Registrar of this School. With the Geological Survey—another branch of the same institution, or rather the parent-stock from which museum and school alike have sprung—Mr. Reeks was never officially connected. Still, it would be hard to stand aloof from an institution so closely associated, not only by the location of its offices in the same building with the Museum, but also from the fact that the Chief of the Survey is likewise Director of the Museum. Hence Mr. Reeks came into close relation with the Survey, and during Sir Roderick Murchison's administration he was virtually secretary to that body. From these manifold relations to some of our greatest scientific institutions it will be understood that Mr. Reeks, without having had of late years any opportunity of original work, was a typical representative of the administrative side of science. Whatever changes occurred in the staff of the institution, he was always true to his post, and ready to carry forward the traditions of the past. He had seen the control of the establishment pass from De la Beche to Murchison, and from Murchison to Prof. Ramsay; he had seen Dr. Lyon Playfair succeeded by Hofmann, and Hofmann in turn by Dr. Frankland; he had seen Prof. Huxley follow Edward Forbes, Prof. Goodeve take the place of Willis, and Prof. Judd succeed Prof. Ramsay; the chair of Physics had passed from Mr. Robert Hunt to Prof. Stokes, and thence successively to Tyndall and to Dr. Guthrie. Indeed, of all the professorial staff it is only Mr. Warington Smyth and Dr. Percy who have remained in association with the school from its commencement. Whatever vicissitudes occurred among the minor officers, Mr. Reeks was still a fixed figure in the establishment. As to the students, it follows from the nature of a mining career that they are dispersed over every quarter of the globe. But whenever they revisited their *alma mater* they were sure to find the same familiar form sitting in his favourite arm-chair, looking up with a kindly smile from behind his gold spectacles, and ever ready to greet them with a cordial welcome. To those who had seen him only a few days ago, as genial and as cheerful as ever, it is hard to believe that the man has so suddenly passed away. An attack of inflammation of the lungs has carried him off while still in the prime of life.

Mr. William Vivian, for many years connected with mining in South Wales, died at Llantrisant on the 18th ult. He was born in the parish of Kea, near Truro, in 1817, and at a very early age applied himself to the study of mineralogy. In 1853 he became the manager of the Great Orme's Head mine, Carnarvonshire; and since 1863 has held the same post at the Mwyndy mines, in Glamorganshire. During several years he travelled in Great Britain, France, Sweden, and California, inspecting the principal mines at home and abroad. It was during these expeditions that Mr. Vivian acquired the information embodied in his papers on the mining district of Sonora Tuolumne, California, and the gold-fields of the Pacific which appeared in the *Transactions* of the Geological Society of Cornwall. In 1853 he commenced applying the microscope to the study of mineralogy and metallurgy, and subsequently contributed papers on that subject to the *Western Chronicle of Science*, and to the *Transactions* of the Cardiff Naturalists' Society. An essay from his pen on the Native Copper in the Llandudno mine was published in the *Journal* of the Geological Society for 1858, and he was the author of some practical papers on miners' diseases and the ventilation of mines. Mr. Vivian united in himself great practical and theoretical knowledge of mining.

SCIENCE NOTES.

Artificial Formation of Nepheline and Leucite.—We some time since directed attention to the method employed by F. Fouqué and A. Michel Lévy to form the felspars artificially. They have since by the same process prepared the minerals mentioned above. Nepheline is formed when a mixture of silicic acid, alumina and sodium carbonate in such proportion that the oxygen of protoxide, sesquioxide, and oxide are as 1 : 3 : 4 are heated together; white silk-like crystals are obtained, which under the microscope are seen to be small hexagonal prisms (they are 0·12 mm. long and 0·06 mm. broad), which accord in every respect with natural crystals of nepheline. If somewhat more silicic acid is taken, like that corresponding to the proportion 1 : 3 : 4½, a completely crystalline mass is obtained, which bears in its optical characters the same resemblance to hexagonal nepheline as calcedony does to quartz. By melting together one-tenth pyroxene and nine-tenths of nepheline a mixture of four different minerals was obtained: nepheline, pale green spine, garnet in brown yellow dodecahedra, and microlite. Leucite was also found in the fused product, and resembled both in form and optical characters the natural mineral (*Compt. rend.*, lxxxvii., 961).

The International Congress of Anthropology and Prehistoric Archaeology.—It has been decided that the meeting of this Congress in 1880 shall be held in Lisbon. We learn from the *Matériaux pour l'Histoire de l'Homme* that this arrangement is mainly due to the exertions of M. Carlos Ribeiro, the Director of the Geological Survey of Portugal. Through his influence, the Portuguese Government has not only consented to receive the Congress, but has liberally contributed to the funds of the organising committee. The meetings will be held in the magnificent rooms of the Academy of Sciences of Lisbon. In view of the Congress, M. Ribeiro is preparing a special map of Portugal, showing the distribution of dolmens, caves, stations, and other prehistoric and protohistoric sites. An extended system of archaeological excursions is already announced.

First Annual Report of the United States Entomological Commission for the Year 1877. (Washington: Government Printing Office.)—Under this title has been issued by the Department of the Interior of the United States a goodly volume of nearly 800 pages, giving an exhaustive memoir upon the Locust of the Rocky Mountains, which has for several years past been the cause of very serious injury to the crops of the central parts of North America, west of the great lakes. The chief editors of the volume are the well-known naturalists Riley, A. S. Packard, jun., and Cyrus Thomas, whose names are a sufficient guarantee for the excellence of the contents of the treatise. From one of the chapters, that devoted to the statistics of the losses occasioned by these insects, we find in reply to official enquiries sent by the Board of Agriculture to the different counties such returns as the following:—

"Cloud county.—The most terrible calamity that has ever befallen North-Western Kansas has just swept over us like the devouring locust of Palestine. The land was as the Garden of Eden before them, and behind them a desolate wilderness."

"Edwards county.—Crops entirely destroyed, not one bushel of vegetables or grain being saved for man or beast."

"Osborne county.—Corn crop destroyed, also vegetables, hedges, and young fruit and forest trees."

A series of calculations founded on these various returns from the States of Iowa, Missouri, Kansas, and Nebraska, shows that "the actual loss to these four States in a single year by this terrible

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scourge amounted to at least one hundred millions of dollars." No wonder then that the attention of the Government should have been forcibly called to the subject, and that a thorough investigation should have been instituted of the natural history of the species in question—namely, the *Caloptenus spretus*, its geographical distribution and migrations, its economy, transformations, anatomy, embryology, its enemies of various kinds, with their natural history, together with the very numerous and varied remedies and devices which have been proposed and tried more or less successfully for its destruction. The history of other kinds of locusts which inhabit the United States is also given, with a series of twenty-seven appendices of various kinds connected with the zoological, anatomical, and economical views of the subject.

The Presence of Didymium and Cerium in Minerals.—As Horner has shown the presence of these metals in different pyromorphites and scheelites by aid of the spectroscope, so Cossa has now recognised them in apatites, scheelites, osteolites, and coprolites, not only by means of the spectroscope, but by separating them in the form of oxalates. He has also found the cerium metals in marble and in bones. From a kilogramme of Carrara marble two centigrammes of cerium oxalate were obtained. The muschelkalk of Avellino is found to contain still larger quantities of cerium compounds. A kilogramme of washed bone ashes, such as is used for the formation of cupels, yielded three centigrammes of cerium oxalate. These observations go to show that the cerium metals are widely spread through nature. Cossa is at present occupied with an examination of natural phosphates and the ashes of plants (*Ber. Chem. Gesell.*, xi., 1837).

PHILOLOGY NOTES.

Dr. Alfred von Salleit has published under the title *Die Nachfolger Alexander's des Grossen in Baktrien und Indien* (Berlin: Weidmann) the most complete account we as yet possess of the numismatology of the successors of Alexander in the far East. The actual description of the coins is preceded by an historical sketch of some fullness, drawn up with much insight and—what is of such imperative necessity in dealing with ancient Indian history—with great caution. The co-ordination of material hitherto scattered in numerous articles is the principal feature of the work; but some new facts of importance are also brought to light. Of these the most interesting is the true decipherment of the Kanishka coin on which Lassen thought he had found the inscription *Ādi-Buddha*. As all literary evidence tended to show that the monotheistic Ādi-Buddha was a quite late conception among Northern Buddhists, and due probably to Christian influence, the discovery of the word on a coin of the first century has been very little credited. Herr von Sallett now shows conclusively that the proposed reading is as much in contradiction to the numismatological evidence as it is to that of the books. Other important conclusions are the probability that Kanishka has hitherto been placed too early; and that the so-called Sāh dynasty, instead of belonging to the first century B.C., as Thomas supposes, must, on the evidence of the very coins on which that conclusion is based, be placed some centuries after the Christian era.

Babylonian Literature. Lectures delivered at the Royal Institution. By the Rev. A. H. Sayce, M.A. (Bagster.) We need not say how well fitted Mr. Sayce is for writing upon such a subject as Babylonian Literature, and of this subject the little book now before us gives a most excellent outline. Mr. Sayce first traces the progress of the decipherment of the cuneiform inscriptions, from the time when Grotefend, at the beginning of the present century, first began to reason out the Persian values of the signs, until the present day, when the records of the nations using this picturesque though clumsy style of writing are so well known. The discoveries that have been made are so numerous, however, that Mr. Sayce might easily have extended the book to double or even triple its length. But, small as it is, it is full of information. Mr. Sayce includes in the term Babylonian the literature of old Accad, as well as that of Assyria and Babylonia which sprang from it. The two last-named nations borrowed the cuneiform style of writing from the Accadians, and adopted at the same time their literature. The Accadian language became to the Assyrian and Babylonian what Latin is to us at the present day, and many words were borrowed by these two nations, just as we have borrowed words from the Latin language. But the Assyrians and Babylonians did not discard the old Semitic roots as we have discarded the English ones. Mr. Sayce speaks of the part played by the old Accadian literature in forming the beautiful myths and legends of Greece and Rome. He gives the story of Gisdhubar's wonderful adventures; the story of the descent of Istar into Hades to seek Tammuz, the husband of her youth; of the wars between the gods and the powers of darkness; with many others equally interesting, tracing the connexion between these myths and those which have reached us from classical sources. The history of the three nations, and their manners and customs, are also touched upon, as well as some curiosities of their literature—the will of Sennacherib, in which he bequeaths certain treasures to Esarhaddon; a prisoner's petition to the king, in which he declares his innocence of the crime laid to his charge; the tablets supposed to refer to the period of Assyria's downfall; &c. But surely that which Mr. Sayce calls a "spelling lesson" is really a letter from one lady to another, in which the writer does not ask why her friend does not write "*umpici*," and does not say "*impuci*," but reminds her: "Thou thy tablet writest not—one has proclaimed to thee, [but] thou speakest not!" This is, however, a very small matter, and both the readers who study Assyrian and those who do not will have reason to thank Mr. Sayce for the very useful and interesting work he has written, and for the pleasant way in which he has said what he had to say. At the end of the book are some most valuable notes, together with transliterations and translations of the more important texts referred to in the body of the work.

MEETINGS OF SOCIETIES.

Society of Antiquaries.—(*Thursday, May* 1.)

C. S. Percival, Esq., Treasurer, in the Chair. Rear-Admiral Spratt exhibited a small collection of archaic gems, which he had procured in Crete several years ago. They were all of the so-called lentoid shape, and bored for setting on string or wire. The most important specimen bears a figure of Prometheus in a sitting position, with his hands tied behind him, and a vulture attacking him in front. Others had for their devices a lizard, an ibex, an antelope, a boar attacked by hounds, and a galley. The character of the work differs materially from either Egyptian, Assyrian or Phoenician gems, and Admiral Spratt suggested that they were possibly Carian.—Dr. Baron read a paper on St. George, the patron Saint of England and of the society. The usual accounts given of his life state that he was the son of wealthy parents, his father being a Cappadocian and his mother a native of Palestine, and that early in life he attained the rank of military tribune and *comes*, during the reign of Diocletian. Being at Rome, he applied to the emperor for a higher command; but seeing his rancour against the Christians, he gave away his property in charity and declared his faith, and was consequently beheaded. There is some difficulty about the chronology owing to the rare visits of the emperor to Rome. The body of the saint was conveyed to Palestine, and in the reign of Constantine a church was built in his memory at Lydda. This was destroyed by Saladin, but rebuilt by the Christians. Dr. Baron quoted many of the references in the Service Books of the Greek Church to the saint, who was adored as a guide to wayfarers and soldiers. His popularity in the Western Church arose from his miraculous appearance at the sieges of Antioch and Acre during the Crusades. His figure is frequently found on the tympana of Norman doorways, one example being at Fordington, Dorset. The anniversary of the saint's martyrdom, April 23, was declared to be a lesser festival at the first Council of Oxford, and was made a greater festival in the time of Archbishop Chichele. It is worthy of note that when the royal arms were disused during the Commonwealth, the Cross of St. George was placed on the coinage and seals in their stead.

Royal Archæological Institute.—(*Thursday, May* 1.)

The Rev. J. Fuller Russell in the Chair. Mr. M. H. Bloxam read a paper "On the Sepulchral Effigy of a Roman Citizen, found at Caerleon (Isca Silurum), clad in the Tunica, Clavus, and Paenula, Prototypes of the ancient Ecclesiastical Vestments, the Alb, the Stole, and the Chasuble." The author considered that this very remarkable figure represented a costume such as was probably worn by the bishops of the early British Church who attended at the Council of Arles in the fourth century. Mr. J. T. Micklethwaite spoke at some length on the origin of Church vestments, differing in some respects from Mr. Bloxam. —The Rev. E. Venables sent a paper, illustrated by plans of Roman Lincoln, on the progress of the discoveries of Roman remains in that city, with special reference to the Milliarium discovered on April 2 (see Academy, April 19, 1879, p. 350). This valuable object was found in the very centre of the Roman city, at the intersection of the *viae* running in the direction of the four cardinal points. This quadrangular block of Lincolnshire stone, measuring 7 feet 4 inches in height, is of great historical importance. It bears the name of the Emperor Marcus Piavonius Victorinus, who reigned less than two years, and thus shows the interest which the people of a distant province took in all the changes of the Roman empire. The rarity of perfect Roman milestones is sufficiently great, but the Lincoln example is the more interesting since only one other inscription to Victorinus is known in England—viz., that found at Pyle, in South Wales, now preserved at Swansea.—Mr. Bloxam contributed a second paper, "On a sepulchral Effigy of a Signifer or Roman Standard-bearer, found in a Bastion of the Roman Wall, Bishopsgate, and now preserved in the Guildhall." This figure was described as wearing the *tunica*, *phalerae* and *paludamentum*, and a very perfect example of the *gladius*.—Among the objects exhibited were some antiquities of glass and leather found in a wall at Hutton-in-the-Forest, exhibited by Lady Vane; a remarkably fine example of a Maser Bowl dated, by the hall marks, 1554-5, and mounted upon a reversed Jacobean tazza of silver (1571). The silver rim of the bowl bears the inscription, "Be yow mere and glade and soo the masters tokerys do byed." This was sent by the Rev. G. W. Braikenridge. Mr. W. J. Bernhard Smith exhibited a scramasax from the Thames, and, for comparison, a modern Afghan knife of precisely the same shape.—The arrangements for the meeting of the Institute at Taunton on August 5, under the presidency of the Bishop of Bath and Wells, were announced.

Library Association.—(*Friday, May* 2.)

Robert Harrison, Esq., Treasurer, in the Chair. A paper was read by Count Ugo Balzani, keeper of the manuscripts in the Biblioteca Vittorio Emanuele, Rome, "On the Regulations of Italian Public Libraries." These regulations date from 1876, when Signor Bonghi was Minister of Public Instruction. They impose upon every library the duty of preparing (1) a general inventory, (2) an alphabetical catalogue, (3) a subject catalogue. When these have been provided, then special indexes of rarities, incunabula, &c., are to be prepared, and will be printed by the Minister. The purchases of books are made by two bodies: one named by the Minister spends four-tenths of the Government endowment for the purpose; the other six-tenths are expended by a council formed of the different faculties. Another set of regulations provides for the institution of a regular course of

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lectures and instruction in library management and bibliography, but the scheme has not yet been carried out. There are also arrangements for the interchange and selling of duplicates, and each library has to report the books it wants to the Biblioteca Vittorio Emanuele every fortnight.—Lord Lindsay, M.P., read a paper on Melvil Dewey's classification of subjects in Mathematics, Astronomy, and Physics, in which various changes and improvements were suggested.—A card-cabinet was exhibited from Mr. Trübner, and Mr. Frost, librarian to the Society of Telegraph Engineers, exhibited an ingenious instrument for gumming the edges of library slips.

Philological Society.—(*Friday, May* 2.)

Dr. J. A. H. Murray, in the Chair. Mr. Alex. J. Ellis, F. R. S., read the second and concluding part of his Report on his Dialectal Investigations. This consisted in giving the characteristics of his three districts, five divisions, thirteen subdivisions, and thirty-six groups of English dialects, leaving the varieties undefined. Each of these localities is marked by combinations of the letters N. North, S. South, E. East, W. West, M. Mid or Midland, B. Border, L. Lowland Scotch, and I. Insular. The S. district consists of all England south of a line drawn from the southern boundary of Shropshire to the northern boundary of Essex, and is distinguished by a "reverted R," or *r* spoken with the under part of the tongue turned towards the roof of the mouth, and generally by the verb substantive *I be* or (rarely) *I are*. The N. district lies north of a line passing to the south of Westmoreland, north and east of Craven in Yorkshire, just north of Leeds, turning south by Selby, and just touching the north of Nottinghamshire, and then turning north-eastwards to fall to the sea just north of Great Grimsby in Lincolnshire; and is distinguished by the pronunciation of *down, town, house*, &c., as *doon, toon, hoos*, the English division speaking *come down* as *kōōm dōōn*, and the Lowland Scotch as *kum doon*. For Lowland Scotch Mr. Ellis followed Dr. Murray's divisions in his *Dialect of the Southern Counties of Scotland*. Between the N. and S. lies the M. district which is not homogeneous, but has five subdivisions. The M. E., consisting of Norfolk and Suffolk, has the peculiar French *u* or German *ü*, generally commenced with an open mouth, and hence sounding as a diphthong *yü*, running into *yoo*. The N.E., consisting of South and Mid Lincolnshire, which has no French *u*, no verbal plural in *-en*, and calls *come down, kōōm doun*, and has numerous fractured vowels. The B.E., consisting of Hunts, Cambridge, Northampton, Rutland, and N. Beds, has a pronunciation most like that of received English. The N.M., consisting of the clothing districts of Yorkshire and the deanery of Craven, pronounces *come down* as *kōōm dahn* or *dahōōn*, and uses *shoo* for *she*. The true M. has the verbal plural in *-en*, very decidedly in S. Lancashire, Cheshire and Derbyshire, and also in Salop, as *they lives* for *they live*; but in Stafford and Warwick it remains only in a few forms, as *han yo, dōōn yo*, for *have you*; *do you*, while in Leicester it has become extinct within this century. In its four Border dialects it is much modified. Mr. Ellis illustrated his detailed account of all the thirty-six groups by reading numerous extracts from his 153 comparative specimens. He then showed what would be the nature of the arrangement of Part V. of his treatise on *Early English Pronunciation*, which will contain the Phonology of Existing English Dialects, founded upon these investigations, and probably require eighteen to twenty-four months yet to write and pass through the press.

FINE ART.

Raffael und Michelangelo. Von Dr. Anton Springer. (Leipzig: Seemann.)

Before the publication of the mass of new material relating to Michelangelo that the celebration of the fourth centenary of his birth in 1875 called forth, Germany was generally admitted to have produced in Hermann Grimm's interesting *Life* the best work that had been written upon that artist. In Passavant's *Raphael* also was to be found the chief authority on the younger master. But the revelation of the Buonarroti letters and papers added so much to our previous knowledge of Michelangelo's history that a new view of the subject became necessary; and while Signor Milanesi edited the letters, Commendatore Gotti and Mr. Heath Wilson published respectively new Lives, both of which were reviewed in these columns by Prof. Colvin in 1876.

Germany was thus superseded for a time, but she seems to have determined not to relinquish her old position without an effort to maintain it, for now again a German writer puts forth a work which, while making use of all the latest material that has been gained concerning Michelangelo's personal history, takes a far wider and more philosophical view of it than either his Italian or English biographer has done, and includes Raphael also within its ken.

Dr. Anton Springer, who is a distinguished writer in the wider fields of history and politics as well as an art critic of clear insight and unprejudiced judgment, has aimed, indeed, at producing more than a mere biographical work. From the standpoint he assumes he regards the men of whom he writes as set in surrounding circumstances, and notes the conditions under which they lived and the influences that were at work upon them. His book forms, therefore, within certain limits a history of the Italian Renaissance, but it is never discursive like Grimm's, and only lets in just so much light from surrounding objects as will serve to illumine the subject under consideration. Scientific method is everywhere apparent in it, and although results are not summed up for us in a few short epigrammatic sentences, as they are by M. Charles Clément, who also has lately written on the same subject, we generally find the patiently verified hypotheses of Dr. Springer more trustworthy than those of the confident Frenchman.

Dr. Springer divides his work into two books, the first comprehending the time from the birth of Michelangelo to the death of Julius II., and the second extending from the accession of Leo X. to the death of Michelangelo—a period embracing the whole brilliant flowering-season of Italian art; for although it put forth a few pale autumn blooms under the influence of the Carracci, it cannot be said to have produced any supreme original work after Michelangelo had accomplished his *Last Judgment* in the Sistine.

Neither Raphael nor Michelangelo laid any new foundations in art, and a foreshadowing of their greatness is seen in many of the early Florentine masters who preceded them. Dr. Springer, therefore, rightly derives their artistic descent from Florence, though he hardly allows enough, it seems to me, for the Umbrian influences that were also at work in the case of Raphael. It was to Florence, however, that Michelangelo essentially belonged, both in art and life, albeit it was in Rome that his greatest creations took form. But Florence, strange to say, allowed her artistic inheritance to pass away from her. She made, it is true, one small effort to detain Michelangelo by employing him in conjunction with Leonardo da Vinci in preparing a cartoon for a great national painting in her Palazzo Vecchio; but the painting itself was never accomplished, and Michelangelo was summoned back to Rome by the imperious Julius without even, according to some statements, being allowed time to finish the cartoon he had made for it. And here it may be said regarding this cartoon that Dr. Anton Springer adopts, with somewhat less care than he usually displays, Prof. Thausing's hypothesis respecting the Holkham copy. Although this may not be the copy which Vasari speaks of as made by Bastiano da San Gallo, there is certainly not sufficient evidence for stigmatising it as a mere *pasticcio*, as is here done, in accordance with Prof. Thausing's view. It is much more likely to have been a genuine though possibly a second-hand copy, than to have been made up simply from the very insufficient material supplied by the two engravings.

In his statement of the time occupied by Michelangelo in painting the ceiling of the Sistine Dr. Springer agrees in the estimate formed by Mr. Heath Wilson, though he nowhere acknowledges the labours of that devoted worker, who was the first to thoroughly clear up Vasari's huge blunders on this subject, and to make the world understand what the labour of painting that famous ceiling really meant. Michelangelo took four years and five months over this work: and this was a marvellously short time when we consider the slow process of fresco and the vast amount of work that was accomplished. Dr. Springer, however, takes little heed of the difficulties that had to be overcome, evidently not understanding the technicalities of the work, as Mr. Heath Wilson, who had a five-storey scaffold erected for the purpose of examining it near at hand, was enabled to do; but he devotes a whole chapter to the study of its artistic purpose, and enables us to arrive at a more distinct apprehension of its greatness than almost any other writer has done.

A detailed description is also given of Raphael's paintings in the *stanze* of the Vatican; while the growth of Raphael's mind and the gradually increasing influence that the rationalistic spirit at work in Rome gained over him are distinctly traced. In particular, great stress is laid on the curious delight which he took in antiquarian pursuits during the latter years of his life, so that it might be said that he almost sacrificed the position he had won as the Prince of Painters in order to devote himself to the study of antiquity and the numerous monuments of ancient art which were every day being revealed in Rome.

"But," writes Dr. Springer, "the supposition that antiquarian interests killed the artistic nature in Raphael would be a great mistake. The manner in which under Raphael's influence ancient works of art were reproduced in Marcantonio's school furnishes a key for the understanding of his position with regard to the ruins and relics of the ancient world. Plastic originals were freely paraphrased in Marcantonio's engravings, and in like manner Raphael's studies from the antique have a double aspect. On the one hand, ancient monuments appeared to him as the scaffold by the aid of which the ideal structure of ancient Rome might again be built up, and on the other they

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took hold of his imagination, incited it to further effort, and offered a rich means of culture, especially for his pupils. It is in the works of the latter, in truth, that the classical direction of Raphael's art is most clearly seen."

Raphael's summer life ended before that of Michelangelo had run more than half its stormy course, so that in the later chapters of this history the figure of the solitary Titan is seen by itself, working still with fierce creative energy, but raging inwardly against the fate that chained it to the rock. Political events, and the various hindrances that his art met with by reason of these events, tended, no doubt, to foster Michelangelo's sardonic melancholy; but a deep personal grief would seem also at some time to have been laid on his heart and to have evermore frozen its currents. It is only in the loving care he took of his exacting father, and in what Dr. Springer calls "the paroxysm of friendship" he conceived in his old age for the young Roman nobleman Tommaso de' Cavalieri, and the reverential love he bore to the highminded Vittoria Colonna, that the warm life-blood bubbles to the surface, so that we are now and then enabled to catch a glimpse of a kindlier nature and more human sympathies than are revealed in his usual dealings with mankind.

The traditional rendering of the subject of the Last Judgment in the Middle Ages, and the powerful development that it received in the mind and art of Michelangelo, are treated with great ability in one of Dr. Springer's last chapters. Nearly fifty drawings and sketches are known to exist for this work; but most of these are merely studies by younger artists either from the lost cartoon or from the fresco itself, and tell us little about the mode of its conception. Even those which are accepted as being by Michelangelo show very little deviation from the accomplished work, for Michelangelo, unlike Raphael, seems to have made few alterations in his designs after he had conceived a subject, but to have worked under the influence of sudden gusts of inspired energy, as we may call it, that drove him relentlessly to his goal even when, as was often the case, it was not the goal he desired to attain.

Raphael's art, like his life, was far more placid, and Dr. Springer's method is here specially valuable in allowing us to see the steps by which, as it were, it arrived at perfection. Every little sketch or first design for a subject is minutely analysed and made to yield its testimony, so that we often find that some unregarded little scrap of paper forms an unsuspected link in the history of the master and enables us to understand more of the working of his art than we knew before. This is well seen in the case of the numerous studies for the *Entombment* in the Borghese Gallery, the *Disputa*, the *School of Athens*, and for many of his Madonna pictures. Dr. Springer, indeed, attaches great importance to the testimony of these first studies and rough designs, and points out in his Preface how much photography has done for us in the present day by enabling us by means of reproductions to become acquainted with such works, which formerly lay inaccessible and for the most part unnoticed in the portfolios of connoisseurs.

"Twenty-five years ago," he writes, "I devoted my first lecture at the Bonn University to Raphael. This was soon followed by one on Michelangelo. How scanty was then the material for observation. Only finished works could be studied—copies and descriptions of these availed but little. The style of a master, the result of his developed skill, might, it is true, be learnt, but not the laws that conditioned his personal growth, and that were at work in the production of each of his works."

Indeed, as the use of the microscope first made possible an organic history of nature, so the study of the drawings of a master alone enables us to arrive at a truly historical knowledge of his art. It is this "genetic-historical method" of study that is pursued in the present volume, and, undoubtedly, if the student have patience to follow it he will find it lead him to valuable results. Dr. Springer's expositions are remarkably lucid for a German professor; he does not render his theme more difficult to understand by wrapping it in a cloud of words; nevertheless it must be admitted that a considerable amount of labour is required for mastering many of his arguments. The subject is not even enlivened by the introduction of much personal detail, and only sparing use is made of all the interesting new matter gained concerning Michelangelo. Indeed, as before stated, the author of *Raffael und Michelangelo* has not aimed merely at writing the personal lives of these two masters, but has endeavoured to point out the position they occupied in history and the derivative and ultimate laws that governed their art. His treatise first appeared in that admirable publication *Kunst und Künstler*, of which it occupied the entire fourth volume. The illustrations are numerous and well engraved, many of them being from the drawings criticised in the text.

MARY M. HEATON.

ART BOOKS.

A Descriptive Catalogue of the Glass Vessels in the South Kensington Museum. With an Introductory Notice by Alexander Nesbitt, F.S.A.—Of our appreciation of Mr. Nesbitt's excellent Introduction we have already spoken in our notice of the Handbook on *Glass*. It is a very worthy preface to this valuable Catalogue of the examples of glass vessels in the Museum, which, in addition to the woodcuts published in the "Handbook," contains some excellent chromolithographs of choice specimens, by Messrs. Vincent Brooks, Day and Sons. The title of "Glass Vessels" is more appropriate to the Catalogue than to the Introduction, which treats of glass generally. There is, however, one department of "Glass"—viz., "Glass Windows"—which deserves fuller consideration than is given to it in Mr. Nesbitt's essay, and we hope that the slight way in which he has treated this subject imports that it is to have a separate volume to itself when the collection at South Kensington is sufficiently large to require the issue of a distinct Catalogue.

Ancient and Modern Gold and Silversmiths' Work in the South Kensington Museum. Described with an Introduction by John Hungerford Pollen, M.A.—Mr. Pollen prefixes to his "Introduction" a statement that

"All that is attempted in the following imperfect sketch is to direct attention to some examples handed down to us, and to the excellent treatises, which illustrate the history of goldsmiths' work; an art to which the best sculptors, from Phidias to the revival, have devoted much of their skill and accomplishments. Jewellery, not being included in the body of the book, is but incidentally treated in the Introduction."

If this were really all that is attempted by Mr. Pollen, there would be little use in the Introduction. The examples are so fully described in the Catalogue that a reference to the more important specimens, with a list of the "excellent treatises," would have answered his modest purpose. But Mr. Pollen has shown much more desire to impart information than he gives himself credit for. His essay begins with a dissertation on the metal "Gold," its value as a medium of exchange, its use as a metaphor, its geological distribution, and the history of its production from Solomon to Victoria, and proceeds with a similar disquisition upon silver. Next he expatiates on "Gold and Silversmiths' Work among the Ancients," including the sacred vessels of the Jewish tabernacle, to which he devotes some pages, although at present the South Kensington Museum is deficient in specimens of them. From these, through Solomon's furniture and its value, we get by an easy transition to modern objects used in Jewish religious worship and Jewish wedding-rings; and thence to the use of mixed metals among the Assyrians in decorating buildings, and the gilded walls of Ecbatana. Indeed, we have not space to mention the number and variety of the interesting facts even in this one section or chapter which have been collected for us by Mr. Pollen while attempting to draw our attention to "some examples" and "excellent treatises." Most men project more than they can accomplish; but Mr. Pollen apparently cannot help doing more than he tries. We should strongly recommend him to reduce the intention of his next work within the severest limits; otherwise he may find that in trying to compose a simple biography he has unconsciously written a history of the world. We do not, however, mean to complain that a wide area has been covered by his essay. These Introductions, meant as they are to be republished for the information of the public, should, like Mr. Nesbitt's essay on *Glass*, give a sufficient sketch of the history of the subject to enable any reader to take an intelligent interest in any specimens which he may see at South Kensington or elsewhere of the manufactures specially treated in them. The fault of Mr. Pollen's book is, not that it does not contain sufficient erudition, but that the erudition is often of the kind not wanted, and is not well arranged, and that the information when useful is often conveyed in ambiguous and inaccurate language. Some short account of the methods employed by the early Greek goldsmiths would, for instance, have been useful; but when we are told that, "though they did not hammer up statues or large vessels embossed with figures as the great sculptors who succeeded them, there were no methods in use in later times that were unknown to these ancient workmen," and three lines further on:—"The use of the graver, with which the artists of the fifth and sixth centuries B.C. executed compositions and figures of astonishing delicacy, seems to have been unknown to them"—we feel that we must look elsewhere for any substantial addition to our knowledge of the subject. Again, the names of the various Greek drinking-vessels are so puzzling to the unlearned that a really careful description of each kind would not have been out of place; but what ideas are a false and confused one do we get of a *cyathus* or of an *oenochoe* from the following extract:—

"Wine would have been ladled out of this vessel (*crater*) by means of a small cup called another *cyathus*, or by an *οἰνόχοη*, *oenochoe*, a can or ladle the handle of which rose straight from the sides of the bowl, not at right angles as in punch ladles. According to the gender the word sometimes refers to the youthful male or female attendants who waited on the guests. Another vessel, *κύλιξ*, *cylix*, was an open saucer with handles, through one of which a finger was passed so as to balance the full cylix on the hand while drinking, not easy to the unpractised. To carry round wine in the cyathus and fill up for the guests

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was still less so; it was kept replenished by these ladles."

Can an *oenochoe* be properly described either as a can or a ladle, the handle of which rises straight from the sides of the bowl? What word is it that sometimes "according to the gender" refers to the attendants? It might be *cyathus* according to the context. What are "these ladles" that replenish the "cyathus." We have just been told that both *cyathus* and *oenochoe* were used to ladle from the *crater*? Occasionally Mr. Pollen falls into a confusion of language which is more amusing, as in an account of an offering made by Edward II. at Westminster Abbey at his coronation—viz., "first, a pound of gold in the likeness of a king holding a ring in his hand; the second was eight ounces of gold in the form of a pilgrim putting forth his hand to take the ring." "This," says Mr. Pollen, "represented the legend of St. Edward the Confessor receiving a sapphire ring from the hand of St. John the Baptist in Waltham Forest (still worn at coronations, and actually used, it is said, by Her Majesty)." It would not, however, be fair to Mr. Pollen not to give him credit for the industry which he has shown in collecting a store of information on gold and silver work: a little re-arrangement, a good deal of judicious excision, and some more practical information as to the methods of working metals, would make the book as useful as it is readable. Mr. Pollen is never dull, and is occasionally eloquent, as in the following speculation:—

"How often has the gold of ancient times, continually wearing and wasting, been remelted with fresh metal? The gold that has been exchanged by the patriarchs, worshipped on idols, embossed on statues, vases, and armour, covered the sanctuary at Jerusalem, figured in triumphs, ministered to the foulest debaucheries, rung to the litanies of pilgrims on shrines and reliquaries: what has become of it? Is not some of it still passed from hand to hand stamped with the likeness of queens, kings, and emperors of the present day? It has been mixed with the ores of a hundred mines, divided, circulated, added to on countless occasions all over the world; portions of it have figured in strange and terrible scenes to satisfy the old proverbial 'sacra fames:' the reward of infamy, or the price of blood; and, again, in turn it has served good ends during the changes and vicissitudes of the history of men."

The book, in addition to the woodcuts, is illustrated by one very good chromolithograph, and by some creditable etchings executed by students, in training as art teachers, in the etching class at the South Kensington art schools. The best of them are by Mr. John Watkins.

Gold and Silver. By John Hungerford Pollen, M.A. (Chapman and Hall.) The Introduction (slightly abridged) to the Catalogue just noticed, and published separately as one of the South Kensington Museum Art Handbooks.

THE JUBILEE OF THE GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

The festival on the occasion of the fiftieth anniversary of the foundation of this Institute was celebrated with all the solemnity which was to be anticipated. Numerous representatives of the universities of Germany and of other parts of Europe were present, nor were there wanting illustrious men to offer tributes of respect and congratulations on behalf of French scholars.

It had previously been most wisely resolved by the Direzione Centrale of the Institute to commit to Prof. Michaelis, of the University of Strassburg, the charge of writing the history of the Institute itself, transcribing it from documents and from letters preserved in the archives of Rome and Berlin, and also from other records furnished by Georg von Bunsen, of Berlin, Hermann Kestner, of Hanover, and Baron de Witte, of Paris. The work of Michaelis, translated from the German, and published in Rome under the title, *Storia dell' Istituto Archeologico Germanico*, 1829–1879, *Strenna pubblicata nell' occasione della festa del* 21 *Aprile*, 1879, *dalla Direzione centrale dell' Istituto Archeologico*, contains a full discussion of the subject to which Prof. Henzen referred in his speech at the re-opening of the meetings at the end of 1877, when the inauguration of the new Hall of Conference took place. Prof. Henzen's modesty is equal to his learning, and hence, in recording the facts in a very summary manner, he avoided all particulars redounding to the credit of himself, in whose person is epitomised the history of the Institute. I should occupy too much time were I to dilate upon this work of Michaelis, which will be read with the greater interest from its forming a narrative of events that brought about a revolution in learning, thanks to scholars of all countries, who, undeterred by difficulties of every kind, persevered in their efforts until the generous liberality of the German Emperor assured a durable existence to the Institute. I will content myself with saying that the book is divided into five parts: the first treating of events anterior to the foundation; the second, of the years of the foundation (1828–1837); the third dealing with the presidency of E. Braun (1837–1856); the fourth, with the assistance of the Prussian Government (1856–1869); the fifth and last relating to the Institute as an institution of the Prussian State and of the German Empire (1871–1879).

From this last portion Prof. Henzen himself drew the material for the impressive discourse with which he opened the grand ceremonial. The hall of the library and of the conference was adorned with festoons of laurel, and at the sides of the President's seat stood two new marble busts—on the left that of the Prince Royal, afterwards King of Prussia, Frederick William IV., who in 1829, by accepting the protectorate of the Institute, rendered possible the great work so earnestly desired by Gerhard and his illustrious companions; to the right the bust of the Emperor William. Below the presidential chair, occupied by Prof. Henzen, were the seats for the members of the Direzione—viz., the Minister Fr. Krüger and Prof. R. Schöne, residing in Berlin; Prof. E. Brunn, of Munich (the secretary); Prof. W. Helbig; and the honorary members, Commendatore G. B. de Rossi (director of the Museo Cristiano at the Vatican) and Senator G. Fiorelli (director-general of the museums and of the excavations of the Italian kingdom).

In the first row of the audience sat the Hereditary Prince of Saxe-Weimar, at whose left hand was placed the Italian Minister of Public Instruction, Commendatore Coppino. The ambassador of Germany, Baron Keudell, was next in order, after whom were placed other ministers and representatives, with the professors delegated by the universities and scientific institutions of Europe. The whole of the rest of the hall was filled by professors, politicians, and the select public.

Prof. Henzen said that he did not wish to repeat the history of the Institute, but merely to mention the most recent discoveries, the results obtained, and the plans for the future. He indicated the manner in which the work, embracing at first the vast field of classical materials in general, had gradually divided into those special studies which at the present day are the most profitable to science. He spoke of the publications of the Roman sarcophagi, of antique terra-cottas, of mirrors of engraved bronze, of funereal *stelae*, of mural paintings, and went on to cite the names of Kekulé, Klügmann, Bendorff, Mau, and Von Duhn, who were present. Then, pointing to the two marble busts, he said that they represented two epochs, the first that in which the Institute had a private character; the second, that in which it was transformed into a public institution. He proceeded next to point out that, while the Emperor William had assured the material existence of the Institute, he had no desire that it should lose that international character given to it by illustrious traditions; and declared that, while the favours of sovereigns had not been grudging, great benefits had also been conferred in recent times by private munificence, instancing the splendour of the gift of Baron Platner, who had presented to the library his precious collection of books on the municipal history of Italy. He saluted the audience, the Prince of Saxe-Weimar in the first place, then the other representatives of the Italian Government, and afterwards the Syndic of Rome and the foreign professors, who were present to do honour to the congress; and in proof of the high estimation in which the Direzione Centrale held the wise co-operation of learned men not belonging to the German nation, and in further demonstration of the respect of the Institute for the great city of Rome, he mentioned that on this important occasion Commendatore de Rossi had been charged with the task of writing the general history of the measurements and plans of Rome and its regions, from its commencement till the close of the fifteenth century.

As he was about to conclude his discourse, a telegram arrived from the Crown Prince of the German Empire, who sent his congratulations, thus participating in the great festival; and the words of this telegram supplied the text of a discussion by Signor Coppino, who gladly anticipated great things for the future of learning from the favour accorded to it both by sovereigns and by the people. After expressing the gratitude of the Government for the share taken by the Institute in the revival of learning, he declared that the Government itself had also desired to offer a tribute. This tribute consisted in the publication of the great plan of Rome by L. Bufalini, to form a complement to the splendid work of Commendatore de Rossi, mentioned above, in which all the plans of Rome were noticed except the one which was executed in the century succeeding that with which De Rossi's work concludes. The great plan of Bufalini had only been known by the wood-engravings preserved in the Barberini Library; and of this reproduction, executed in 1551, four plates—those designated by the numbers IV., VII., X., and XVI.—were missing. In 1874, on taking possession of the Convent of the Madonna degli Angeli in Cuneo, the Italian Government had the good fortune to find suspended from a partition wall a draught taken from a complete example of Bufalini, which, reproduced in the proportions of the original, was to be seen exhibited in the hall, crowned with laurel, on the occasion of this festival.

After the discourse of the Italian Minister, the meeting was addressed by Herr Fr. Krüger, who spoke in the name of the Direzione Centrale, and afterwards by Prof. R. Schöne, speaking in the name of the Ministry of Public Instruction in Prussia, and of the archaeological school of Athens. Count Terentio Mamiani spoke as the representative of the Royal Academy of the Lincei, and afterwards speeches were read and addresses presented by M. Papasigopulos, commissioned on behalf of Greece, Prof. Hohn, delegated by the University of Palermo, Prof. A. Geffroy, director of the French College in Rome, Prof. Lanciani, secretary of the municipal archaeological commission, the first secretary of the Russian Embassy, the delegates of the Universities of Stockholm, of Vienna, and of other provinces of the Austro-Hungarian Empire, and by Prof. H. Brunn, who spoke as much in the name of the Academy of Munich as on his own behalf as the former secretary of the Institute. After Prof. Brunn spoke Profs. Kronecher, of Berlin; Jordan, of Königsberg; Bücheler, of the University of Bonn; Halm, of the University of Munich; and Studemund, of the University of Strassburg. Afterwards the delegates of the Universities of Jena and of Halle spoke. Dr. Klügmann presented an offering composed by himself on the occasion of the festival, entitled *Le effigie di Roma nei tipi monetarii più antichi*; and another offering was presented by Dr. Mau, comprehending

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essays by Drs. Bormann, Von Duhn, Francke, Kriescritzky, Mau, Purgold, and Schmidt. The artist Eichler presented an address in the name of the architects of Berlin; and after him Prof. Helbig returned thanks in the name of the presidency. The last speech was that of the Syndic of Rome, who thanked the assembly in the name of the Eternal City.

Prof. Henzen closed the sitting by reading the list of telegrams and addresses sent by the various universities and scientific institutions of Europe which had not been able to send delegates to Rome on their own account. In this number were included the names of the English Universities. Among the audience was Prof. Gaston Boissier, member of the French Academy, and celebrated for his writings, as full of vivacity as they are of classical erudition.

After these proceedings there followed a banquet, given by the Direction of the Institute, in the great hall of the Hôtel del Quirinale. This was also presided over by Prof. Henzen, at whose side the Hereditary Prince of Saxe-Weimar was seated. There were present ambassadors, ministers, and scholars of all countries, with one lady, who by the learning and merit of her publications well deserved a place beside these celebrities. I allude to the noble Contessa Ersilia Caetani-Lovatelli, so justly celebrated for her courtesy and her learning.

The memory of this great celebration will remain vividly impressed on the minds of those who were so fortunate as to be present, and its history will be perpetuated in future generations through the books published on the occasion of the festival. Among these, special consideration is due to the work of De Rossi, the importance of which may be estimated by the subjects developed in the nineteen chapters of the text. The author treats of the condition of Rome at its earliest commencement, in the regal period and in the republican epoch, proceeding to the discussion of Roman cosmography and topography under Augustus and Agrippa; of the fourteen regions and the *vici* of Augustus; of the final boundaries fixed by Marcus Aurelius and Commodus; of the plans of Septimius Severus and of Caracalla, now known as the Capitoline plan; of the wall of Aurelian and the topography of his century; of the regionary topography of the age of Constantine; of the Emperor Honorius and of Pope Adrian I. Passing on to the times of the Middle Ages, he discusses the cosmography and the plans of Rome possessed by Charlemagne; treats of the Arabo-Sicilian cosmography; of the divisions of Rome between the tenth and twelfth centuries; of the plans of Rome in the thirteenth century; of the perspective plans of the fourteenth century; of the perspective plans in the codices of the Geography of Ptolemy; of the architectural studies on the monuments of Rome and its plans towards the middle of the fifteenth century; of the plans drawn by Alessandro Strozzi; and, finally, of the perspective view published by Schedel, and of the Roman panorama of the Museum of Mantua.

A single document alone was wanting to make this work complete, and this was published at the same celebration by the forethought of the Minister of Public Instruction of the Italian kingdom.

F. Barnabei.

ROYAL ACADEMY EXHIBITION.

(*Second Notice.*)

It will be in sympathy with the spirit in which the contents of the present Exhibition have been arranged if, before attempting to appreciate the works of those exhibitors whose names are already famous, we pause for a moment to consider some of the experiments of younger men to whom in so many instances the hanging committee have assigned a fair and even honourable position. The visitors who daily crowd the rooms of the Academy may well be trusted to do justice to established favourites; but we have not the same assurance that they will take account of the merits of that larger class of artists whose works are inscribed with an unfamiliar name. Towards those whom it has once delighted to honour English public opinion is, perhaps, apt to err by an excess of loyalty; and we must be content to endure the defect of this quality in a certain inert and dogged indifference to all that comes under new authority, or in novel and unaccustomed form. Upon one of the first pictures that may be ranked in this category the Council of the Academy has indeed fixed a very substantial mark of favour. Mr. Parton's landscape entitled *The Waning of the Year* (No. 21) has been purchased out of the funds derived from the Chantrey Bequest, and the announcement to this effect which appears in the catalogue will surely serve to direct attention to such qualities as it possesses. The principal merit of Mr. Parton's work lies, as it seems to us, in a strongly-marked feeling for design resulting in a very accurate appreciation of natural forms and ways of growth. He loves the delicate tracery of lines woven by leafless boughs across the even tones of the distant landscape, and he therefore rightly makes choice of an aspect of natural beauty wherein the dramatic realities of blowing breezes and shifting sunlight and shadow are subdued to the conditions of decorative effect. Possibly, as his resources develop, Mr. Parton will further enlarge the scheme of his art; at present the special bent of his taste is so strongly marked as to leave a sense of inequality in the different parts of his work. All the incidents of the foreground are realised with sympathy and force, and in so far as he can, by their help, express the sentiment of his subject the picture is satisfying and complete. But when we travel beyond these sharply-defined objects to the scene to which they serve as a frame, we become conscious of a certain failure of insight and a consequent loss of imitative skill. The distant forms and colours of the landscape are rendered in a manner that would suffice for a sketch, for it has the truth of general impression; but there is lacking to it the fullness and variety that we have a right to expect in a picture of this scale and importance. We instinctively desire here the fruits of such a keen and penetrating observation as Mr. Parton has bestowed upon the facts that lie close at hand, and yet we feel that the defect is due less to want of technical power than to a limitation of sentiment which is associated with a passing phase of individual taste. The attempt to introduce into the treatment of landscape something of the order and symmetry that belong to decorative composition is widely characteristic of the younger school of English painters. Not far from the example already noticed hangs a picture by Mr. Parsons entitled the *Ending of Summer* (No. 35), and in this too we may discover a fondness for those tranquil moods of nature wherein the refinements of form are undisturbed, and broad masses of colour are not broken up by shifting accidents of light. Mr. Parsons has, we think, been unfortunate in the tone of the evening sky, but with this exception the picture offers very little room for unfavourable criticism. The subject itself—a stagnant pool partly overgrown with duckweed and surrounded with trees of luxuriant foliage—has been admirably chosen, and the varieties of sober green which give to the work its special character as a piece of colour are finely distinguished and very skilfully composed. Mr. Parsons contributes a second example, entitled *Yellow Leaves* (No. 417); and here, as the difficulties to be encountered were not so great, his success is more entirely complete. The scheme of colour is cast in a brighter tone, and the autumn sky with its sharply-defined spaces of white and blue plays a better part in the general effect of the picture. Among the figure-subjects in the first room that deserve to attract notice as the promising essays of young artists, we may specially mention the delicately painted little figure of a French peasant child (No. 34), by Mrs. Perugini, and *The Disputed Point* (No. 59), by Mr. C. N. Kennedy. The latter may be credited with all the prosaic elements of a very successful picture. The faces of the disputants are not attractive; but they are of strong individual type, and they are painted with vivid force and reality. All that is needed to give the added charm of beauty to a performance of unquestionable strength is a more dexterous arrangement of light and shade, and a finer perception of the truths of colour; and the want of these higher elements is felt the more keenly because it is only by their help that such a subject can be made wholly acceptable in art. The coarser the materials with which a painter chooses to deal, the more imperative becomes the demand for absolute refinement in the artistic mode of treatment. The masters of the Dutch school, we should always remember, win and hold our respect not by the familiarity of their themes, but by the subtlety of their craft: and of this truth Mr. Kennedy has not been sufficiently mindful.

In the second room the most attractive example of the class of work to which for the moment we are limiting our attention is the *May Morning* (No. 143), by Miss Jessie Macgregor. It would be possible, no doubt, to find sufficient material for unfavourable criticism in the manner in which some of the graceful figures that crowd her canvas are drawn. Miss Macgregor is not yet quite mistress of her resources, and the motive of her design is constantly in advance of such purely technical knowledge as she can at present command. But it is more to the purpose in regard to a work that makes no ostentatious pretence of power to notice those finer qualities of taste and perception which mere completeness of technical training cannot of itself secure. The scene as a whole is conceived with charming fancy, and it is moreover expressed in a very carefully-balanced arrangement of fair tones of colour. Miss Macgregor has not aimed at a purely naturalistic rendering of her subject. She has permitted herself a certain liberty as well in choice of costume as in selection of type, and to this unconventional element in her design she has fitted a system of colour which strives rather for decorative beauty than for realistic effect. In complete contrast, both as regards intellectual intention and realistic force of workmanship, stands the *Midday Rest* (No. 111) of Mr. Fred Morgan. Here the grasp of the prosaic facts of peasant life is clearly asserted, and the endeavour to reproduce without loss of strength the bright light of summer sun as it falls upon the silver tones of the newly-made hay and the intenser green of the undergrowth of grass is conducted with a courage that is nearly justified by success. All that can be fairly urged against the result is that it yields more of illusion than of pictorial beauty. Imitation, however skilful, needs the control of an artistic idea; and in Mr. Morgan's painting it is not altogether easy to perceive with what purpose or under what particular impression of its beauty he has set himself to the task of realising the facts presented to him. The contest with nature should either have been carried further or have been more carefully restrained, and if we wish to see what may be accomplished in this direction when realism is inspired by keen intellectual insight into character, we have only to compare the work before us with the painting of a similar subject by Bastien-Lepage exhibited in Messrs. Goupil's Gallery. It is no discredit to Mr. Morgan that his powers will not bear so severe a test: there are, indeed, few living artists who in this particular quality could afford to compete with M. Bastien-Lepage. The two little portraits by him displayed in the Academy (Nos. 149 and 156), although marvels of executive ability, fail to convey an adequate impression of the scope of his style.

In the gallery of honour the principal places are by tradition reserved for members of the Academy, but among the pictures on the second line there is

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a portrait by Mr. E. J. Gregory which will unquestionably rank as one of the remarkable products of the year. It would be late in the day to affect any discovery of Mr. Gregory's talent; for among the younger representatives of our school his powers have been acknowledged. Nor would it be reasonable to expect for the picture under notice any very wide appreciation from the general body of the public. Such a performance is wanting alike in the qualities and the defects that attract the notice of the crowd. Its breach with all the ordinary conventions of the portrait-painter's art may indeed serve rather as a source of offence to very many who will not have the care or patience to measure the power with which the liberty of an individual style is asserted. It is not, however, to be assumed from what we have said that Mr. Gregory affects any strained originality of treatment: his distinction lies simply in the stronger effort which he makes to allow the individuality of his subject to determine the character of his design. He is not afraid of what is familiar in gesture or action, nor does he try to soften or suppress the less attractive elements of nature. These things assume in his hands a new artistic significance. They become the firm basis of reality upon which his artistic ingenuity finds a safe ground of exercise, and so skilfully does he seize all the capabilities they offer that the result of his efforts is found to be wanting neither in dignity nor in pictorial effect. The only important criticism suggested by this vivid likeness of the Rev. Thomas Stevens (No. 276) concerns the painter's choice and management of colour. The required harmony of arrangement might surely have been secured without so strong an impression of monotony. The tones of the face seem to approach too closely to the tones of the oak panelling against which it is relieved, and even the black costume scarcely takes the force of contrast which we might suppose under such conditions it would possess. With Mr. Gregory's portrait may be associated one or two more examples of the art, signed by painters whose names are scarcely familiar even in artistic circles. The first of these is the full-length of L. Blake, Esq. (No. 369), by Mr. Dewey Bates. Mr. Bates, we may assume, has studied in France, or if we are wrong in this surmise he has at any rate contrived to appropriate some of the best qualities of the younger French school. His work is not designed to exhibit any brilliancy of colour, but it is painted with a finely-cultivated sense of the value of tone, and it displays besides the rarer power of successfully rendering the effect of unconscious movement and bearing. The expression of the face and the action of the hands have been seized with singular felicity, and although the picture as a whole scarcely aims at beauty, it is in virtue of these unobtrusive qualities of art much more interesting than the majority of works that have a more attractive aspect. The third example to which we shall draw attention is a *Portrait of a Lady* (No. 469), by Miss Annie Robinson. This we remember to have seen last year at Liverpool. It is a careful study in grey tones, very harmonious in effect, although its success as a piece of colour is perhaps open to the reproach that distinctions of tint are unduly suppressed. A less questionable merit of her work is, however, to be found in the skill with which Miss Robinson has preserved the impression of vitality of her subject. The figure lives in its place upon the canvas without the suspicion of awkwardness or constraint, and there are, indeed, very few portraits in the Exhibition wherein the artist has apparently left the sitter so completely at ease. Among other works by young artists may be mentioned the *Football* (No. 448), by W. B. Wollen; *Autumn* (No. 496), by J. Armstrong; *Showery Weather* (No. 512), by W. S. Jay; *The Moated Grange* (No. 616), by J. L. Pickering; and *Portrait of Mr. Gordon* (No. 941), by Jas. Macbeth.

J. COMYNS CARR.

ART SALES.

THE sale of the "further portion" of George Cruikshank's possessions—the further portion of those drawings and prints which he left behind him—took place at Messrs. Sotheby, Wilkinson and Hodge's on Thursday in last week, and was found to be very interesting. The sale attracted several amateurs not habitually to be found in the auction-room, and there was evidence, both from the interest shown and the prices reached, that the public estimation of the art and wit of Cruikshank is by no means on the decline. The prints were not especially worthy of comment: at all events they do not demand it; but of the drawings many were typical, and many others extremely suggestive and indicative of the generally unsuspected versatility of the artist. There were a number of sketches in pen and pencil, framed: these showed the master's rare facility of hand and easy fruitfulness of invention and design. Some very charming little subjects — tickets for Her Majesty's Theatre, executed in 1846—sold for 4*l.* 10*s.*, being purchased by Mr. Harvey, the printseller, of whose shop window George Cruikshank is known to have executed an etching. A pencil portrait of the Prince Regent as a dandy of sixty, with a head of a drunken Silenus as his shadow, sold with some other less noteworthy designs for 5*l.* 2*s.* 6*d.* (Walford). The Prince Regent, it may be remembered, was one of the two illustrious personages—the Emperor Napoleon the First was the other—who most provoked the genius of George Cruikshank to the exercise of caricature. Some very pretty little figure-subjects, numbered 86 in the sale catalogue—and which we cannot otherwise identify — went for the insignificant sum of 1*l.* 2*s.*; *Various Heads*, 1*l.* 7*s.* (Lionel Brough). Of the pencil drawings, the one destined to excite the greatest interest and the keenest competition was a portrait of Dickens, as a young man. It represented him, agile and slight, with long flowing coat of the time, and long slender legs, and seated in a chair. It sold for no less a sum than 20*l.* 10*s.* (Kerslake), and we have since heard—though whether accurately or not we do not know—that it is intended to engrave and publish it. Among the coloured sketches, framed, we note especially an extremely clever and delicately-tinted drawing of a bluff, comic fellow "seen alive by G. Cruikshank," which, with another on the reverse, fell to the bid of 2*l.* 9*s.* (Robson). *Guy Fawkes*, a sepia drawing, fell for 2*l.* (Robson); and *A Sparring Match at the Racquet Ground in a Street near the Haymarket*, a highly finished drawing in neutral tint, and signed by the artist, reached 7*l.* 17*s.* 6*d.* A very clever study of a Scotch terrier and chrysanthemums fetched 3*l.* 4*s.* (Wybrow Robertson); and a slight, exceedingly artistic sketch of hollyhocks, 1*l.* 5*s.* (Wybrow Robertson). A portrait of Joey Grimaldi, "finished sketch drawn by me, George Cruikshank, when a boy," realised 3*l.* 10*s.* The frontispiece to *The Greatest Plague of Life*, highly finished, fell to Mr. Harvey's bid of 5*l.* 15*s.*; an exceedingly clever, sober and massive portrait-sketch of *William Hone* passed into the hands of Mr. Bruton for 2*l.* 10*s.* A portrait of Arthur O'Leary fetched 4*l.* 8*s.*; *Lust and Rust*, 4*l.* 12*s.* (Kerslake); *A Theatrical Exit*, 5*l.* 15*s.* (Harvey); *A Night in the Forest of Arden*—a very graceful woodland design—6*l.* 10*s.* (Edward Barrett); *A Play by Command* —an engaging theatrical interior—7*l.* (Harvey); and *A New Way to Reckon without one's Host*—a most expressive and unexaggerated comic design —7*l.* 15*s.* (Harvey).

THERE were recently sold by Messrs. Christie, Manson and Woods the pictures, drawings, and sculpture belonging to the late Mr. J. Arden. Among them we note by E. W. Cooke, *Venice: The Riva dei Schiavoni*, 210*l.*; *Venice*, 850*l.* This latter was among the capital examples of Mr. Cooke's power. By T. Creswick, *Chequered Shade*, 378*l.*; *The Greenwood Stream*, 400*l.* By Mr. Millais, the impressive and capital picture of *The Order of Release*—long one of the most popular of the designs of this master—2,835*l.*, and *The Rescue*, 1,312*l.* By David Roberts, *St. Peter's, Rome*, 168*l.*, and *Venice: the Church of Santa Maria della Salute*, 787*l.*; *San Giorgio il Maggiore*, 756*l.*; *A Street in Cairo*, 945*l.* These were some of the richest of David Roberts's canvases. By Clarkson Stanfield we note, *Il Ponte Rotto, Rome*, 840*l.* By the late E. M. Ward, R.A., the *Last Parting of Marie-Antoinette and her Son*, 997*l.* There were also some important drawings. One of a Harem by J. F. Lewis realised 724*l.* On the same day was sold an important example of the late C. R. Leslie from *The Merry Wives of Windsor*. It realised 577*l.*

TO-DAY is fixed for the dispersion of the collections of Mr. Fuller Maitland, of Stanstead Hall, and the late Mr. John Wardell, a merchant of Dublin. The pictures have been on view at Messrs. Christie's during the week, and though among them there are undoubtedly to be numbered some valuable examples of the various masters to whom they are assigned, it may be questioned whether the collections are quite as rich as had been anticipated.

NOTES ON ART AND ARCHAEOLOGY.

WE have received from the publishers, Messrs. Leggatt, of Fenchurch Street, an engraving, by J. B. Pratt, of a picture of humorous ugliness contributed to the Royal Academy last year, by Frank Paton. It is entitled *You're no Chicken*, and represents two birds engaged in the inspection of a toad. We are not acutely anxious to enlarge our collection of such designs, but there is perhaps no sufficient reason, in the present condition of public taste, why the present engraving, which is not badly executed, should not have its share of popularity.

IN a recent number of *L'Art* Mrs. Charles Heaton devotes her energies to establishing for David Scott a permanent place in English art; and we understand that an English translation of this brief biography and criticism will be found among the chapters which Mrs. Heaton is adding to Cunningham's *Lives*. It is very possible that Scott merits some remembrance as among the few British artists who have—though it may be with scanty training—devoted themselves to the ideal and the imaginative; and whatever we may think of the excellence of his work, the comments and elucidations afforded by Mrs. Heaton will be found of interest.

A LARGE-SIZED sketch by Du Maurier, representing a girls' school threading its way in regular order through the snow of a park, is given in *L'Art* this week.

THE subject set for the Prix de Rome in painting this year is *The Death of Demosthenes*. Ten competitors have entered for this prize.

THE triennial exhibition at Antwerp will open on August 10. Artists are requested to send their works to the Commission of the Exhibition, Rue de Vénus, before July 12.

A NATIONAL photographic establishment, like that adjoined to the British Museum, is about to be added to the Bibliothèque Nationale in Paris. Photographers will not be allowed to reproduce any work without the authorisation of the Council, but when they have gained this, the various treasures of the library in the shape of engravings, manuscripts, ancient bindings, &c., will be placed at their service for reproduction without further difficulty. It has long been deemed advisable, for the sake of the exchange of copies of unique works with other museums, that such an establishment should be founded; and with the grant made this year to the Bibliothèque, a large *salle* is now being prepared exclusively for this purpose.

THE town of Chinon, following the example of

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Tours, has just opened a public subscription for erecting a monument of Rabelais.

M. Antonin Mercié has just finished his monumental statue of François Arago. The great astronomer is represented standing and in the act of delivering a lecture. He is surrounded by books and mathematical instruments, and holds in one hand a paper covered with astronomical figures, while with the other he points to the heavens. Three bas-reliefs decorate the pedestal.

A statue to Prince Bismarck, the work of the distinguished German sculptor Fritz Schaper, has lately been erected in Cologne.

The second volume has just been published of Friedrich Pecht's great biographical work, *German Artists of the Nineteenth Century*. It contains lives of Rethel, Genelli, Kaulbach, Menzel, Lenbach, Defregger, and Makart.

In the excavations for enlarging the bed of the Tiber, an exceedingly elegant room, belonging to a wealthy dwelling-house of the early times of the Empire, has been discovered in the gardens of the Farnesina. The ceiling is formed of the finest stucco, with rilievos of figures and ornaments in the best taste. The walls are painted in the Pompeian manner, with delineations of figures in various styles, among which are some pictures executed in simple profile, and with as much delicacy as the most graceful designs of the famous *lekythoi* of Attica.

In the excavations of the Roman Forum have been discovered bases of statues with dedicatory inscriptions of the Imperial age.

The latest reports of the excavations at Olympia show that the Helot habitations to the south and south-east of the Temple of Zeus were particularly dense and extensive. Beside this, some very important additions to the sculptures of the pediment group have been found; among them the body of the Centaur who steals the boy, a large portion of the recumbent old man, and an arm of one of the Lapithae. All these are being cast in plaster, and are to be removed to Berlin shortly and fitted into their respective places.

A very interesting collection of modern paintings is now open in Florence at 16 Via Oricellari, consisting of about twenty-five works—chiefly landscape—by a knot of young Italian and English artists. Many of these oil-colours are of high excellence, and all show earnest endeavour and faithful study of nature. Signor Felice Giordano exhibits a *Life Study*, the portrait of a keen-witted peasant, which is a masterpiece of realism both in colour and character; a *Cloister*, which is impressive, and has a well-managed sunlight effect; and a *Study of Grapes*, one of the inimitable bits of still-life for which this artist is renowned. Signor Telemaco Signorini contributes two capital landscapes, two effective street-scenes, and some exquisite sketches showing his usual delicate appreciation of Nature's quiet moments and his power of rendering Tuscan atmosphere. Signor Francesco Gioli's most important composition, *Il Viatico*, is a really poetical work. Across an upland path skirting a wood a priest is bearing the Host to some dying person, followed by a group of labouring folk. The moon is already shining through the trees, while quiet daylight still lingers over the hill-side. A girl binding faggots among the brushwood in the foreground has left her task to kneel in prayer as the procession goes by. Her attitude is finely natural, and the whole picture is remarkable for its unstrained pathos and absence of theatrical effect. The daffodils flourishing in one corner, the dead sticks lying in the other, carry out the contrast between life and death indicated by the theme. Its technical merits are also great. The same artist has likewise two delicate woodland studies and several coast-scenes. Signor Stefano Bruzzi has a capital study of sheep huddled in the shade of a great tree on a blazing day; and his *Downhill*, representing a peasant with pack-mules swinging slowly down a stony hill-side, is full of vigour and movement. Signor Luigi Gioli's *Return from Work* is a soberly-painted trio of laughing country girls realistically treated. No dressed-up models these, but genuine buxom peasant-women trudging sturdily homeward, and with plenty of fun left in them after their day's toil. *Corn-Threshing*, by Mr. Arthur Lemon, is a powerful study of Tuscan oxen straining at their rope as they are driven over the corn in a sun-burnt field by the sea. As in all Mr. Lemon's works, the animals are splendidly drawn and full of character. His *Horses at Grass* is another good example of his power in his chosen field of art. Another young Englishman, Mr. William Wilson, has a clever study of boats in Genoa harbour, and several other good pictures increase the value of an exhibition full of promise for the future of modern painting in the Tuscan capital.

We have already stated that a project for a more complete system of *surveillance* over the historical monuments of Italy is receiving the attention of the Italian Government. In furtherance of the same aim the Minister of Public Instruction has lately commenced the publication of an enormous photographic album, to contain reproductions of all the great architectural monuments of the Middle Ages. The series already embraces the towns of Florence, Siena, Arezzo, Pisa, and Lucca, all the great buildings in these being carefully reproduced in their minutest details. The mediaeval monuments in Rome and other cities will soon follow.

MUSIC.

The novelties at last Saturday's Crystal Palace concert were, as so frequently happens, placed at the end of the programme; but on this occasion no ground is afforded for animadversion, inasmuch as the concert was commendably brief. Wagner's *Siegfried-Idyll* for orchestra was written in 1871, when the poet-composer was engaged on the Nibelung tetralogy. The circumstance of its composition was kept a profound secret from Mdme. Wagner until her birthday, when she was serenaded with the work, the performers being placed on the staircase of Wagner's residence at Triebschen. It is not, therefore, surprising to find that the score is but small, containing only one flute, one oboe, two clarinets, one bassoon, two horns, one trumpet, and strings; and it would be unfair to judge of the composition as other than a *pièce d'occasion*. Considered thus it is a charming little work, and is valuable as showing what so consummate a master of orchestration as Wagner can accomplish with but limited means. Of the four themes, three are taken from the magnificent love-duet in the third act of *Siegfried*, and the fourth is an old German *Wiegenlied*, "Schlaf, Kindchen, schlaf." These themes are blended very expressively, the character of the piece being dreamy and meditative throughout, and suggestive rather of delicate tenderness than vigour. The *Spring* overture of Goetz cannot be considered one of his best productions. The ideas are not remarkable for freshness, and the treatment seems laboured rather than spontaneous. The work was not deemed worthy of any comment or analysis in the programme. Beethoven's symphony in F, and Mendelssohn's pianoforte concerto in D minor—the last-named work played by Mdme. Montigny-Rémaury—completed the list of instrumental items. The vocalists were Mdlle. Friedländer—who appeared in place of Frau Schuch-Proska—and Mr. W. T. Carleton, a baritone with an excellent voice.

The favourable reception accorded to Mdlle. Marie Vanzandt at Her Majesty's Theatre on Saturday may be ratified to a certain extent. The youthful *débutante* displayed wisdom in selecting the *rôle* of Zerlina in *Don Giovanni*, as there is nothing in Mozart's music to overtask a voice yet imperfectly developed; and a girlish appearance is a considerable advantage to the exponent of the part. That Mdlle. Vanzandt is a finished vocalist is more than can be safely asserted, but at any rate she possesses high qualifications for her calling. Her voice is delightfully sympathetic in quality, and her method is perfect. "Batti, batti," and "Vedrai, carino," were sung in an easy and unconstrained manner, no attempt to force the voice beyond its present capacity being observable. Add to these points in her favour a graceful presence and obvious intelligence, and we have sufficient to warrant the hope that a brilliant future awaits Mdlle. Vanzandt. The cast of Mozart's opera was in several respects noteworthy for excellence. Signor Del Puente is perhaps the best exponent of the title-*rôle* that we have had since M. Faure, his singing and acting being alike artistic. Mdme. Pappenheim is one of the few vocalists now on the operatic stage who can render justice to the music of Donna Anna. Mdme. Sinico as Elvira, Signor Frapolli as Don Ottavio, and Signor Susini as Leporello, were fairly acceptable. On Monday *Il Trovatore* was played for the *début* of another soprano, Mdlle. Libia Drog. The efforts of the newcomer were marred by excessive nervousness, and to this cause may be assigned the extremely unsatisfactory rendering of many passages in the opera. But Mdlle. Drog is no novice on the lyric stage; and, as her voice is powerful and of agreeable quality, her next appearance may not improbably afford ground for a verdict more favourable to her pretensions.

It would be a misfortune if we were compelled to accuse the public of indifference towards an enterprise of such artistic import as that under the conduct of Herr Richter at St. James's Hall. As matters stand, however, there is reason for supposing that departmental errors rather than public apathy have operated adversely towards the undertaking, and that the result might have been different had the executive acted with greater vigour and promptitude. The small but select gathering on Monday evening consisted chiefly of musicians. Herr Richter, who has been known to us hitherto solely in connexion with Wagner's music, occupies the very highest position on the Continent as a conductor of orchestral music; and the opportunity of witnessing a performance of one of Beethoven's symphonies under his *bâton* was one of rare interest: particularly as from Vienna if from anywhere should proceed the correct traditions as to *tempi*, phrasing, and general colouring of Beethoven's works. The pace adopted in the first and second movements of the symphony in A was slightly slower than that to which we are accustomed. Mention must be made of the exquisite *pianissimo* gained in the opening of the *Allegretto*, and of the immense force and brilliancy displayed in the finale. As to the execution of the work generally, no words of praise could be excessive; and we are thereby led to reflect not more on the qualities of Herr Richter as a conductor than on the wealth of orchestral material we have ready to hand in London. For it must be remembered that very few members of the Crystal Palace band or of those of the two opera houses were available for these concerts. The first part of Monday's programme consisted of Schumann's *Manfred* overture, an air from Mozart's *Die Entführung aus dem Serail*, and four excerpts from Wagner—namely, the "Kaisermarsch," Wolfram's song "Blick' ich umher" from *Tannhäuser*, the introduction to the third act of *Die Meistersinger*, and the duet from the second act of *Der Fliegende Holländer*. Frau Schuch-Proska and Herr Henschel were the vocalists. The lady is the first soprano at the Dresden Hof-Theater, and has a bright, powerful and ringing voice. There is no suggestion of *vibrato* in her method, nor any defects of intonation in her execution of florid passages. Although no actual novelty was included in the programme of the second concert, there was much of interest and variety. The performance of

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Beethoven's symphony in C minor was something to be remembered. To dwell upon each noticeable point would occupy a large amount of space; but as an example, we may refer to the marvellous delicacy of the *pizzicato* passages in the latter portion of the Scherzo, where seventy stringed instruments played with the unity of a quartett. From this point, through that marvellous *crescendo* about which so much has been written, to the burst of the full orchestra at the opening of the finale, the effect was almost overwhelming. There is scarcely any need to record how the Wagnerian selections were rendered. The highly-coloured tone-painting in the "Walküreritt," and in the moving and pathetic close of *Die Walküre*, was reproduced with perfect fidelity. But perhaps the greatest triumph was attained in the introduction and final scene of *Tristan und Isolde*. Here the composer dwells in the region of pure sentiment, and each phase of his passion-laden, heartrending music was interpreted in the most vivid manner. Wagner is strikingly successful in suggesting the sights and sounds of natural phenomena; but he is not less a master over the various feelings which stir humanity, and when his ideas are worthily transcribed, as on Wednesday, we are sensible of his enormous power. The tempest of applause that broke forth at the close of the *Tristan und Isolde* excerpt testified to the effect wrought in the mind of the audience. The *Faust* overture and Liszt's symphonic poem *Les Préludes*—one of the most charming and melodious of the set—were also splendidly rendered. Herr Richter conducted entirely from memory at both concerts, but his manner of leading is remarkably free from ostentation. Every motion of his hand has its significance, and all unnecessary gesticulation is dispensed with. The vocal music at Wednesday's concert was selected probably as a profound contrast to the instrumental. The air "Deh vieni," from *Le Nozze di Figaro*, was very tastefully sung by Frau Schuch-Proska, and Fräulein Redeker was nearly as successful in Gluck's "Che farò." Herr Henschel sang even better in Wotan's "Abschied" than he had done at the Philharmonic Concert a week previously.

MDME. VIARD LOUIS repeated Ferdinand Hiller's Concerto in F sharp minor, at her concert of Wednesday evening, and the orchestra was heard in Wagner's *Tannhäuser* overture, Mendelssohn's Italian Symphony, and Weber's *Abu Hassan* overture. The symphony was very finely played. The novelties were an *Air de danse varié* for strings, by M. Salvayre, and an *Entr'acte* for orchestra by the Earl of Dunmore. Neither piece created much interest. Mr. Joseph Maas gave an excellent rendering of "Bianca al par" from *Les Huguenots*, and Herr Henschel was equally successful in Mozart's aria "Mentre ti lascio."

MR. RIDLEY PRENTICE gave a morning concert at St. George's Hall, Langham Place, last Wednesday, at which the most important items were Haydn's trio in G, Beethoven's sonata in D minor (Op. 31, No. 2), and Mr. Villiers Stanford's sonata in A for piano and violoncello. The artists announced for the concert were Mdme. Patey, Mr. W. Shakespeare, Mr. Henry Holmes, Signor Pezze, and two pupils of the concert-giver, Miss Alice Aloof and Miss Sophie Lloyd.

MR. FREDERIC H. COWEN announces a *Matinée Musicale* at Dudley House next Monday, at which he will be assisted by Mdlle. Valleria, Mrs. Osgood, Mdme. Trebelli, Mr. Joseph Maas, Mr. Walter Clifford, and Mr. Santley in the vocal, and Messrs. Musin, Hann, and Albert in the instrumental department; Mr. Cowen himself being of course the pianist. Among other interesting numbers of the programme is a MS. pianoforte quartett by Mr. Cowen.

ROBERT VOLKMANN has lately completed a new symphony (his third), which has been performed at a concert in Budapesth.

UNDER the title of *The Story of Mozart's Requiem*, Dr. W. Pole has just published (Novello, Ewer and Co.) a most interesting little book containing the whole of the ascertained facts as to the much-disputed authenticity of this remarkable work. The whole narrative is so extraordinary as to read more like a romance than a history; yet Dr. Pole has stated nothing which cannot be clearly established. All musicians who have studied the subject will agree in the conclusions at which the author arrives. Dr. Pole's style is extremely clear, and the book is a thoroughly readable one, and will interest others besides professional musicians. A facsimile of the first page of Mozart's autograph gives additional value to the little volume.

MDME. ST. GERMAINE, a lady well known as an experienced and successful teacher, has sent us for notice the second edition of her little pamphlet on *The Growth and Cultivation of the Voice in Singing* (J. B. Cramer and Co.), which is full of practical and useful hints, and may therefore be warmly recommended.

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LITERATURE.

Mixed Essays. By Matthew Arnold. (Smith, Elder & Co.)

WHEN twenty, or more, years ago Mr. Matthew Arnold first named the name of Ste.-Beuve, "the master of us all," there were probably not twenty people in England who had ever heard that name, or who, if they knew the name, knew what it signified. Arnold did not adopt Ste.-Beuve as his master and exemplar, but his instinct led him at once to the French critic as the one judge in whom he found any perception of that quality in books in virtue of which they are brought within the range of "literature." Arnold has never practised the profession of reviewer; his reviews of books have been quite occasional and exceptional. Yet his influence upon the style of periodical criticism in England has been very valuable.

The traditional tone of reviewing in this country was that of Warburton in the last century, and Christopher North in this. If you disliked a man, you abused, defamed, libelled him, and called him all the scurrilous names you could muster. If you were his friend, you puffed his book with magniloquent epithets of praise. The Irish ferocity of the bludgeon-and-tomahawk school was, indeed, somewhat toned down by 1850, before Matthew Arnold came upon the scene. But the notion which the professional reviewer still entertained of his business was that he was either to demolish a book or to recommend it. The most brilliant reviewer of that period was Macaulay, and the barbarous manners of the time are stereotyped for us in the two essays in which he threw himself upon Milton with audatory rhetoric, and upon Croker with withering scorn.

In the innumerable host of amateur critics in the present day are still to be found some surviving practitioners of the stick-and-horsewhip system, by whom we are treated to occasional exhibitions of the ramant onslaught of the days of Jeffrey and Blackwood. But a better tone undoubtedly prevails in the best class of periodical, and among the influences which have contributed to this improvement not the least has been the better way pointed out by Matthew Arnold, and his incessant inculcation of it by precept or by example.

Critics required to be taught two things. One, that when a man undertakes to pronounce a judgment upon a writer's treatment of any subject, the critic ought to have, to begin with, a knowledge of the subject at least equal to that of the author under review. This obvious principle, so long unknown in this country, English reviewers learnt from Germany. The ACADEMY may justly claim the credit of having naturalised and established it among us. The other lesson we might have learnt from France, but we did not. That we are learning it at all is due to Matthew Arnold. There is such a thing, in the management of written speech, as style, taste, elegance—in a word, form. Of the existence of such a thing as style no German of this day has any idea. Hence German books, valuable as they are in point of matter, resemble the Mosaic chaos—a *tohu* and *bohu*, "without form and void." In the materialistic age of England through which we have passed, if it can be said to be past, the tendency of our books has been to neglect form. Some of our most accredited doctors still maintain the German doctrine of "say it anyhow." Only the other day Mr. Frederic Harrison told a London audience, with great applause, that provided what you said was good, it was matter of indifference how it was worded. I may observe, by the way, that Frederic Harrison is far too knowing to act upon his own advice. He has taken care to provide himself with, and to keep for his own exclusive use, one of the most careful, trenchant, lucid styles now written: a style, which if it does not always satisfy the perceptions of taste, exemplifies the most elaborate art of composition.

What Matthew Arnold has made us begin to attend to is something which reaches beyond mere style, beyond the syntax or wording of our sentences. There is an urbane quality, a play of mind for the play's sake, a quality the possession of which raised the Athenians to the preeminence they hold in the annals of ancient civilisation, and their hold upon which still keeps the French nation at the head of civilised Europe. Of this mental quality, manners, social intercourse, art, are severally expressive. Literature is also an expression of the same quality, and one which is become far more important than it used to be, through the diffusion of the opportunities of reading. Many things we may have learnt from Matthew Arnold, but this, I think, especially: that a book is not merely a vehicle of information, but a work of art. It should please by its form. It should not merely instruct, it should appeal to the cultivated humanity which education brings out in the reading classes.

I have said that Matthew Arnold has had a large share in the reform of our criticism. He has taught the professional reviewer that neither praise nor blame, nor yet an impartial mixture of the two, is a sufficient discharge of his function. For science a critic should have knowledge, and this the Germans have taught us. Matthew Arnold teaches us that the critic of literature must have soul: in the words of Cleveland's epitaph on Ben Jonson—

> "The soul which answer'd best to all well said
> By others, and which most requital made."

Arnold's influence on the critic has gone much beyond the negative influence of restraining him from hitting out. The spread of civilisation tends to confine club-law in criticism to the Bohemian newspapers. Arnold has endeavoured to inspire our critics with a new perception, that of refinement as a quality which should pervade writing as well as speech.

But Arnold's ambition as a social reformer goes much beyond a desire to improve the tone of the critical journals. He desires to purify and elevate, not only the writers of criticism, but the readers. He does not, in these essays, appear in the character of a national reformer. He does not propound ultimate social problems and offer a remedial reorganisation of society from top to bottom. He assumes society to go on as now constituted, and the relation of classes, of capital and labour, either to be what it now is, or to be somehow arranged by economic law. This as it may be. In any case there will be people—large classes of shopkeeping and business men, and all the women—who have not to work, and who have leisure. To these perishing souls, destitute of all share in the most precious outcome of the ages of preparation, is Arnold's mission. He sees the herds of the English middle class as they look to a foreign looker-on, one of whom wrote in a French paper:—

> "To understand the success of Messrs. Moody and Sankey one must be familiar with English manners; one must know the mind-deadening influence of a narrow Biblism; one must have experienced the sense of *ennui* which the aspect and the frequentation of this great division of English society produce in others, the want of elasticity and the chronic *ennui* which characterise this class itself, petrified in a narrow Protestantism, and in a perpetual reading of the Bible."

This class, the great middle-class, a class which comprehends the whole English nation between the highest aristocracy on the one hand and the peasant and artisan on the other, the class by which we are known on the Continent as "the vulgar nation," "in the beginning of the seventeenth century entered the prison of Puritanism, and had the key turned upon its spirit there for two hundred years." The power of intellect, the power of beauty, the power of social life and manners, amenity, accomplishment, gentleness, docility, attractive behaviour, the desire for elegance, for grace of life and surroundings, the effort to please—all these things are unknown to our great vulgarian herd. Instead of averting his face from the unpleasing spectacle, Arnold is smitten with a profound pity for this weltering mass of prosperous, well-to-do barbarism, and would fain raise them out of the slough of materialism in which they lie, self-pleasing, well content to be where they are.

How is this sordid and unintellectual mass to be reached? How is an apostle of "things of the mind" to find access for a new idea to those whose minds are closed to all ideas, as such? If by preaching, Arnold will preach, and does so most eloquently. But we all know that preaching is in vain till the soul is first awakened to a sense of its want. And it is characteristic of the trading, thriving, calculating class in question to be entirely satisfied with itself and its form of existence. Its only want is more income, and to attire itself with the fashions and designations which have become associated with aristocracy. Its am-

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bitions are wholly material; moral or religious aspiration is unknown to it. Its strong, self-reliant, self-asserting quality, the very quality which gives it its wealth and material comfort, excludes from it any suspicion of its own moral deficiencies. It cannot have refinement; for refinement is not a possession, but an endeavour, and this class knows of no endeavour except after more prosperity.

As far as I see in this volume of *Mixed Essays*, Matthew Arnold has no very hopeful remedy to offer for a state of things so deplorable as we all feel this to be. While he is painting the misery of this moral apathy, this living death, of our well-to-do classes, he is striking and stimulating in a way which raises him much above those of our essayists whose only aim is to weave for us a tissue of beautiful words. A distinct spiritual aim inspires this volume, urging to effort, and pointing to a high ideal. But when we enquire into the means of attaining this end, I do not find them distinctly marked. There may be casual indications, but two reforms only are definitely stated as means to the desired end. These are "equality" and a good system of secondary schools.

Of these two engines of moral renovation "equality" is, as Arnold himself points out, a result of refinement rather than a cause. Or, rather, "equality" may come in two very different ways: it may result from the middle class coming within the scope of the ideal of character which the refined class proposes to itself; or "equality" may come in a democracy, as it has in America, by the obliteration of any moral ideal, a social state in which the notion we attach to the terms "gentleman," conduct "becoming a gentleman," is wanting.

We have, then, only the other proposal to fall back upon—that of a system of secondary schools erected and supported by the State. Matthew Arnold, who knows officially more about schools than most of us, is certainly not less aware than the rest of us of the cramping nature of the education given in our classical and commercial academies, in our colleges for the sons of licensed victuallers, for the sons of medical men, and other boarding-schools of private adventure, which owe their existence and adapt their instruction to the spirit of commercial enterprise. He thinks that the establishment over the face of England of a system of high schools of the calibre of the French Lycées, administered by the State, would of itself elevate the tone of the middle classes. He says:—

"By giving to these schools a public character, the State can bring instruction in them under a criticism which the stock of judgment in our middle classes is not itself able to supply. By giving to them a national character, it can confer on them a greatness and a noble spirit which the tone of these classes is not of itself at present adequate to impart."

The French Lycée, then, seems to be the one only and sufficient antidote on which Matthew Arnold relies for the cure of the manifold distempers in mind, manners, and moral bearing which he has pointed out and described with so much force and humour. I confess myself unable to feel as much confidence in Matthew Arnold's prescription as he seems to do himself. It is a fashion just now, whenever we encounter a social evil, to invoke "education" as the omnipotent force which can remove mountains and cure all diseases. But between "education" and "school" there is a wide difference. School is only a very small part of a man's education. Will a few years' schooling, I wonder, turn a Philistine into a child of "light and sweetness"? How is it that Philistinism is rampant among the French *bourgeois* who have the run of these wonder-working Lycées? Where are the teachers to be found who are to communicate to so many thousand stagnant pools of municipal and provincial ditchwater, the sweetness of the fountain of life? In vain are the liberal arts and sciences professed in a school or college if they are not taught liberally, and by liberally-bred teachers. The study of all the humanities extant could not make an Ultramontane college anything but a machine for turning out Ultramontanes, where the humanities are manipulated by Catholic teachers for Catholic ends. Will Arnold's new State middle-schools follow in the wake of the public grammar-schools, and forsake liberal education for education sake, and go in for a mechanical grind yielding much fruit in prizes, pecuniary and honorary, but crushing out of the young spirit all free delight and genial play with the "things of the mind"? Before we invite the middle class to enter a system of schools, modelled after the schools used by the gentry and aristocracy, we ought to be sure that we preserve in our own schools and universities the lamp of science, the condition of humane culture, the key to all the arts, which is only to be found in a teacher animated himself by a lofty ideal and a disinterested love for the things he teaches to others.

Thus it appears to me that these essays are most successful in bringing before us, in all its unloveliness, the dismal blank of the domestic interior of the English middle-class family. They are not equally distinct on the methods of prevention and cure. But it would be a very imperfect account of a charming volume to leave the impression that this one topic is a complete summary of its contents. It is rich in suggestion up and down the field of pure literature. It is in his feeling for pure literature, as such, that Matthew Arnold stands alone among the writers of our day. When he descends into the arena of social debate his opinions are but the opinions of one among many thoughtful men. When he takes an historical view he is open to be challenged by many. I cannot, for instance, allow his dictum on Cromwell's foreign policy to pass without a protest. He says it was Cromwell's foreign policy which gave Europe "the Grand Monarch and all that he denoted." The Protector's foreign policy was directed to forming a strong Protestant party, which would have made the Grand Monarch and his conquests in the Low Countries impossible. It was the Stuart foreign policy, which abetted the French Crown in crushing the Protestants in France, that produced the Grand Monarch.

While Arnold's historical view is often imperfect, his literary perception is never at fault, and his verdict all but infallible. I leave this little loophole for dissent, in order that I may challenge something he has said of Cowper in this volume. Stopford Brooke had said that in the retired poet's thought is to be found the new thought upon the subject of mankind, which was soon to take so fierce a form in Paris! Arnold contradicts this. It appears to me a true and happy *rapprochement*. The mild parochial philanthropy of Cowper is Rousseau taken in the shape adapted to the English village-green. I must here side with Stopford Brooke rather than with his critic. But these are rare occasions. In this very essay, the review of the *Primer of English Literature*, Matthew Arnold is more than once content with barely reversing Stopford Brooke's proposition, and leaving things so. For instance, "It is not true to say that Milton 'summed up in himself all the higher influences of the Renascence.'" There is probably no other living critic who could be permitted, and whom we should all recognise as being entitled, to deal with books in this style of summary jurisdiction. Such is our confidence in Arnold's judgment and discernment in literary things, that no one would think of appealing from a ruling of his, even when delivered without its reasons.

Mark Pattison.

Evolution, Old and New: or, the Theories of Buffon, Dr. Erasmus Darwin, and Lamarck, as compared with that of Mr. Charles Darwin. By Samuel Butler. (Hardwicke & Bogue.)

A book by the author of *Erewhon* cannot fail to be full of brilliant paradox, delicate irony, and a profound but seemingly undiscoverable meaning. Mr. Butler's new volume keeps up the tradition of his earlier efforts, and will not disappoint the reader who turns to it for the old audacity, the old mystery, and the old originality. From beginning to end our eccentric author treats us to a dazzling flood of epigram, invective, and what appears to be argument; and finally leaves us without a single clear idea of what it has all been driving at. Yet we may at least be thankful for a thoroughly amusing and interesting book, which we cannot take up without reading it through at a single sitting.

Mr. Butler's friends, the Preface tells us, cautioned him "to avoid all appearance of singularity." As they did not at the same time provide him with a new individuality, it is needless to say that the caution was with small success. *Evolution, Old and New* appears on its title-page as "Op. 4," *Erewhon* being similarly announced as "Op. 1," *The Fair Haven* as "Op. 2," and *Life and Habit* as "Op. 3." This preliminary notice warns the public as to the class of work with which it has to deal. Mr. Butler comes forward, as it were, to proclaim himself a professional satirist, and a mystifier who will do his best to leave you utterly in the dark with regard to his system of juggling. Is he a teleological theologian making fun of evolution? Is he an evolutionist making fun of teleology? Is he a man of letters making fun of science? Or is he a master

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of pure irony, making fun of all three and of his audience as well? For our part we decline to commit ourselves, and prefer to observe, as Mr. Butler observes of Von Hartmann, that if his meaning is anything like what he says it is, we can "only say that it has not been given to us to form any definite conception whatsoever as to what that meaning may be."

"I am inclined to think," Mr. Butler writes, "that a vein of irony pervades the whole, or much the greater part, of Buffon's work, and that he intended to convey one meaning to one set of readers and another to another; indeed, it is often impossible to believe that he is not writing between his lines for the discerning what the undiscerning were not intended to see."

"Mutato nomine de te fabula narratur." Again:—

"Complaint against an ironical writer on the score that he puzzles us is a complaint against irony itself; for a writer is not ironical unless he puzzles. He should not puzzle unless he believes that this is the best manner of making his reader understand him in the end, or without having a *bonne bouche* for those who will be at the pains to puzzle over him; and he should make it plain that for long parts of his work together he is to be taken according to the literal interpretation of his words; but if he has observed the above duly, he is a successful or unsuccessful writer according as he puzzles or fails to do so, and should be praised or blamed accordingly."

After this very frank avowal, Mr. Butler must not be angry with us if we decline to give him an opportunity of laughing at us in his sleeve, as he has already done with the orthodox reviewers of *The Fair Haven* and the scientific reviewers of *Life and Habit*.

There is method, however, in our author's eccentricity. The gist of his book, at least on the surface, lies in an attempt to show that Lamarck's theory of evolution was better than Mr. Darwin's, and that natural selection helps us not at all in understanding the course of organic development. Mr. Butler begins by the old quotation from Paley on the watch, and agrees (or seems to agree) that the human organism shows analogous signs of design. Therefore there must have existed, at some time and in some place, an artificer "who formed the animal mechanism after much the same mental processes of observation, endeavour, successful contrivance, and after a not wholly unlike succession of bodily actions, as those with which a watchmaker has made a watch." But this artificer, if the analogy is to hold, must have had "a hand, or something tantamount to one," must have had a body which could suffer "chagrin if the contrivance is unsuccessful." So Mr. Butler turns on Paley and asks point-blank, "Where is he? Show him to us. If you cannot show him to us as flesh and blood, show him as flesh and sap; show him as a living cell; show him as protoplasm." For a moment we are staggered. Is Mr. Butler going back to a primitive and material anthropomorphism? Is he going to substitute for the Being "without body, parts, and passions" "a living, tangible person with flesh, blood, eyes, nose, ears, organs, senses, dimensions, who did of his own cunning, after infinite proof of every kind of hazard and experiment, scheme out and fashion each organ of the human body"? He is: but he suddenly overwhelms us with the solution—this designer and artificer is man himself.

Not Von Hartmann's vague creation, the Unconscious; not Mr. Murphy's unconscious intelligence; but the conscious man. This is (apparently) Mr. Butler's central faith. Animals and plants—though he rather slurs over the plant question—have deliberately and intentionally made themselves. Not, of course, at a single act or in a single lifetime, but by slow steps and hereditary transmission. In short, Mr. Butler accepts Lamarck's theory of development by conscious striving, and minimises the meaning of Darwin's theory of natural selection.

For the better exposition of this view we get a racy *résumé* of all that was written on evolution by the pre-Darwinians—Buffon, Erasmus Darwin, and Lamarck. We learn, on the authority of an exploded and very crude account of the brain by the first-named writer, that the higher vertebrata are "perambulating vegetables planted upside down," which accounts for the fact that the man born blind, "on looking at the objects before him with unsophisticated eyes, said, without hesitation, that he saw 'men as trees walking.'" We are told that "the form of the serpent may be due to its having lost its legs by successive accidents in squeezing through narrow places." We get a whimsical account of Mr. Darwin's great discovery; and we feel ourselves in the end reduced to a logical pulp, without any idea of what the author means as nonsense and what he means as argument. One thing, however, is clear, that Mr. Butler is carried away in real earnest by his objection to Mr. Darwin's position, and allows himself to use unseemly and contemptuous language toward an old and honoured scientific chief, whom even his adversaries should respect for his noble devotion to truth and his lifelong pursuit of knowledge.

If Mr. Butler really means what he says—and this time he seems to be playing us no trick—the answer is easily given in a single paragraph. Everybody knew before Darwin that variations occurred, due sometimes (but not always) to change of habit, though oftener to physical, chemical, or mechanical causes. But nobody saw before Darwin and Wallace that these variations, some of them "spontaneous"—that is, adventitious—some of them perhaps purposive, would be weeded out in the struggle for life, so as to preserve the fittest only. Lamarck saw clearly the principle of filiation; he did not see the efficient cause of adaptation. The real question is not, Why do organisms vary indefinitely? but, Why do certain of these variations succeed while others fail? That question Darwin answered once and for ever, and no one-sided argument can ever deprive him of the place which he has won eternally in the history of human thought by that magnificent achievement.

Mr. Butler thinks otherwise. "I may even go, without fear," he exclaims, "so far as to say that any writer who now uses the expression 'natural selection' writes himself down thereby as behind the age." He supports this opinion by the authority of Prof. Mivart and Mr. Murphy (whom he always speaks of as *the Rev.* J. J. Murphy, a sly hit, doubtless, *more suo*, to remind us that the philosopher of Dunmurry is essentially more of a theologian than of a naturalist). For ourselves, we are content rather to lag in the rear with Mr. Darwin than to lead the van of progress with Mr. Butler and his crotchetty companions. We have an uncomfortable suspicion that he would probably succeed in finally landing us at the self-same point from which he started; and that is very characteristically Erewhon, or in other words Nowhere, spelt backward, and spelt backward incorrectly. GRANT ALLEN.

The Life, Letters, and Sermons of Herbert de Losinga. By E. M. Goulburn, D.D., and Henry Symonds, M.A. In Two Volumes. (James Parker & Co.)

THE impression which a cursory inspection of these two handsome volumes is calculated to produce cannot but result in some disappointment for the scholar. Nothing, at first sight, could be more suggestive of patient and painstaking research, embodying a substantial contribution to our knowledge of a noteworthy character and his age, than the goodly type, profuse annotation, plans, facsimiles, elaborate indexes, and appendices which here greet the eye. The reader, however, will scarcely be able to give the work a closer examination without coming to the conclusion that the subject-matter hardly deserved so much labour, and that the labour, though considerable, has been bestowed with but insufficient discrimination and critical ability.

We know, in reality, very little about Herbert de Losinga. His present editors, relying upon what must be allowed to be very doubtful evidence, incline to the belief that he was an Englishman—"the son of a wealthy squire of Suffolk;" but the prevalent tradition has hitherto been that he was of Norman extraction. Certainly, the pliancy and craftiness of his character, his querulousness when in adversity, and his bold encroachments on the liberties of the ancient abbey at Edmundsbury, the most famous of all the monasteries of East Anglia, are features far more suggestive of the Norman than of the Saxon ecclesiastic of those times. Herbert, like Remigius of Lincoln, received his education at Fécamp, the one monastic foundation of any note in that region of ancient Normandy which stretches to the north-west of the Seine. From Fécamp he was promoted, about the year 1087, to preside over the ancient abbey of Ramsey, in Huntingdonshire. While holding this office he appears to have become the possessor of considerable wealth, and about the same time the corrupt policy of Ranulf Flambard, who had succeeded Lanfranc as the royal adviser, was throwing open the dignities of the Church to the highest bidder. Herbert (who at the same time obtained for his father the abbacy of Hyde, near Winchester) was enabled to offer the Red King an overwhelming "consideration" for the see of Thetford, which fell vacant in 1091. His offer was successful, but the sum (1,900*l.*) which he paid into the royal treasury was so enormous as to provoke a general outcry. The new bishop was denounced by the chroniclers as

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a "fax simoniae;" and along with his father was compared by one writer, in some satirical elegiacs, to Simon Magus. In the year 1093, Herbert appears as one of the bishops who assisted at the consecration of Anselm to the see of Canterbury. It was shortly after this event, when the disagreement between that pontiff and the king was approaching a climax, that the exasperated monarch took occasion to deprive Herbert of his pastoral staff—a measure designed, it would seem, as a kind of warning to the whole episcopate. Herbert, who under the influence of remorse had already determined to resign his see into the hands of Urban, was now confirmed in his resolution of transferring his homage to the Pope. He managed to take his departure unobserved from the kingdom, and on arriving at Rome "the poor meek bishop of Thetford," as his editors term him, laid his staff (of which he had been deprived only symbolically) at the feet of Urban. This crafty appeal from the English monarch to the Roman pontiff, involving as it did the recognition of the latter as the rightful dispenser of Church patronage, was at that time peculiarly grateful to the Papal susceptibilities. Urban raised Herbert from his suppliant posture, reinvested him with the insignia of his office, and sent him back to England reassured and comforted. The first measure of the restored Bishop, on his return, was to transfer his see from the decaying city of Thetford to Norwich, then a rapidly increasing centre (a step taken, according to Bale, without the royal sanction), and thereupon to build the cathedral and parish church of that ancient city.

Such are the main facts of Herbert's career as recorded by the chroniclers; nor can it be said that his letters add greatly to our knowledge. An edition—a sadly uncritical one—of these letters was published in 1846, by Mr. Anstruther, from the only known surviving MS., which is preserved in the library of the Dukes of Burgundy at Brussels. In the present translation the editors have made some endeavour to supply emendations of the more palpable errors in the original, while of the sermons they have given the whole of the Latin text along with the translation. In both letters and sermons, it must be confessed, the most industrious investigator will find but little of value. The latter abound with erroneous interpretations of Scripture and with anecdotes appealing to an unmeasured credulity; the former are almost altogether wanting in historical significance: in their singular silence with respect to the men and the events of the age they remind us of the early Papal letters. The editors themselves cannot but note the fact that the greatest phenomenon of the time, the Crusades, is unmentioned.

The translation, so far as we have compared it with the text, is not inaccurate; but occasionally the drift and purport of a passage are evidently missed from a want of a sufficient consideration of the conditions under which it was originally penned. For instance, we find (i., 266) Bishop Herbert appealed to on one occasion by an abbot named Richard for his co-operation in maintaining the rights of the monastic profession —"monachatus religionem"—against the clergy. It is evident that we have here a distinct reference to the struggle which had been going on ever since the accession of the Conqueror between the monastic and the secular elements; and the reply of Herbert (if we accept the letter as genuine) is a remarkable testimony to the success of Lanfranc's policy as opposed to the designs of the monarch. Herbert treats Richard's request as almost an absurdity; the triumph of the monastic order is, he says, sufficiently complete, and the whole body of the clergy, from the archbishops to the subdeacons, have already been reduced to the desired subjection. Here the translators render "monachatus religionem" by "the devotion of the monastic order;" the words "ecclesiae officia in monachiae dignitatis provinciam redacta sunt" by "the offices of the Church have all been reduced to a *single province* of the monastic order;" while they altogether omit to supply in a note any explanation of the circumstances to which reference is evidently made. In another letter (i. 138) addressed to Ingulphus, the prior of the monastery at Norwich, Herbert speaks of one Alexander, whom he has finally decided to admit to their society. He had, however, been at first disinclined to do so, on account of the said Alexander's proneness to steal away for strolls and even make little tours about the country, earning money on his own account by his pen. Now, St. Benedict, in the second chapter of his monastic Rule, describes four different sects of monks in his day, of whom the worst and most degraded class are named by him "Gyrovagi," from the fact that they spent their whole life in wandering from one province to another, "propriis voluptatibus et gulae illecebris servientes," "de quorum omnium miserrima conversatione, says Benedict, "melius est silere quam loqui." On the strength of this superficial resemblance poor Alexander is gravely set down by the editors as Gyrovague! In a third letter (i., 197) we find Herbert censuring one Felix, a young monk of promise, for his degeneracy. Felix had once been noted for his devout study of Augustine and the Scriptures, but had been induced by less lofty motives to betake himself to copying martyrologies, breviaries, and clandestine correspondence ("furtiva scripta") for the more ignorant members of the society. Herbert beseeches him to return to his Augustine and to study his grammar; "for," he says, "he who aims at pleasing everybody pleases nobody." Hereupon the editors append a lengthy note, discussing the reason why Felix was forbidden to occupy himself with such work, and quoting from Hallam a description of the labours of the *scriptorium*!

But it is in the notes, more especially, that a reader of fairly liberal education will find most cause for dissatisfaction. He is there enlightened, it is true, as to the full force of such obscure allusions as Helicon, the Pierides, Scylla and Charybdis, and Palinurus; he learns what were the Topica and the Categories, what a "denarius" and a "solidus." But when the occasion occurs for recourse to something more than this schoolboy learning, he will too often be left uninformed, if he be not actually misled. For example, when in one letter mention is made of a Josephus, the editors observe that they "imagine" that this writer was less known at that period "than any of the regular classics." Now, there can be no doubt that the work to which Herbert refers was simply the Latin excerpt from the *Jewish War*, attributed to Ambrose; and this, as a consultation of Ravaisson or Edwards will readily show, was a far from uncommon book in the eleventh century.

The writer to whom we are most indebted for our knowledge of the main incidents in Herbert's career is Florence of Worcester, and the resemblance in the facts which he records to those given by Eadmer and William of Malmesbury concerning Remigius, the first bishop of Lincoln, is remarkable. Not less so is the similarity between the contents of some of Herbert's letters and those of certain earlier and better-known characters. Altogether we find it difficult to resist the impression that a rigid scrutiny of these remains—such, for example, as that to which the late Mr. Riley subjected Ingulphus, or that which Prof. Mayor bestowed on Richard of Cirencester—would be attended by like results. But in the present case, owing to the slight value of the subject-matter, those competent to undertake such a scrutiny will probably be of opinion that "le jeu ne vaut pas la chandelle."

J. Bass Mullinger.

Free Trade in Land. By Joseph Kay, M.A., Q.C. Edited by his Widow. With Preface by the Right Hon. John Bright, M.P. (C. Kegan Paul & Co.)

In reviewing this work, the production of a thoughtful, diligent student and of an earnest, liberal-minded politician, we are met on the threshold by Mr. Bright's Preface, which, as it were, stands on guard at the entrance to the volume of his late friend. We must perforce agree to or dissent from Mr. Bright's remarks. Mr. Bright does nothing by halves, and his approval and endorsement of Mr. Kay's writings are given without stint or hesitation. Mr. Bright goes so far as to say that "the author is always just," and surely larger praise could not be given. We can add nothing to Mr. Bright's expression, and we are bound to admit, after a careful perusal of Mr. Kay's work, that we have nothing to subtract from it. Mr. Kay is always just; he is well informed, and although he is enthusiastic, he is accurate. His book has, indeed, a striking deficiency, but that is not his fault. That his scheme of reform is not perfected; that it is nowhere clearly and fully defined and expressed, is, we may suppose, due to his premature and lamented death.

Mr. Kay was not a shallow writer nor a timid reformer upon the subject to which his pen was chiefly devoted. His purpose, as Mr. Bright correctly puts it, was

"to give that freedom to the soil which our laws have given to its produce, and which they give to personal property of every kind; he would leave to their free action the natural forces which tend to the accumulation of landed property on the one hand, as well as those which tend to its dispersion on the other; he would so change

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our laws as to give to every present generation an absolute control over the soil, free from the paralysing influences which afflict it now from the ignorance, the folly, the obstinacy or the pride of the generations which have passed away."

That being the object, the first question that arises is—what does Mr. Kay propose to do with the practice under which an extent of land of this country, variously estimated at one-half to four-fifths, is strictly settled upon the heir or heirs in one or two generations of descendants from the actual tenant for life? Upon this matter, which is really the test of thoroughness on the subject of reform, Mr. Kay leaves nothing to be desired. He says with regard to marriage-settlements—and, indeed, with reference to all settlements—

"that, inasmuch as it is by and in the marriage-settlements that a great part, if not the greatest part, of the land of Great Britain and Ireland is tied up for many years, and so rendered incapable of being sold, or seized, or divided, however expedient it may be to do so; and inasmuch as without doing away with marriage-settlements you cannot possibly have anything like free-trade in land; and inasmuch as such marriage-settlements of land have been done away with in all countries where free-trade in land has been introduced, I would certainly do away with marriage-settlements of land, as I would with all other deeds and wills which render land incapable of being sold. I am quite certain that no adequate reform can ever possibly be, or that any has ever in any country been, accomplished without doing away with such settlements."

As an expression of opinion on the subject of reform; as an opinion endorsed by the popular authority of Mr. Bright, that is by far the most weighty and important sentence in Mr. Kay's book. He does not, so far as we can discover, express himself anywhere with precision upon the subject of transfer and registration, although as a matter of course he is favourable to a system of registration. But in reality the success, and even the possibility of success, of any effective system of registration is so entirely dependent upon and involved in the abolition of settlement that it may be said that the above quotation determines the whole matter of free-trade in land.

Mr. Kay had a clear perception of the dangerous contraction of landowning which the prevailing system has produced throughout the United Kingdom—a danger which has become patent and even prominent, now that manhood-suffrage is practically the electoral law of this country. His analysis of the results of the New Domesday Books is one of the best and most complete that we have seen. As a lawyer, he was well aware that in a vast number of cases the actual possessor of an estate in this country has not the faintest idea what his own legal position is. He is told by his family lawyer and by his agent that, under the circumstances, he has only so many thousands a year to receive. Beyond that the state of his title is an insoluble mystery. In disposing of his land, he may lease the surface of it to one set of persons—so tied up that it cannot be sold—and he may lease the minerals under the surface to another set of persons, and the growing timber to a third set of persons. He may give the legal ownership and management of the land to one set of persons without any right to use for themselves any portion of the rents, and he may give the rents to another set of persons. He may give the legal ownership of the estate to one set of persons, and give them a right to pay the rents to any person or persons they may select. In fact, his powers in connexion with the land have no relation or regard whatever to that "dormant joint interest" which according to Mr. Lowe's contention belongs to and is inalienable from the people at large.

In very clear and cogent language, Mr. Kay exhibits the evils of the system of life-tenure which prevails upon so much of the land of this country. Because there is life-tenure without ready powers of sale, the law permits, as if to make confusion worse confounded, the landowner to bind his land in various cases by leases for terms of years extending over periods varying from 21 to 999 years. Because of life-tenure it became necessary either to insert powers of leasing for long terms in deeds or wills, or to give the courts powers to authorise such leases for special purposes; and of course the result has been that this special legislation has increased the power of the landowners to tie up their land and to prevent its transfer. Some measure of a part of the evil results of this system may be gathered from the fact that in 1870 a Committee of the House of Lords, consisting of four great landowners, the Duke of Richmond, the Marquis of Salisbury, the Earl of Derby, and Lord Egerton of Tatton, reported that of twenty millions of acres of land in the country requiring drainage only three millions had been drained, and that, taking into account also all the necessary improvements, only one-fifth of the land had been properly dealt with. There are Companies which execute drainage works for limited owners, who can charge the estate with the cost. But limited owners are often indifferent to improvements from which they can reap but small personal benefit; they have a strong dislike to the consequent diminution of their income, which, through incumbrances upon their estate, is often very scanty; and even where these hindrances are not sufficient to prevent operations, improvement is opposed by the difficulty and trouble of the requisite official and other enquiries and assurances. The matter, is, however, one of great magnitude. The cost of land-drainage varies from 6*l.* to 8*l.* per acre. Suppose the residue of undrained land not to exceed 15,000,000 acres; the expenditure requisite, at 7*l.* per acre, would amount to 105,000,000*l.* Double and treble that large sum would be forthcoming for the improvement of the land and for the increase of production if the object for which Mr. Kay has written with so much zeal and accuracy were accomplished.

Members of Parliament who are now seeking to obtain from the Legislature the abolition of the law of distress, especially with regard to agricultural tenancies, will find the matter well handled by Mr. Kay in his sixth letter. It is, of course, obvious that this law—which has the result of enabling men of insufficient capital to outbid more responsible and valuable farmers, and thus to obtain possession of farms—was arranged by the all-powerful class of landowners, in order that they should have a short, easy, and summary remedy in their own hands for obtaining their rents, freed from all necessity for incurring costs and risks of law, and they have been strong enough in Parliament, not merely to obtain these laws, but also to defend and keep them after they were once arranged. This law of distress was originally derived from the ancient feudal law; and after the power of the Church and Crown had been greatly diminished, and when Parliament became, as it did after the accession of William III., mainly the representative of the landowning class, this law was rendered more stringent against the tenants by many Acts of Parliament. Mr. Kay, it appears, was, with regard to the Game Laws, in favour of "sending all game-law offences to the admirable and independent County Court judges," taking them from the landowning magistrate, who "is practically made by the law, in many cases, preserver, prosecutor, judge, and punisher." The remaining letters are chiefly occupied with matters relating to Continental peasantry and farming. In concluding our notice of this valuable contribution to the literature of the land question, so well and gracefully edited by Mrs. Kay, we feel bound to repeat Mr. Bright's recommendation of the volume "to owners of estates, to tenant farmers, to the labourers on their farms, and to the crowded populations of our large villages and towns." Arthur Arnold.

Geschichte Israels. Von J. Wellhausen. In zwei Bänden. Bd. I. (Berlin: Reimer.)

Those who have followed the course of Prof. Wellhausen will be prepared to recognise this important work as the fitting sequel of his earlier labours. Even when they have taken the shape of studies in textual or higher criticism all his writings have been contributions to the study of the history of Israel, and the vigour and originality of his critical analysis are mainly due to a keen perception of historical reality. Hence his work is marked by a largeness of view and firmness of grasp unhappily not very common in recent German criticism. In these qualities, as well as in the essentially constructive habit of thought which appears even in his most ruthless attacks on traditional views and current speculation, Wellhausen may be called the truest living disciple of Ewald (to whose memory the volume before us is appropriately dedicated), in spite of the enormous divergence between master and scholar in their conception of the course of the Old Testament development.

This divergence turns mainly on a question which Wellhausen formulates in the first paragraph of his work:—"*Is the Mosaic law the starting-point for the history of ancient Israel, or for the history of Judaism*—i.e., *of the sect which survived the annihilation of the nation by the Assyrians and Chaldeans?*"

The discussion of this fundamental problem, which is decided in favour of the second alternative, occupies the volume now before us, filling as large a space as the author proposes to devote in his second volume to the whole narrative of Israel's history. And this is not unreasonable; for the solution of the problem in the compre-

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hensive form in which Wellhausen presents it to his readers involves enquiries which practically exhaust two of the most important topics of Old Testament history. The key to the problem of the Mosaic law lies (1) in the history of religious observances; (2) in the history of the spoken or written tradition current in Israel as to the past ages of the nation. The investigation of these topics fills the two largest sections of the volume. The results are resumed and outlying objections are met in a third section on "Israel and Judaism," which closes with some general considerations preparing the way for the second volume, and indicating the bearing of our author's historical criticism on Biblical theology.

I suppose that one must adopt the current expression and say that Wellhausen is a follower of the Grafian hypothesis. But his argument owes very little to Graf, more to Kuenen, —whom he happily names "Graf's *Goel*"— most of all to Vatke, whose book is in Wellhausen's judgment "the most important contribution ever made to the history of ancient Israel," and who appears to be almost the only scholar except Ewald who has given our author ideas as well as information. But Wellhausen's argument is much more telling than Vatke's, because it rests on a thorough critical analysis of the sources of the Pentateuch and historical books of the Old Testament. From this point of view the present volume may be regarded as the historical and synthetic complement of the analyses of the Hexateuch in the *Jahrbücher für deutsche Theologie* of 1876 and 1877, and the not less important analysis of the *prophetae priores* in the fourth edition of Bleek's *Einleitung*.

The first section of the work investigates the history of the sanctuary, the sacrifices, the feasts, the priesthood, and the provision for the support of the clergy. Under each head an historical development is traced, beginning with observances of spontaneous and natural character, and advancing by stages corresponding to the development of the law from the Jehovistic ordinances of the Book of the Covenant through Deuteronomy to the priestly code. That this is the historical order of progress appears to be indisputable, and the main lines of evidence are not new. But Wellhausen has strengthened them by many subtle and original observations, and has greatly increased the cumulative force of the argument by showing that it is possible to work the scattered data into a consistent and intelligible historical picture more complete than anything that has been hitherto attempted. Of course such a picture must contain problematic elements. Among these must be placed what is, nevertheless, one of the most interesting things in the volume — the account of the tribe of Levi. According to our author the ancient tribe of Levi wholly disappeared during the period of the Judges under circumstances to which Gen. xlix. compared with Gen. xxxiv. supplies our only key. The later sacred tribe of Levi is an entirely new formation, which may have derived its name from the family of Moses, but cannot be regarded as connected with him by blood, inasmuch as the notion of a properly hereditary priesthood was only developed in the period of the later kings of Judah. It is impossible to reproduce the whole argument, but it involves among other points the following positions:—(1) That Zadok had no hereditary title to priesthood—or, in other words, was not a Levite by birth; (2) that Jonathan (Jud. xvii., 7) was of Judean extraction; (3) that, according to Deut. xxxiii., 8, 9, the Levites of the northern kingdom appear as a guild based on the denial of all ties of blood, who honour Moses, not as their ancestor, but only as the founder of their profession. The first and second of these assumptions involve doubtful questions of textual criticism. Is it certain that 2 Sam. xv., 24 is so corrupt that no value can be put on the association of Zadok with the Levites? And, on the other hand, does not Jud. xvii., 7 show marks of a later hand in the words "of the family of Judah," which, if taken as indicating the descent of Jonathan, are inconsistent with the statement that he was a mere *Gêr* in Bethlehem? The tendency to conceal the true Levitic descent of a schismatical priest, which appears in the Massoretic text of xviii., 30 was also at work in xvii., 7. The Peshitâ, which has not the words ממשפחת יהודה, effects the same end by changing "he was a Levite" into "his name was Levi." The exegesis proposed for Deut. xxxiii., 9 is very striking in comparison with 1 Kings xii., 31; but Wellhausen himself indicates its weak point when he says that it could only be in extreme cases that a man left wife and children to become a priest. A guild of priests in which the son did not, as a rule, follow his father's profession is incredible under the social conditions of ancient Israel, and we know that the priesthood at Dan was hereditary in a Levitic family.

The problem of the Levites cannot be solved without going back to the time of Moses. Wellhausen admits it to be possible that the priesthood was hereditary in the descendants of Moses. Now, the priesthood of Moses, if it is admitted in any sense at all, must be regarded as of national significance, and implies the existence of some sacred ordinance or sanctuary of more than tribal importance. The ark answers to this condition; and, as a matter of fact, the sanctuary of the ark has a more than local importance in the oldest records of the history of the Judges. Why, then, should it be doubted that in connexion with the ark the priestly prerogative of Levi goes back to Mosaic times? Wellhausen objects that there was no considerable number of priestly places open to Levites in the time of the Judges. But that is not so clear. The chief function of the priests was to give oracles; and. oracles in such a state of society must have been in great demand. The technical knowledge required for this function could only be propagated in a guild which, though it might adopt outsiders, like Samuel, would for obvious motives be mainly hereditary. And of course the best priests would be those who had their skill by direct succession from Moses. When Micah had a Levite to work his oracle, he was confident that Jahvé would give a favourable response.

One of the most effective arguments in the book is directed against the peculiar theory of Nöldeke that a priestly movement for unity of the sanctuary preceded the prophetic movement which culminated in the law of Deuteronomy. But is not the argument unnecessarily encumbered by the thesis that Isaiah shows no hostility to the high places, provided they are purified of images (Isa. xxx., 22), and that Hezekiah's abolition of the high places is presumably unhistorical? Can it be supposed that in the case of the local sanctuaries there would be any practical difference between purification and total abolition? Isaiah condemns the whole worship of his contemporaries in Jerusalem and out of it: it is all loathsome to Jahvé. But Jerusalem has a permanent significance in Isaiah's eyes as the local seat of God's kingship. It is true, as Wellhausen observes, that this distinction does not belong to the temple so much as to the city. But Isaiah himself recognises in the clearest way that the presence of Jahvé makes Jerusalem a seat of worship, the hearth of God, the place of solemn and festal assembly (iv., 5; xxxiii., 20). In these respects it is an absolute contrast to the Bamoth whose significance is merely superstitious and based on will-worship (i., 29; xvii., 8; *cf.* Micah v., 13), and which in virtue of the idols are not sanctuaries of Jahvé at all (xxxi., 6, 7). Certainly there is nothing in this teaching to cast doubt on the record that Hezekiah, who purified the temple, sought to put down the high places. And without such action by Hezekiah the book of Deuteronomy would be unintelligible. The task of remodelling the whole religious life of the nation to fit in with the abolition of local altars could hardly be undertaken in such detail until the problem to which Deuteronomy is addressed had emerged in a practical form.

Space forbids me to dwell on other topics in the history of *cultus*. I may direct special notice to the discussions on the use of incense, on the offering of the first-born and on the notion of atonement, and to several excellent incidental contributions to exegesis and text criticism. But why is Wellhausen so sceptical as to the sense *obliterare* for *kapper* (Isa. xxviii., 18)? In the Harklean Syriac *kapper* =ἐκμάσσειν, John xi., 2, xii., 3, xiii., 5. See also Syro-hex. *Ep. Jer.* 13, 24; and Hoffmann's *Bar Ali*, 5924.

The second part of the volume is a critical history of the Pentateuch and historical books directed to show that the successive phases of historical tradition in Israel run parallel to the successive developments of the sacred ordinances. The latest phase is found in the Chronicles, and is thoroughly saturated with the unhistorical spirit of the priestly legislation. The main source used by the author was a Midrash (in the ordinary Jewish sense of the word) based on the canonical book of Kings. The older books are complex in structure. The final redaction is akin to Deuteronomy, and, like Deuteronomy, is prior to the priestly law and based on the teaching of the great prophets. Behind the redaction are older elements prior to the recognition of any written Torah. Nay, as we go down to the earliest strata of the narrative, we get beyond the influence even of the prophetic ideas, and find ourselves

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in contact with a *naïve* habit of thought such as the earliest religious ordinances of Israel presuppose. The only part of the narrative of the earlier prophets which shows any influence of the priestly law is 1 Kings vi.–viii., where interpolations and corrections can be traced.

Perhaps Wellhausen has exaggerated the extent of these. At any rate the absence of any description of Solomon's altar may be explained by the circumstance that at the close of the period of the kings that altar had disappeared. (Compare 2 Kings, xvi. and xxv.) Finally, our author comes to the Pentateuch, and addresses himself to the proof that the narrative of the priestly code is not such as to raise objections against the late date assigned to the document. It will be difficult to meet his argument on this head, though Wellhausen himself does not expect that many will join him in the view that the priestly narrative is wholly based on the Jehovistic story—that is, on the works of the Jehovist and the Elohist as combined together by a later editor. From our author's point of view the separation between the Jehovist and the Elohist acquires a special interest. He regards the Elohist as the younger author, but does not go into full detail on the subject.

The section on Israel and Judaism, which embraces discussions on the language of the priestly laws, the final redaction of the Hexateuch, the oral and written law, the decalogue, and the idea and institution of the theocracy, must be passed over. In closing, I turn back for a moment to suggest that the change of attitude towards the Sabbath which Wellhausen observes in the priestly code, where the day of rest becomes rather a sacrifice of abstinence than a provision of humanity, may be connected with Babylonian influences. The Sabbath of Assyria and Babylon is a day on which it is unlucky to work—a conception entirely opposed to the original Hebrew association of Sabbath and feast-day.

W. Robertson Smith.

NEW NOVELS.

For a Dream's Sake. By Mrs. Herbert Martin. In Two Volumes. (Griffith & Farran.)

All or Nothing. By Mrs. Cashel Hoey. In Three Volumes. (Hurst & Blackett.)

The Hour will Come. By Wilhelmine von Hillern. From the German, by Clara Bell. In Two Volumes. (Sampson Low & Co.)

Patty's Dream. By D'Aubigné White. In Three Volumes. (Remington & Co.)

Mrs. Martin's new story has been clearly a more difficult one to write than *Bonnie Lesley* was, and it is unquestionably more difficult to read, as the theme she has chosen is the development of one character, which in its main outlines is not an attractive one. Thyrza L'Estrange, the heroine, is a motherless girl who has been kept at school till twenty, when she is unwillingly recalled by her father—a selfish man of fair social position, who neither has nor affects to have any particular affection for her, since, though she is high-bred in appearance, she has no special good looks; and by reason of a cold, shy, and reserved manner is not taking nor popular. She gets little liking or sympathy from the aunt who has caused her recall home; and the one lady friend she makes is a fashionable damsel who makes no pretence to any higher principle than that of getting as much amusement and ease out of life as possible. A younger son of her aunt's has, however, been attracted to her from childhood, and begins by putting their renewed intercourse on the brotherly and sisterly footing, with the usual ulterior views of such arrangements. However, the young lady comes under the influence of her Italian singing-master, allows him to make love to her, drifts into assignations with him, and, despite full warnings from her friends, followed by a temporary withdrawal and farewell, yields to him again, after half rejecting the cousin, and agrees to a secret marriage in Brighton, being now of age and with her own moderate fortune in her hands. Just after the ceremony, the pair is met by a common acquaintance at the station, and the fact comes out that Victor Castelli has another wife alive—though he is so far not quite a scoundrel that he had heard nothing of her for ten years, and did not know whether she were dead or not. The friend who has saved Thyrza from ruin tells her father; while letters of her own, written just before the ceremony, have made the story public, so that there is a great scandal, and her father, refusing to have anything more to do with her, packs her off to her old schoolmistress, now retired and living in country seclusion. All her love for Castelli has been killed by his treachery, and a few months' quiet brings her round to the belief that she never loved him at all, but was merely in a sort of mesmeric dream; so that after a little holding off she is quite ready to accept the cousin, should he turn up again from New Zealand. She is summoned back home to nurse her father, who has been dangerously injured by a fall from horseback, gets on good terms with him, and becoming engaged to the cousin, who does return for her, marries six weeks after her father's death, and starts for the colonies, to begin a new life and to leave all who knew her story behind at the antipodes. Such is the outline of the plot; but the girl fails to interest a male reader, though two men are represented as passionately devoted to her; and there is a certain incompatibility between her character and her conduct which Mrs. Martin does not reconcile. She is proud, reserved, cold, intensely sensitive to adverse criticism, and eager for the good opinion of her world, and yet, without the one excuse of real passion, she conducts herself as badly as can be, and obviously would have gone off with Castelli on any terms had he been more open; as it is clearly his treachery, not his immorality, which revolts her. This, we submit, is not in keeping, for a young woman of the type depicted, especially as she exhibits at times a hard and selfish side of her disposition, would not have committed herself so promptly or so fatally; nor, in despite of her literary parent's special pleading, do we think she receives harder measure than she deserves. Real love for the man would be a palliation, but the impression made on her is a sensual one only, though that word is carefully avoided; and women of her stamp are either not sensual at all, or they are of such an unlovely type as to be unsuitable for heroines who are to win sympathy. The style of the book, as mere English, is not so good as that of *Bonnie Lesley*, and it is, perhaps, a too minute detail of criticism to say that a girl of good family, with such a father, would certainly not have been called Thyrza, which barbarous form of the Hebrew word *Tirzah*, "pleasantness," was never heard of in England till Solomon Gesner's work—the sentimental *Death of Abel*—was translated in 1761, and then it was adopted only by the middle and lower classes, never rising to the dignity of a hereditary name in families of descent.

All or Nothing marks distinct improvement in Mrs. Cashel Hoey's work since her previous novel, *Griffith's Double*. Great pains have been taken with it, and it displays considerable finish, besides having its plot well contrived and worked out. The meaning of the title is that one of the two or three chief female characters—for no one holds exclusive rank as heroine—represented as endowed with unusual force of character and many fine qualities of heart and intellect, has nothing of the nature of a creed except love of the man who becomes her husband, and breaks down wholly, both in body and mind, when she discovers that she has never stood first with him, as he has always done with her. The chief objection which would strike a man is that Edward Dunstan, the husband in question, is altogether too slight a person, too obviously shallow, to have inspired in a woman of Janet Monro's calibre such impassioned and unswerving devotion without in any way seeking it, and as the result of a very brief casual acquaintance. Something higher in his own nature, and some active overtures on his part to the young lady—perhaps exaggerated by her inexperience—or at any rate some longer memories of familiarity, seem to be necessary to produce such grave effects in a case of the sort; and, therefore, if this were a man's book, it would be blamed on these grounds as crudely improbable; but as it is a lady who judges one of her own sex thus, the male critic must bow to superior knowledge. Yet, if the position be once granted, there is much skill displayed in working out the idea, and in dealing with it as being, however disguised, in truth a form of monomania. The subordinate details are very harmoniously sketched in, and the whole story is a good honest piece of literary work.

Those who have read *Geier-Wally* will be prepared to find abundant marks of a somewhat rugged power in Frau von Hillern's new book; nor will they be disappointed. There is not the same originality of idea and treatment, it is true, in *The Hour will Come*, but in pure force it perhaps surpasses the earlier tale. Like Werner's *Am Altar*, it is a protest against certain aspects of monasticism—in this case chiefly the custom of receiving the dedication of children to the cloister in their infancy, instead of awaiting their free choice in adult years. The scene is laid in the Tyrolese Alps, and during the

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Middle Ages, the date being fixed for such as are versed in the byways of German history as that when Meinhard II. was Duke of Görz and Tyrol; and the plot, turning upon the revenge of nature on such an involuntary dedication as that just named, is worked out remorselessly amid entirely unrelieved gloom and tempest, reminding the English reader in this respect, as well as by its weird savagery of handling, of a book as utterly unlike it as possible in all other particulars—namely, *Wuthering Heights*. Emily Brontë might have written it, had she chosen such a theme, and no more need be said to warrant at once its literary vigour and its oppressively thunder-charged atmosphere of sorrow and doom. It is anything but a light and pleasant book to read, but those who care more for massive strength than for soft beauty in literature as in scenery will find it repay perusal.

Patty's Dream, though styled a novel on its title-page, and placed in the England of William IV. and Victoria for time and scene, is more properly, both in style and plot, a romance, with just so much about music and musicians in it as would, with a little difference of treatment, have made it an art-novel. The story is rather intricate, and so told that it would be an injustice to the author to disclose it prematurely, as much of the interest turns on its development. There is a certain crudity of handling visible, and two or three episodes are not quite fitted in where they occur in the narrative; but there is undoubted cleverness exhibited, and at least three or four of the characters are drawn with no inconsiderable power. The *dilettante* Earl, accustomed to foreign ways and artist society, out of his element and bored to extinction in his great heritage in the North; the two musicians, violinist and singer, who occupy prominent places in the story; and Lady Gladys Temple, the woman who charms by her great beauty and a certain frank nobleness of character, but who is courageously depicted as having no particular brains, tastes, or acccomplishments, are all examples in point. There is little attempt at probability or at naturalistic treatment, though here and there effective touches come in, but the writer has certainly got some literary faculty, despite a very unfinished style and a high degree of ignorance, not merely of French grammar (though there is a good deal of broken French and a little Italian in the dialogue), but of everything which can be called learning, which crops out in some amusing blunders, such as "The landlord prostrated himself as reverently, if not as lowly, as a Peruvian before his Grand Llama"—much, we suppose, like a Dutch Jansenist submitting himself to Paul Potter's Bull; "*anno domino*;" "the comely god Kishnu" (seemingly a hybrid between Vishnu and Krishna); "this style of *coiffeur*," meaning the way a lady dresses her hair—no misprint, as it occurs in two places; "the upper strata, and there must be upper stratas;" "little images of the *Agnes Dei*;" and so on. However, if D'Aubigné White will get some educated friend to revise the proofs of a new story, there is no reason why that story should not be written.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

England and Russia in Central Asia. By D. C. Boulger. (W. H. Allen and Co.) Mr. Boulger writes too fast. We have nothing but praise for the diligence with which he has collected a mass of valuable and detailed information on the many important topics which naturally fall within the heading of these volumes, but a little additional labour might have condensed, arranged, and assimilated these materials with great advantage to the book. It is possible, too, that longer study and reflection might have abated the perfect confidence of his decision on points over which men of real experience are wont to hesitate and differ: as, for instance, the composition and officering of our Indian forces, the abolition of the armies of the native States, or the annexation of their territories. And yet, it may be asked, why should Mr. Boulger express himself with more diffidence on any subject than the writer of an ordinary leading article? His remarks on the fluctuations of the Oxus within historical times show that he is hardly familiar enough with the literature of that question, and we might point to mistakes, and instances of inadequate or inaccurate reasoning, due mainly to haste and want of deliberation. But, with all these deductions, much remains of value and of interest. The disquisitions on the geography of the regions north and north-west of India recall what is, perhaps, too often forgotten —viz., that matters are not standing still; that the advance of Russia gives a practical and strategical importance to places whose very position was, till lately, doubtful, and may justify a reconsideration of various questions from a totally new stand-point. Mr. Boulger adopts the view that Afghanistan holds, geographically as well as historically, much the same relation to India as Wales to England. The strongest and most complete frontier, therefore, of our empire would, he considers, be the line of the Hindu Kush mountains, with Herat as our bulwark on the west. But short of this he would be satisfied to see Afghanistan and Persia strong and friendly, guaranteed against Russian encroachment, and thus defending India against even the menace of invasion. His arguments are forcibly stated and well worth reading, but they will be weakened rather than strengthened, even for those who hold with him as to the menacing and unscrupulous character of Russian policy, by the constantly implied assumption that an actual invasion of India by Russia is always impending, and that every annexation she has made within the last twenty-five years has been a deliberate step towards that end. His *résumé* of the relations of Russia with Turkestan and Persia, and of our own dealings with Persia and Afghanistan, will be found especially useful to those who wish to recall the events in question.

Ritter oder Dame. Historische Novelle. Von Gregor Samarow. (Stuttgart: Hallberger.) The somewhat too prolific author of *Um Szepter und Kronen* has founded his last novel on the story of the Chevalier d'Eon. It is not free from the author's besetting sins; but the great personages indulge in less tall-talk, and, though the scene is at Versailles, the *vornehm herablassender Lakai* is less prominent than usual; while the imbroglios founded on the ambiguous nature of the hero are clever and amusing—it would hardly, perhaps, be fair to complain that they are sometimes improbable. Lastly, the story is not at all too long.

Banking Reform. By Alexander Johnstone Wilson. (Longmans.) This essay on the dangers of the present system of banking in the United Kingdom, and the remedies they demand, contains many useful suggestions. We must, however, demur to at least one of Mr. Wilson's proposals: namely, to make the depositor in a bank liable, not only to lose his deposit, but to be called on to make good the losses sustained by other creditors in the event of the bank's failure. "Were shareholders," Mr. Wilson says, "made liable for all debts of the bank up to the limit, say five times the amount of the uncalled capital, and the depositors brought in as liable for the deficiency that might be due to ordinary creditors, we should have things on a more satisfactory footing." The depositors are themselves creditors of the bank, and why should they make good the losses of other creditors? It would seem more reasonable to make all persons who lend money liable not only to lose the amount of their loans, but for all losses sustained by other creditors of the borrowers.

PROF. F. A. LEO, who has just been elected President of the German Shakspere Society, has issued (Trübner) an extravagantly luxurious facsimile of four chapters of North's *Plutarch*, containing the Lives of Caius Marcius Coriolanus, Julius Caesar, Marcus Antonius, and Marcus Brutus, from the second edition of Sir Thomas North's original, that of 1595. We quite agree with Prof. Leo that, notwithstanding the appearance of Prof. Skeat's modernised edition of these Lives, "it would be of some benefit to the Shakspeare scholar to possess an absolutely correct reprint of this so scarce original, so far as Shakspeare has made use of it." We object to Elizabethan books in Victorian spelling, just as we should to Elizabethan portraits in modern dress; but if Prof. Leo wanted to help Shakspere scholars—often poor men—why did not he publish a reduced facsimile at 5*s.*, instead of his present gorgeous photolithograph at 1*l.* 11*s.* 6*d.*? Working editions at low prices are what the working scholar wants. Prof. Leo's book is for wealthy *dilettanti* amateurs. The Professor's editorial work on the book is slight: still it is something to be told by him that the spelling *conduits* in *Coriolanus* (Act. ii., p. 14 of the first Folio) is possibly from the *conduits* of the North of 1595, and not the *conducts* of the first edition of 1579. But many more comparative instances of the spellings of the two editions and the first Folio should have been given by a thorough editor, in order to enable the reader to judge whether a real opinion can be formed on the edition of North which Shakspere used. To those who know that the external and internal evidence for the date of *Julius Caesar* proves the play to have been written in or before 1601, the Professor's comment is needless, that Shakspere "had no opportunity of seeing" or using in his play *The Life of Octavius Caesar*, which was not added to North's *Plutarch* till the third edition in 1612. Some of the blemishes in the facsimile—as the lost dots to some *i*'s, the broken *t*, *b*, *e*, &c., seen in the last eight lines of the front of leaves Ttt. iij. and Vvvv. ij.—we have tested by the British Museum copy of the original, and we find that they are due to its battered type. We are grateful for Prof. Leo's magnificent folio; but some English or German publisher should reprint its text for a shilling.

A Concise Manual of the Law Relating to Private Trusts and Trustees. By Arthur Underhill. (Butterworths.) This is an addition to the growing number of law books which are something more than mere compilations. In this place, the writer has evidently not been content to transfer quotations and references from the common text-books. He has critically examined the decided cases upon which the principles of his subject are based, and he is not to be blamed if he shows a decided leaning in favour of the learned judge to whom he has dedicated his work. In arrangement also and general method Mr. Underhill displays equal originality of treatment. The entire law of trusts, express and implied, is expounded in a series of seventy-six articles, to each of which are appended notes and illustrations. There are, no doubt, certain omissions, to be explained by the limited dimensions of the work; and perhaps too much space is taken up by trusts that are only such by construction of

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law. But in a manual for practical use these defects are of little importance. Mr. Underhill's book is not intended to supersede *Lewin on Trusts*. It will have its use within its own sphere; and it is no slight recommendation that it throughout appeals to the intelligent appreciation of its readers by giving reasoned principles fortified by authority, and is not merely an ill-classified index of cases.

Il Sistema Ipotecario Italiano. Per l'Avvocato Gaetano Cannada-Bartoli, Professore pareggiato di Diritto Civile nella Regia Università di Napoli. (Napoli: Hoepli.) This volume contains an elaborate examination, from both a juridical and an economic point of view, of the Italian law and system of mortgage, which the author compares with other systems, ancient and modern. It is a work of learning and ability, and one which forms an addition to the literature of both comparative jurisprudence and political economy.

The History of the Law of England as to the Effects of Marriage on Property and on the Wife's Legal Capacity. By Courtney Stanhope Kenny. (Reeves and Turner.) In reviewing Mr. Kenny's former *Essay on the Law of Primogeniture*, while recognising the author's ability and learning, we observed a tendency to adventurous and sometimes ill-founded assertion. The same characteristics show themselves in the present essay, which, like the previous one, has obtained the Cambridge Yorke Prize. It displays considerable research, and contains information not to be readily found elsewhere, yet is, nevertheless, sometimes an unsafe guide on points of mediaeval history. In the first page Mr. Kenny says of England in the twelfth century that "then, as now, she clung to primogeniture with a zeal which amazed all other nations." What evidence is there of this amazement on the part of all other nations? Again (p. 32), he says that "the moveable wealth that our ancestors possessed was so small in value that mediaeval law took little care to protect it." This is a loose assertion in the face of Prof. Thorold Rogers's statement that in the Middle Ages personal estate was far more valuable than real, and that the stock of a well-tilled farm was, as a rule, worth at least three times the fee simple of the soil. And when Mr. Kenny says that English mediaeval law "rejected the concessions which the canonical as well as the Roman jurisprudence had made to the law of nature, for it refused to recognise any marriage that was not solemnised with official ecclesiastical sanction, or to permit the marriage of erring parents to legitimise the offspring of their passion," we must ask with some surprise what "the law of nature" on the subject is, and where it is to be found? Before the publication of Sir Henry Maine's *Ancient Law* there was a prevalent belief in a code of nature, but we should hardly have expected at this day a recognition of it by so good a scholar as Mr. Kenny as anything more than a fiction with a curious history.

Anglo-American International Copyright. By Appleton Morgan. (New York: Brentano's Literary Emporium.) Following up the now celebrated letter in which the publishing firm of Messrs. Harpers announced their conversion to the doctrine of international copyright, Mr. Morgan, who is favourably known in this country by his work on the Law of Literature, advocates the same cause in the interest of American authors. The point is not new, though it is here fortified by the additional argument that American readers are becoming depraved by British Imperialism. Surely the time is ripe for those interested in the question on this side the Atlantic to take active measures of co-operation with their friends in the United States, whose activity deserves much praise.

Copyright, National and International, from the Point of View of One who has been a Publisher. (Stanford.) We can hardly regard this pamphlet as a contribution to the subject in the sense suggested above. The writer takes the part of the reading public, whom he supposes to be wronged by the practical monopoly of the great publishers. His most important point is the decay of private book-buyers, and the growth of circulating libraries. The remedy he suggests is the royalty-system of America.

Classical Writers. Edited by J. R. Green. *Euripides.* By Prof. Mahaffy. (Macmillan.) Mr. J. R. Green will certainly be known to posterity as the father of all such as write primers. He has edited primers of history and primers of literature, and now there comes out under his editorship a series of "Classical Writers"—little books which are primers with a difference: primers and a-half, as it were, standing to the old primers in the proportion of eighteenpence to a shilling. Prof. Mahaffy is first in the field with Euripides. To write an adequate account of Euripides within the limits of eighteenpence is indeed no easy task. The poet lived in a period of transition, when combined misfortune and reflection had given a keener edge to the keenest minds in Athens. Everywhere, in religion, politics, morals, society, "the old order was changing and giving place to new," and this change Euripides seems to have watched as an impartial spectator, content to take men and women as he found them, "not as they ought to have been." Hence it is exceptionally difficult to ascertain what were the poet's own feelings and convictions, to find the man Euripides outside and above his works. Prof. Mahaffy may claim the dubious merit of having written a better book on the subject than has previously been written in English. He is scholarly and not pedantic, appreciative and yet just. He does not regard Euripides as unworthy of serious attention, as it is too much the fashion to do; and he is not blind to the faults of art and taste which occur even in the best plays. He begins with a sketch of the times of Euripides, and of the poet's life and studies, in which he well describes him as

"an infinitely various, unequal, suggestive mind, which was at the same time practically shrewd and mystically vague, clear in expression but doubtful in thought, morose in intercourse and yet a profound lover of mankind, drawing ideal women and yet perpetually sneering at the sex, doubting the gods and yet reverencing their providence, above his age and yet not above it, stooping to the interests of the moment and yet missing the reward of momentary fame, despairing of future life and yet revolving problems which owe all their interest to the very fact that they are perpetual."

This is followed by a short survey of his works, and chapters on the plots, heroines, heroes; on the lyric poetry, prologues, epilogues; and the whole is closed by a brief account of "the history and fortunes" of the poet's works. The weak point of the book is one almost inseparable from the plan of the series. It is too compressed. The *menu* is good, but there is no time to enjoy it: hardly have we tasted one dish when another is set before us, and another comes in at the door. Where Prof. Mahaffy has given us sentences, we should like pages, full of detail and discussion. As it is, we put the book down with something like an intellectual indigestion.—There are many more misprints than there should be in a work of the size. Here and there also there are traces of something like haste in composition. Certainly Prof. Mahaffy has written better elsewhere. There is too much use of the words "agreeable" and "disagreeable" words which do not denote a very steady canon of art-criticism. Nor is much gained by calling Achilles a "perfect gentleman"—a title familiar to the lips of subsidised waiters. Lastly, the "wretched scholiasts," on page 92—the number of the page has dropped out—must be taken to include Aristotle (*Poetics*, xv., 5).

NOTES AND NEWS.

Messrs. C. Kegan Paul and Co. announce for immediate publication an early poem, entitled *The Lover's Tale*, by Mr. Alfred Tennyson, which has not hitherto been published. It consists of three parts, followed by *The Golden Supper*, a more recent poem, which has already been included among the author's works, but which was written as a sequel to the original *Tale*.

We hear that the first instalment of Prof. Max Müller's *Sacred Books of the East* will shortly appear. The first volume contains a translation of the Upanishads, by the editor; the second, the Shû King, Shih King, and Hsiao King, translated by Prof. Legge; the third the Sacred Laws of the Aryas, translated by Dr. Georg Bühler, of Bombay.

It is not improbable that steps will be taken to discover and print old records and documents relating to our West Indian and other colonies, as recommended by Gen. Sir J. H. Lefroy, late Governor of Bermuda.

Mr. W. Wells Gardner is to publish by subscription *Indian Myths and Legends*, by the Rev. W. H. Brett, B.D.

Messrs. Macmillan have in preparation *The English Poets, Selections with Critical Introductions*, edited by Mr. T. H. Ward, Tutor and late Fellow of Brasenose College, Oxford. The design, which is similar to that of Crépet's *Les Poètes français*, is to provide a really representative selection from the English poets, other than the dramatists, from Chaucer to Clough and Landor. The different poets have been undertaken by different writers, who will be responsible for the selections, and will add short critical Introductions. By such a division of labour it is thought that it will be possible to produce a fuller and truer impression of the characteristics of English poetry than it would be in the power of any one critic to convey. The book will be in four volumes, crown 8vo, and it is hoped that the first two volumes will be ready before the end of the year. The general Introduction will be written by Mr. Matthew Arnold, and the following writers, among others, have promised to take part in the work:—the Dean of St. Paul's, the Dean of Westminster, Sir Henry Taylor, the Rector of Lincoln, Mr. Stopford Brooke, Prof. Skeat, Prof. Nichol, Prof. Dowden, Mr. T. Arnold, Mr. Pater, Mr. Jack, Mr. Lang, Mr. Saintsbury, Mr. Gosse, and Mr. J. C. Collins.

On May 15 two deputations, headed by the Archbishop of York and the Duke of Devonshire, waited upon the President of the Council at Whitehall to support memorials of the Owens and Yorkshire Colleges in favour of the establishment of a new university to be called after the Queen. We made some comments a fortnight ago upon this proposal, which differs from former schemes in that it bases the new institution upon the principle of affiliation, and dissociates it from any local title. We notice that the present staff of the Yorkshire College consists of nine professors and instructors, two lecturers, and eight demonstrators and assistants; and that the number of students attending the day classes has increased within the past year from 165 to 235, or by 42 per cent.

Messrs. Macmillan and Co. have in the press a new volume of *Historical Essays*, by Mr. E. A. Freeman, including among others the following:—"First Impressions of Rome," "The Illyrian Emperors and their Land," "Augusta Treverorum," "The Goths at Ravenna," "Race and Language," "The Byzantine Empire, and "Mediaeval and Modern Greece." The volume will be published in the course of the summer.

A Life of the late Dr. Livingstone is in progress, under the supervision of his family, bearing especially on his personal and domestic character, and his work as a missionary. The preparation of the book has been entrusted to Prof. Blaikie, of Edin-

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burgh. Friends of Dr. Livingstone in possession of any of his letters are requested to forward them to his son-in-law, Mr. A. L. Bruce, 10 Regent Terrace, Edinburgh, who will return them after perusal.

Six Lectures on Positivism will be given at the Co-operative Institute, 55 Castle Street, Oxford Street, at eight o'clock, on the following Sunday evenings:—May 18, "The Intellectual Character of Positivism," by Mr. Frederic Harrison; May 25, "The Social Aspect of Positivism," by Prof. Beesly; June 1, "The Action of Positivism upon the Working Classes," by Mr. Henry Ellis; June 8, "The Influence of Positivism upon Women," by Mr. Vernon Lushington; June 15, "The Relation of Positivism to Art," by Mr. J. C. Morison; June 22, "The Religion of Humanity," by Dr. J. H. Bridges.

Mr. G. C. Warr has been appointed Classical Professor at King's College, in succession to Prof. J. B. Mayor, who has resigned.

M. Michel Bréal has retired from the editorial staff of the *Revue Critique*, on his appointment as Inspecteur-général de l'instruction supérieure.

Prof. Lunge, of Zürich, has prepared a very complete illustrated treatise on *Sulphuric Acid and Alkali Manufactures*, in two volumes, the first of which will be published in a few days by Mr. Van Voorst.

The same publisher has just ready a supplement to C. Greville Williams' *Handbook of Chemical Manipulation*, written by the author of the original work, with the view of explaining some of the more important new methods in chemistry.

Prof. Angelo de Gubernatis has just published the Lectures on Manzoni which he delivered at Oxford last year. The title of the book is *Alessandro Manzoni: Studio Biografico. Letture fatte alla Taylorian Institution di Oxford nell' maggio dell' anno* 1878, *notevolmente ampliate.*

The Indian papers announce the death of Sir Matta Coomara Swamy in Ceylon. He published *Arichandra: or, the Martyr of Truth*; *The Dathavansa: or, the History of the Tooth-Relic of Gotama Buddha*; and *The Sutta Nipata: or, Dialogues and Discourses of Buddha.* He gained many friends during his stay in England, and his early death will be widely regretted.

The death is likewise announced of the Rev. Philip Kelland, F.R.S., Professor of Mathematics in the University of Edinburgh, aged seventy; and of A. Grisebach, Professor of Botany at Göttingen.

Four new documents relating to Petrarch have been published by Signor Giovanni Livi, who discovered them in the Archive Office of Reggio d'Emilia. Three of the documents refer to a lawsuit about a canonry; the poet having transferred to another person a right of presentation granted to him by Pope Clement VI. The fourth consists of a power of attorney given by Petrarch to one Corradino, son of Corrado of Breslau, for the administration of his prebend in Padua; among the signatures to this instrument is that of Johanne Petracco de Florentia, the poet's natural son.

It has been repeatedly said in Germany during the last few months, and is still believed by many German Protectionists, that the Cobden Club has spent large sums in subsidies, not to say bribes, to advocates of free trade on the Continent, of which Germany has had a large share. The entire income of the Cobden Club does not much exceed 1,300*l.* a year, out of which it publishes and circulates books and pamphlets largely, and pays for occasional dinners of the club. Germans must hold their services very cheap if they are to be bought with the few shillings left over after defraying these expenses.

In the *Journal Officiel's* account of the last meeting of the French Academy of Inscriptions we read as follows:—

"M. Ernest Renan presents on behalf of the author, Mr. John Rhys, Professor of Celtic at Oxford, his Lectures on Welsh Philology. It is an excellent work from the point of view of glottology; it is sound in its criticism. The question of the Ogmic inscriptions—that is, in its bearing on the Celtic god Ogmius—is there treated in the most thorough manner. The same member offers, besides, two volumes by Mrs. Mark Pattison, entitled *The Renaissance of Art in France.* It is a work full of taste, in which one will find an excellent account of the French sources."

Mr. Thos. L'Estrange, of Belfast, author of several tracts in the series published by the late Mr. Thomas Scott, is about to bring out a tract on the *First Seven alleged Persecutions of the Christians by the Roman Emperors, Nero, Domitian, Trajan, Hadrian, Antoninus, Severus, and Maximin.* His object is to show that the stories regarding the persecutions are contrary both to the laws of the Romans among themselves and to their treatment of the nations whom they conquered.

The London Institution for the Advancement of Plain Needlework, which during its brief existence has been of great service in raising the standard of instruction in needlework in our public elementary schools, is in urgent need of help. It is calculated that 250*l.* a year would be sufficient to maintain the Institute in full working order, and offers of assistance may be addressed to the Manager.

The forthcoming part of the Palaeographical Society's publications, in the Original Series, contains plates from the papyrus of Hyperides' oration for Lycophron, of the second or first century B.C.; the Codex Augiensis of the Epistles of St. Paul, in Latin and Greek, of the end of the ninth century; the *Aristotle* of the Ambrosian Library, of the tenth century; and other specimens of Greek writing down to the fifteenth century. The Latin MSS. represented are:—The *Hilary* of St. Peter's, Rome, A.D. 509–10; the Vatican *Terence*, of the fourth or fifth century; early MSS. from Milan, once belonging to the library of Bobio, in North Italy: the *Ecclesiastical History* of Baeda, in the Cotton Library, of the eighth century, and the MS. of the same work in the University Library of Cambridge, also of the eighth century, famous as containing the English Song of Caedmon; St. Ethelwald's Benedictional, of the tenth century; an "Exultet" roll, of the twelfth century; and other later MSS. of English, French, and Italian origin. The Oriental Series gives specimens of Sanskrit, Tibetan, Arabic, Persian, Aethiopic, Syriac, Mandaitic, and Hebrew. The most important are: the Mahārnava, from a birch-bark MS. of the India Office, of the sixteenth century, with a table of letters worked out by Dr. Haas; the Diwān of 'Al-Mutanabbi,' A.D. 1008; the Kitābu 'l-Magāzī of 'Al-Wākidī, the only complete MS. of the work in Europe, A.D. 1169; a palimpsest Syriac MS. of the sixth and ninth centuries; a Hebrew Pentateuch of the twelfth century, from South Arabia, with Babylonian punctuation; the Tachkĕmōni of 'Al-Charizī, A.D. 1282; and the Talmūd Yĕrūshalmī, of 1289, one of the copies used in printing the *editio princeps* of Bomberg.

The public meeting of the Hungarian Academy on May 6 was more than usually interesting and well attended. The centre of attraction was a Finn, M. Arvid Genetz, Professor in the Gymnasium of Tavastehus, who has been living for the last twelve months in Hungary for the purpose of acquiring the Hungarian language. This he has done so successfully that, according to the *Nemzeti Hirlap*, the correctness with which he spoke that language might put to shame many Hungarian-born Academicians, and surpasses even those learned foreign philologists who have lived so long in the country. The subject of the paper read by M. Genetz gave an interesting account of a journey made among the Lapps of the Kola peninsula in Russian Lapland. As he is an excellent Lapp scholar he was able to acquire from a shy and naturally reticent people a great deal of valuable information with regard to the mythology and superstitions of this primitive people. At the end of the paper the President observed that the perfect pronunciation of the Hungarian language by their Finnish guest was in itself a strong argument for the close affinity of the Finnish and Hungarian languages.

The following is a list of the books and MSS. stolen from the Museum of San Marco in Florence. Scarce editions:—St. Antonius, *Trattato del modo di confessare* (Florence, 1494); Paltambii *De divinis institutionibus* (Romae, 1471); *De insomni interpretatione* (Tarvisi, 1481); Gregori St. Magni *In moralibus* (Venetiis, 1464); Turrecremata, *Expositio super tota psalteria* (Romae, 1470); Josephi Ebraei *De Bello Judaico*, editio profecto (?) (saec. XV.); Savonarola, *Opuscoli* (edizione del secolo XV.); *Expositio orationis dominicalis* (Lugduni, 1533); and *Reggimento e Governo della Città di Firenze* (fifteenth century). *Officium Beatae Mariae Virginis*, parchment (Paris, 1504). A sixteenth-century Missal. Manuscripts:—Durandi *In Genesim, Levificum, et Exodum* (cod. membr.); Auctoris incerti *De Primatu et Potestate Romani Pontificis, et alia* (cod. membr., saec. XIV.); *Menologium cum Sinnaxio* (A.D. 1051); Manetti, *Dialogi* (cod. membr., saec. XV.); Alphonso Regis, *Opera geometrica et astronomica* (cod. membr., saec. XV.); Nicolai, *Opus Medicum* (cod. chart., saec. XV.); *De Sancto Dominico ejusque discipulis* (cod. chart.); *De prosperitate malorum et de adversitate bonorum*; *De auxilio divinae gratiae* (cod. chart.). A German Manuscript.

Messrs. Cassell have done well to republish in numbers the "Leopold Shakspere," which has been so well and widely received. The text of Delius, though not free from errors, was a prudent choice from among texts available without the infringement of copyright. The Introduction by Mr. Furnivall is brimful of information, and is written throughout in a spirit of hearty enjoyment of Shakspere's best work. Some of Mr. Furnivall's points, with reference to the chronology of certain plays, strike us as rather fanciful, but these are minor details; on the whole, his Introduction serves admirably to put its reader on the right way of studying Shakspere as a whole. The woodcuts do not add to the attractiveness of this edition.

Prof. Tiele's notice of Max Müller's recent Hibbert Lectures worthily opens the May number of the *Theologisch Tijdschrift*. Attention is called to the many important linguistic suggestions with which the argument is interspersed; to the much-needed explanation of what Max Müller has called Henotheism; to the distinction between "honest" and "vulgar atheism;" and many other points which may be read with pleasure and profit. But as to the main argument, especially as contained in the first two lectures, the reviewer confesses himself unconvinced. The theory of Fetishism, for example, which Max Müller here seeks to revive, is simply the antiquated one of De Brosses. "None of us," says Prof. Tiele, "asserts that religion took its origin from the Fetishistic conception of the world; our opinion is simply this—that this primitive *wereldbeschouwing* determined the form of the oldest religion. Has Müller refuted this opinion? So far from it that I, for my part, would willingly subscribe to his entire argument in the second lecture." Dr. Meyboom continues his papers on the Roman citizenship of St. Paul; he agrees with Overbeck in tracing a remarkable resemblance between the spirit of the Acts of the Apostles and Justin Martyr. Blom's "Pauline Studies" contain *inter alia* a criticism of Holsten's theory of the conver-

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sion of St. Paul (adopted lately in the well-known work of Mr. R. W. Macan). Dr. Loman, on the method of the criticism of the Synoptic Gospel, exposes the recklessness of a recent work by Dr. Pierson. M. Collins has a delightful article (so it seems, at least, in the midst of this arid scientific theology) in French on Marot and the Huguenot Psalter; and Prof. Tiele notices sympathetically a lecture by Chantepie de la Saussaye, of Groningen (so long the orthodox Groningen) on the importance of the study of religions for the knowledge of Christianity. The shorter notices are by Hugenholtz and Oort.

THE Trustees of the British Museum announce, in their Annual Return just issued, that Mr. Stephens has nearly completed the fourth volume of the Catalogue of Satirical Prints and Drawings, the text of which begins with the year 1761. Among the more important events illustrated, and the leading personages satirised, may be named: the alleged intimacy of Lord Bute and the King's mother; Pitt, and his staunch supporter Alderman Beckford, called "the Creole"; Churchill; Fox; Hogarth, as the "Beautifier"; Smollett and the "Briton"; A. Murphy as the "Auditor"; "The North Briton"; "Wilkes and Liberty"; Sterne and his "Sermons"; Scotch immigration; the Cock Lane Ghost; the Sign Board Exhibition; the "Society of Artists"; the "Society of Arts"; Artists' quarrels; Foundation of the Royal Academy; Paul Sandby; the Marquis Townshend; Dr. Johnson and his pension; Reforms effected in the royal kitchen by Lord Talbot, and the severe instances of Scotch "Economy"; Lord Le Despenser (Sir F. Dashwood, the "Monk of Medmenham), his "Excise" and "Cyder Act"; Wesley; Whitefield; "Jemmy Twitcher," his vices and vagaries; Rousseau; Early troubles in America; the "Inferior Clergy"; Oxford squabbles; Horne Tooke and the Brentford election; Carlton House "Coterie"; Chevalier d'Eon; "Junius," by means of an unprecedented series of illustrations; Macaronies; "Iphigenia," Duchess of Kingston; Duchess of Grafton; Lady Craven; Chevalier Taylor; "Covent Garden": Drury Lane, &c. &c.

NOTES OF TRAVEL.

IN a letter addressed to the President of the Société de Géographie Commerciale of Bordeaux, M. de Semellé gives a brief account of the results of his recent journey in Western Africa. He states that he has followed the courses of the River Niger from Orista as far as Boussa, where it ceases to be navigable for a time—a distance of about 300 miles—and of the Binue from its confluence with the Niger for nearly 200 miles to Okeri, a point never previously reached by Europeans. He has drawn up an historical sketch of the countries bordering on the Rivers Niger, Binue, and Napé, and of a portion of Adamawa, and he has studied the origin of the races, their traditions, customs, and religions. He has also made notes of the products of the regions which he has traversed, their cost, &c. He further states that during his journey he has taken meteorological and other observations every day. M. de Semellé also claims to have secured various commercial privileges from different petty kings and sultans.

THE Société Internationale du Canal Colombien have just printed for private circulation (Paris: Brière) a pamphlet containing an account of the project for cutting a ship-canal, on a level and without locks or tunnels, across the Isthmus of Darien, United States of Columbia, from the Gulf of Uraba on the Atlantic to the Gulf of San Miguel on the Pacific, passing through the Cordilleras by the Tanela Paya Pass, discovered by M. Lucien le Puydt during his explorations between 1861 and 1865. The project in question is a rival one to that advocated by Lieut. Wyse, which is now under consideration by a Congress at Paris under the presidency of M. de Lesseps.

MR. W. G. A. GRANT, a well-known amateur photographer, who accompanied last year's Dutch Arctic Expedition and brought back a valuable collection of photographs, has volunteered to accompany the party which will start for Novaya Zemlya in June in the little vessel *Willem Barents*. The Dutch officers, we believe, are not without hope of being able to extend their voyage to the Kara Sea and even to Franz Josef-land.

THE Church Missionary Society have received intelligence that their agents, Messrs. Stokes and Copplestone, who had been spending some time at Uyui, have left for the Victoria Nyanza. Dr. Baxter, who is in charge of the station at Mpwapwa, reports well of that place, and states that he has got twenty-five acres of land under cultivation. He had been visiting Ugogo and the neighbouring districts, and had everywhere met with a friendly reception.

AT the last meeting of the Russian Geographical Society, the secretary recounted the services which M. Sibiriakof has rendered to the cause of Arctic research. He co-operated with the King of Sweden and Mr. Dickson in fitting out Prof. Nordenskjöld's expedition. To devote other 10,000 roubles to sending a steamer in search of Nordenskjöld seemed to M. Sibiriakof merely a matter of course. The steamer *Nordenskjöld* has been fitted out entirely at his charge; the crew has been selected from among trained Arctic voyagers, and the vessel is to be commanded by Captain Sengstake. The Geographical Society had their attention drawn to M. Sibiriakof's munificent action merely as a consequence of the fact that he considered it his duty to afford the society an opportunity of co-operating in the interests of geographical science. The young Professor of Botany, A. Grigorief, has been selected to accompany the expedition. The Bremen Society also sends a representative, Herr Dankelmann, of Leipzig. M. Sibiriakoff has, in addition, fitted out two land expeditions. One of these is to proceed from Nizhnekolimsk, the other from Anadir. They carry with them supplies for Prof. Nordenskjöld, and will endeavour to bring intelligence to him as to the efforts that are being made for his relief.

Round the World in Six Months. By Lieut.-Col. E. S. Bridges, Grenadier Guards. (Hurst and Blackett.) Col. Bridges tells us, in a substantial-looking volume, a story which has been told a good many times, and which we suppose will have to be told a good many times more for the gratification of a select circle of friends and acquaintances. Broadly speaking, the only variation in these narratives of travel round the world is that one man goes by way of the Suez Canal and another by way of New York and San Francisco. Col. Bridges chose the latter route, and, after seeing a little of Japan, "did" China in so far as brief visits to Shanghai and Canton go; Macao and Hongkong did not detain him long, and he proceeded, *via* Singapore, to Calcutta. He contrived to see a great deal of India in a short time, and even got as far as Rawul Pindee, &c. The homeward journey was made from Bombay, by way of the Red Sea, to Southampton. Colonel Bridges tells his story in a chatty and unpretentious way, but some of his statements are hard of digestion. For instance, under December 2, we are told:—"We steamed out of the harbour [Bombay] at 7 P.M. After a smooth passage, with fair weather, we reached Aden (1,664 miles from Bombay) at 3.30 P.M." Again, being at Alexandria on December 24, 1878, he "went to see Cleopatra's Needle, which stands close to the sea-shore," though some people are foolish enough to think that it could have been seen then without going quite so far from Charing Cross. The concluding chapter, which may be termed "Hints to Travellers," will probably be of some use to those who are disposed to make the *tour du monde*, but Colonel Bridges' views on the subject of outfit and expenditure appear to be just a little extravagant.

FLORENCE LETTER.

Florence: May 8, 1879.

La Vita e le Opere di Giulio Cesare Croce. Monografia di Olindo Guerrini. (Bologna: Zanichelli.) Hitherto Signor Guerrini has been better known, under the pseudonym of Lorenzo Stecchetti, as the author of several volumes of audaciously realistic verse, which, notwithstanding their undeniable poetical power, have acquired fame of a very questionable sort. The present work is his first attempt in the quieter field of literary archaeology, the result of zealous research in the Bolognese libraries. Signor Guerrini justly remarks that whereas rustic popular songs have been carefully studied and collected, the popular poetry of towns has met with little notice, and that all verse showing what may be called a literary origin has been carefully left aside. Yet, as he says, "it should not be forgotten that townsfolk have a distinct literature of their own, differing as much from the songs of the peasantry as from genuine literary work." In this we can trace the gradual efforts of people awakening from ignorance, learning to spell, and beginning to take part in public events. To this day no Italian city is without its itinerant singer—usually a blind man—who sings the songs that are in vogue to a dense circle of plebeian hearers. Thus ballads recounting the deeds of Mastrillo and Il Passatore travel all over Italy; and thus we have heard the fate of the Emperor Maximilian sung in streets where three centuries ago we might have heard the story of Caesar Borgia's crimes, and the death of Pope Alexander, although historical ballads have never abounded in Italy. The subject of Signor Guerrini's monograph, Giulio Cesare Croce, was a celebrated *Cantastorie* flourishing in the latter half of the sixteenth century, and no ordinary street-singer and improviser, but a genuine minstrel poet, who wrote and published nearly all his compositions. These amount to a total of four hundred and seventy-eight, the majority consisting of comic and satirical poems of various lengths. He chronicled in rhyme all that went on in his adopted city of Bologna; nothing came amiss to his facile muse, and—save in the case of his sacred hymns—he extracted fun from the commonest subjects. Nay, even in moments of the direst public distress he could always tickle the sides of his laughter-loving Bolognese. Giuseppe Ferrari tells us that even to this day Croce is the Homer of Bolognese children and maidservants, and Signor Guerrini styles him "the poet of hunger." For Croce's lot was cast in troublous times, and although his birth in 1550 coincided with the auspicious accession of Julius III. to the Pontifical throne, he was destined to see Bolognese territory now torn by hostile factions, now scourged by Cardinal Legates, now wasted by a seven years' famine, now harried by banditti.

Signor Guerrini gives an interesting sketch of the vicissitudes of his hero's career, but it is too long for insertion in these pages. Croce's witty songs and skilful performances on the *lira*—an instrument half guitar and half violin—rendered him a favourite guest at rich men's tables; but he was neither a buffoon nor a parasite. Genuine pride in his art and modest self-respect enabled him to preserve both independence and dignity even in the many moments when he was at his wits' end how to fill the mouths of his hungry children. He was essentially a popular poet, an unlearned man, who had the good sense to remain true to his specialty, without attempting to copy the literary affectations of the time. Indeed, his sole boast was of writing in a fashion that all could understand. A man of the people, he wrote for the people, and his compositions printed on scraps of coarse paper serving as fans or *ventarole* had an enormous circulation. Occasionally, it is true, he attempted sustained poems, comedies even, but his dominant aspect is that of the street-poet singing in the squares of Bologna now his comic ballad of *Le Pulci*, now his tragic *Lamento di due Amanti*. To posterity

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our *jongleur* is best known as the remodeller of the old legend of Marcolfo the Dwarf, which, as transformed by him into the tale of Bertoldo and Bertoldino, is still famous to the present time. On the genesis of this legend, which belongs to the cycle of Solomon, Signor Guerrini gives a learned dissertation which will be highly interesting to all students of folk-lore. Beginning with the Talmud he traces the tale through its various metamorphoses in the popular fables of different countries, winding up with the history of its issue as a Bolognese poem in *ottava rima* from the printing-office of Lelio della Volpe in 1736.

Giovanni Pepoli e Sisto V. Racconto storico di Giovanni Gozzadini. (Bologna: Zanichelli.) This book again plunges us amid the stormy annals of Bologna in the sixteenth century, and in somewhat involved and laborious fashion the author tells us the true tale of the imprisonment and murder of Count Giovanni Pepoli, head of one of the greatest houses in the State. At the beginning of Sixtus V.'s vigorous crusade against brigandage, a notorious bandit named Grazino was captured on Pepoli's territory of Castiglione, which that nobleman held in fief from the empire. So when the Papal Legate sent to claim the prisoner Pepoli refused to give him up, alleging that, Castiglione being outside the Papal jurisdiction, he alone had the right to deal with the criminal. There was already bad blood between the nobleman and the Legate, and as during the squabble the brigand effected his escape Pepoli was arrested on the charge of having defied the Papal authority, and, after a weary imprisonment of several months, was secretly strangled by the Pope's command before the conclusion of his mock trial. The event roused a great stir in Bologna; for old Count Pepoli was a leading member of the council of the Quaranta, was extremely rich, very powerful, and universally beloved and respected. Hitherto the majority of historians have sided with Sixtus V. in this affair. Ranke tells us that Count Giovanni Pepoli was put to death "for having taken part in the raids of the banditti;" and Dubarry states that the Count gave asylum to a notorious bandit pursued by the Papal police. Now, however, by the light of the State papers recently unearthed by Signor Gozzadini, we see that the venerable nobleman was a victim to private hatred and entirely innocent of the crime attributed to him. The closing scene of the pitiful drama is well told, and although the author has not everywhere made the best use of his abundant materials, and his narrative is often disjointed and confused, the volume cannot fail to be useful to future historians of the pontificate of Sixtus V. Before quitting topics connected with Bologna, we must mention that Signor Ernesto Masi, author of the brilliant volume on eighteenth-century life in that city (*Vita di Francesco Albergati, etc.*), reviewed by us last year, is now engaged upon a Life of Goldoni. In a masterly lecture on the same subject recently delivered in Florence, Signor Masi has given us a foretaste of the pleasure to be expected from his forthcoming work. Signor Masi's learning is never obscured by pedantry, and he has a happy epigrammatic turn which saves him from the frequent Italian fault of over-flowing periods.

That versatile and elegant writer, Signor Tullo Massarani, author of *Studii di Letteratura e d'Arte* and *Studii di Politica e di Storia*, has just brought out in book form the brilliant critical essays on "L'Arte in Parigi" which excited so much attention while running in the pages of the *Nuova Antologia*. As an amateur painter of more than local renown Signor Massarani is specially qualified to write of the technicalities of art; while at the same time his large culture and varied attainments lift him to the standpoint of philosophic criticism. His remarks on the spirit of English art show much breadth of view, much appreciation of our "vigorous originality."

Prof. Adolfo Bartoli is continuing his *Storia della Letteratura Italiana*, and the second volume, treating of "La Poesia Italiana nel periodo delle Origini," has just been issued by Messrs. Sansoni, of Florence.

Throughout the greater part of the volume the author's subject leads him over the same ground as in his previous work, *Two Centuries of Italian Literature*, although treated in a more popular and extended manner. It is, in short, a comprehensive review of the dawn of Italian poetry and of the various elements combined in its formation. In thirteen pithy chapters Prof. Bartoli examines the workings of French and Provençal influences in the hybrid attempts of the Franco-Italian school; describes the various poetical compositions in the different Italian dialects; speaks of the Siculo-Provençal school; of the Umbrian religious lyrics; of the sacred drama; of Tuscan love-songs, Tuscan satirical and comic verse; of allegorical and moral poetry. Among the important reprints in the appendix we find Sordello's "Lament on the Death of Blacas," and the volume closes with Prof. Bartoli's lecture on the "Carte d' Arborèa," delivered last year to his students at the Istituto Superiore.

And here it may not be amiss to say a word about the famous forgeries known as the "Carte d' Arborèa," which have of late years aroused such ardent controversy in the Italian learned world. They consist of a number of ancient (?) manuscripts on paper, parchment, &c., sold to the Public Library of Cagliari, between the years 1845 and 1866, by a Sardinian priest and ex-friar, named Cosimo Manca, who always refused to explain how the precious documents had come into his hands. Among them are many compositions in prose and verse, some in Latin, some in Sardinian, and all of much importance for the more obscure periods of Sardinian history. One in particular, entitled *Memoriale di Comita de Orru*, is an essay on the Sardinian vernacular, and professes to be a compilation, made in 1271 by the said Comita de Orru, of a History of the Sardinian tongue by a certain Giorgio di Lacono, born in Cagliari about 1177. This MS. anticipates all the discoveries of comparative philology, and judges the Neo-Latin languages from the modern standpoint of a Diez, a Fuchs, a Diefenbach, an Ascoli, and a Schuchardt! Among other documents there was a fragment of an Italian canzonet composed in 998 by Azone di Siena; another, dated 1085, by Petruccio di Firenze; and others of the two centuries following. No wonder that there was a stir in the learned world, that national pride was gratified by the supposed discovery of an early Italian literature independent of foreign influences, the first-born, therefore, of the Neo-Latin group, and that more than one scholar of repute believed in the authenticity of the "Carte d'Arborèa"!

Did not the Tasso forgeries of Alberti di Orte deceive Europe for a time? Did not Simonides invent Greek manuscripts, Hanka Bohemian? And did not the colossal fabrications of Urbain Lucas for years throw dust in the eyes of Parisian experts?

In Prof. Bartoli's opinion these Sardinian manuscripts were the work of some keen-witted palaeographer having free access to the archives of some Sardinian city. The members of the Berlin Academy, Profs. Jaffè, Mommsen, &c., at once declared the manuscripts to be forgeries; and Prof. Vitelli has written an interesting memoir clearly proving that the *Carte* were built up from Manno's *Storia della Sardegna*, and pointing out how closely they keep to Manno's errors.

LINDA VILLARI.

SELECTED BOOKS.

General Literature.

BUTLER, S. Evolution, Old and New. Hardwicke and Bogue. 7*s.* 6*d.*

CHURCH, R. W. Spenser. ("English Men of Letters.") Macmillan. 2*s.* 6*d.*

CLEMENT, C. E., and L. HUTTON. Artists of the Nineteenth Century and their Works. Trübner. 21*s.*

CUTLER, T. W. Grammar of Japanese Ornament and Design. Part I. Batsford. 10*s.* 6*d.*

FÉRAUD, B. Les peuplades de la Sénégambie. Paris: Leroux. 12 fr.

FRIESEN, R. Frhr. v. Vom künstlerischen Schaffen in der bildenden Kunst. Dresden: Baensch. 6 M.

JAHRBUCH der deutschen Shakespeare-Gesellschaft. Hrsg. v. K. Elze. 14. Jahrg. Weimar: Huschke. 9 M.

MONSELET, Ch. Une troupe de comédiens. Paris: Treuttel. 3 fr. 50 c.

POYNTER, E. J. Ten Lectures on Art. Chapman & Hall.

RECLUS, E. Nouvelle géographie universelle. T. 4. Paris: Hachette. 30 fr.

SMITH, G. Life of Alexander Duff, D.D., LL.D. Vol. 1. Hodder & Stoughton. 12*s.*

SYMONDS, J. A. Sketches and Studies in Italy. Smith, Elder & Co. 10*s.* 6*d.*

History, &c.

BOETTGER, G. Topographisch-historisches Lexicon zu den Schriften d. Flavius Josephus. Leipzig: Fernau. 8 M.

BOUCHÉ-LECLERCQ, A. Histoire de la divination dans l'antiquité. T. 1. Paris: Leroux. 8 fr.

CALENDAR of Treasury Papers. Vol. IV., 1708–1714. Ed. J. Redington. Longmans. 15*s.*

HENRICI DE BRACTON De Legibus et Consuetudinibus Angliae libri quinque. Ed. Sir Travers Twiss. Vol. II. Rolls Series. Longmans. 10*s.*

NAPP, E. De rebus imperatore M. Aurelio Antonino in Oriente gestis. Bonn: Habicht. 2 M. 40 Pf.

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FUNCK-BRENTANO, Th. Les sophistes grecs et les sophistes contemporains. Paris: Plon. 6 fr.

GRISEBACH, A. Symbolae ad floram argentinam. 2. Bearbeitg. argentin. Pflanzen. Göttingen: Dieterich. 9 M.

HOOKER, Sir J. D. Flora of British India. Part VI. L. Reeve & Co. 10*s.* 6*d.*

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RIECKE, E. Ueb. das Ponderomotorische Elementargesetz der Elektrodynamik. Göttingen: Dieterich. 2 M. 40 Pf.

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BECHTEL, F. Ueb. die Bezeichnungen der sinnlichen Wahrnehmungen in den indogermanischen Sprachen. Weimar: Böhlau. 5 M.

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CORRESPONDENCE.

PROFESSOR BAIN'S "EDUCATION AS A SCIENCE."

Buxton: May 12, 1879.

In the notice of my work on *Education as a Science* in the ACADEMY for April 26, the reviewer, Mr. Quick, professes to deal with the book as a practical schoolmaster. It strikes me very forcibly that the article does not correspond with this profession. Excepting a single remark upon what I have called "The Renovated Curriculum," (wherein languages are to have only a secondary place), to the effect that he "is not attracted by that curriculum," the article seems to be made up of what the writer disclaims, a discussion upon the *science* of the book. In reality Mr. Quick talks science all through without seeming to be aware of it. He points out what he considers shortcomings in my definitions and in my consistency in the use of leading terms; and never, except in the instance alluded to, gives the public and myself the benefit of his judgment as a schoolmaster upon the many practical conclusions set forth in the book.

The word "education" may comprehend every agency that moulds the human character. I hold that this definition includes too much for profitable discussion in one field; and I prefer to divide the ground, and confine myself to the work of the schoolmaster. Mr. Quick, while considering this limitation "not a wholesome one," admits "that every scientific writer may make what limitations he pleases in the meanings of his terms, provided that he clearly announces the limitations and carefully observes them." I do not accept the benefit of this admission. A writer

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is not scientific if he limits terms capriciously, even although he does adhere to his own limitations. There must be some propriety, reason, or advantage in deviating from a received meaning. The advantage that I put forward in the present case is that the "teaching art" can be isolated as a study, and presents a region of facts that are of the same kindred, and reflect lights on each other.

But my chief complaint against Mr. Quick is that he gives me the liberty to limit the subject, and then finds fault with me for observing that limit. Thus, when I say that there is nothing educative in fairy-tales and extravagances, and that parents should give them to their children as they give country walks or holiday treats, he adds: "The science of education must be *an odd one* if it pronounces country walks and treats to have nothing educative in them." No doubt a teacher sometimes goes with his pupils in their walks, but I presume he is expected to sink his vocation for the time being; in which case he is out of the reach of my science.

I cannot occupy your space with a reply to the various questionable statements selected by Mr. Quick. I am most especially tempted to answer what he says on my use of the words "retentiveness" and "memory," where he challenges the correctness of my psychology. But I will trouble you with only one other reference, by way of meeting the iterated charge of *vagueness*, which is the worst fault that can be attributed to any writer pretending to accuracy. In that chapter on "The Renovated Curriculum" I advocate the placing of knowledge-subjects in the central position of the course of higher studies, and the relegating of languages to a subsidiary and more or less optional position. I then state shortly what the departments are that would come into the chief place; but disclaim all adjustment of details as premature (p. 391). The scheme supposes that my views of the inutility of classics for general education are accepted, which they are not likely to be without many years of controversy. Now, what Mr. Quick does is to carp at these details. Thus, I suppose that in the science part of the new curriculum there will be included some one of the natural-history sciences, and possibly also geography. Now, says Mr. Quick, "geography may stand for the knowledge of a pupil-teacher or of a Ritter." I reply, What of that? I have not neglected in speaking of the sciences to advert to the different gradations of science courses; but to have obtruded the proper grading in the present connexion would have been silly. When the time comes these and all other details will be duly considered; and, given the stage of the pupils and the subjects to be taken up in any one year, it will be easy to fix the suitable amount or proportion of each.

A. BAIN.

MESSRS. PUTNAM AND INTERNATIONAL COPYRIGHT.

New York: April 29, 1879.

The correspondent whose article upon "American Publishers and International Copyright" appeared in the ACADEMY of April 5 hardly did justice to the position of myself and my house in referring to me as a "protectionist" and as "recently converted" to the support of International Copyright.

I have always been a Free-trader, and my firm are the authorised publishers for the New York Free Trade Club.

The address upon a brief extract from which our correspondent was commenting was itself delivered before the Free Trade Club.

My firm has also always been identified with the cause of International Copyright, its founder, the late G. P. Putnam, having, between 1837 and 1872, planned or taken an active part in all the movements in behalf of this cause.

GEO. HAVEN PUTNAM
(Of G. P. Putnam's Sons).

THE ACTING OF HAMLET: REYNOLD'S "PRIMEROSE."

Highgate, N.: May 13, 1879.

At a time when so much criticism has been spent on the acting of *Hamlet* it is interesting to compare any notices of the practices of the earliest actors of the play. The *Elegy* on Burbage gives evidence as to his action in one part of the grave scene; the following lines seem to refer to another. They are from *Dolarny's Primerose, or the first part of the Passionate Hermit*, published in 1606. To improve the time while his guest is at table, the hermit takes up a skull and moralises:—

"He held it still in his sinister hand,
And turn'd it soft, and stroakt it with the other,
He smil'd on it, and oft demurely faund,
As it had beene the head of his owne brother:
Oft would h' have spoke, but something bred delay,
At length, halfe weeping, these words did he say.

'This barren scull that here you do behold,
Why might it not have beene an Emperour's head,
Whose store-house rich was heap'd with massy gold?'" &c.

He continues in the same strain, bringing in not only the emperor, but the lady with her paint, and the lawyer with his "quirks and quillets." The lines containing the parallel to Hamlet's reflections on the lawyer's skull have been quoted several times, but I have nowhere seen remarked the close reference which the first of these stanzas bears to the action of Hamlet on taking up the skull in the grave-digger's scene. The turning it over, "demurely fauning" on it, the delay in speaking, &c., are familiar to us now; and if the poem refers to the play in other stanzas, which there seems no reason to doubt, it affords a probable evidence of what was the custom on the stage soon after the publication of *Hamlet*. It may be remarked that no stage direction is given in the play itself for the treatment of this part of the scene.

LUCY TOULMIN SMITH.

THE SONNET ATTRIBUTED TO PETRARCH.

Taylor Institution, Oxford: May 13, 1879.

Will you allow me to inform those who might not know it that the supposed discovery by M. L. Podhorszky, announced in the Hungarian *Journal de Littérature Comparée*, is not a real discovery? The sonnet beginning

"Apre l'uomo infelice allor ch' ei nasce"

is a well-known one, and M. L. Podhorszky did not find it in any of the editions of Petrarca for the very simple reason that it is not written by him.

I regret that I cannot at the present moment tell with certainty the name of its author, having no time to look for it, and having learnt it by heart when I was a schoolboy some fifty years ago, out of a volume containing poems by various authors. But I am almost certain that it is by a poet of the "Seicento," or a later period, and I hope to be able soon to give you the author's name.

V. DE TIVOLI.

"Æ" VERSUS "Œ."

Exeter College, Oxford: May 10, 1879.

In a letter which reached me on May 5 Prof. Macalister draws my attention to a misstatement made in my review of his *Introduction to the Systematic Zoology and Morphology of the Vertebrate Animals*, which appeared in the ACADEMY of March 29 last. I there stated that in all words throughout the book printed in small italics in which the diphthong *æ* occurs, this diphthong had been incorrectly rendered by *œ*. I now find that I was misled by the close similarity of a type made use of for a diphthong *æ* to an *œ*. I was unacquainted with this type, but learn that it is issued by a large number of type-founders as an equivalent for *æ*. Since, as I am informed by Prof. Macalister, the managers of the Dublin University Press consider themselves under a grave charge of incompetency through my statements, I wish to formally retract them and offer my apologies. I should not have been misled as to the intended meaning of the type *æ* had not Prof. Macalister misused it himself in his book in two unfortunate misprints. In order to make sure, as I thought, of what it denoted I searched for words in the book printed in small italics, in which the diphthong *œ* occurs. I could find but two such—viz., Cœlodont (p. 126) and Phacochœrinæ (p. 243). In both of these words the type in question is used in place of the *œ*. I therefore concluded that it was intended for such, as its appearance indicated. As I stated in my article, the diphthongs in question are a perpetual source of trouble to authors and printers, who have suffered quite long enough in the matter at the hands of type-founders. The more common *æ* diphthong in italics is far too like the *œ* in itself, but there can be no doubt that the *œ* form is indefensible and should be given up, above all in the case of small types. I am informed by a printer of great experience that printers would be glad of a change in the matter.

It is hopeless to expect accuracy in printing when such inadequate types are maintained in use. Authors well know how difficult it is to get *æ* and *œ* diphthongs correctly printed, even in types in which they are well distinguished. Prof. Macalister's book contains numerous errors in this matter, such as Phænicopterus, Phænicophæus, Phlogænas, Rhynchœa, and Cælogenys.

H. N. MOSELEY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 19.—3 P.M. Royal Institution: "On the Intellectual Movement of Germany," by Prof. Hillebrand.
4 P.M. Asiatic: Anniversary.
8 P.M. Society of Arts: "Recent Advances in Telegraphy," V., by W. H. Preece.
8 P.M. British Architects.
8 P.M. Victoria Institute: "Ethnology of the Pacific," by the Rev. S. J. Whitmee.

TUESDAY, May 20.—3 P.M. Royal Institution: "Suggestions to Students and Readers of History," by Prof. J. R. Seeley.
7.45 P.M. Statistical: "Some Effects of a Crisis on the Banking Interest," by J. B. Martin.
8 P.M. Society of Arts: Adjourned Discussion on "The Government Patent Bill."
8 P.M. Civil Engineers: "Improvement of the Bar of Dublin Harbour by artificial Scour," by J. P. Griffith.
8 P.M. Colonial Institute: "Life in India," by A. Rogers.
8.30 P.M. Zoological: "Description of a Portion of a Mandible and Teeth of a large extinct Kangaroo (*Palaeorchestes crassus*) from ancient fluviatile Drift, Queensland," by Prof. Owen; "Descriptions of new Species of Halticidae," by M. Jacoby; "On a fourth Collection of Birds made by the Rev. C. Brown on Duke of York Island," by P. L. Sclater.

WEDNESDAY, May 21.—7 P.M. Meteorological: Adjourned Discussion on "The Inclination of the Axes of Cyclones;" "Observations of the Velocities of the Wind and on Anemometers," by G. A. Hagemann; "Relation between the Height of the Barometer and the Amount of Cloud," by G. M. Whipple.
8 P.M. Society of Arts: "Edison's new Telephone," by C. W. Cooke.
8 P.M. Archaeological Association: "The Bronze Gates of Baliwat," by T. Pinches; "Sculptured Stone in Ely Cathedral," by W. de G. Birch; "Antiquarian Losses in Coventry during a Century and a-half," by W. G. Fretton.
8 P.M. Literature: "On the Authorship of Shakspere's Plays," by Sir Patrick de Colquhoun.

THURSDAY, May 22.—3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.
4 P.M. Inventors' Institute: Anniversary.
8 P.M. Society of Arts: "History of Alizarine and allied colouring Matters," by W. H. Perkin.

FRIDAY, May 23.—8 P.M. Society of Arts: "The Harbour of Kurrachee," by W. J. Price.
8 P.M. Quekett: "Some Improvements in Microscopical Turn-tables," by C. S. Rolfe; "Stained Sections of animal Tissues," by J. W. Groves.
8 P.M. Philological: "On the Etruscan Language," by Dr. Hyde Clarke.
9 P.M. Royal Institution: "Multiple Telegraphy, or Duplex and Quadruplex Telegraphy," by W. H. Preece.

SATURDAY, May 24.—3 P.M. Royal Institution: "Swift," by Prof. H. Morley.
3 P.M. Linnean: Anniversary.
3 P.M. Physical.
3.45 P.M. Botanic.

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SCIENCE.

The Anglo-Cymric Score. By A. J. Ellis. (Reprinted for Private Circulation from the *Transactions* of the Philological Society for 1877–8–9.)

Mr. Ellis's very elaborate paper relates to a set of numerals from one to twenty, obviously of Cymric origin, which were formerly used by shepherds in Cumberland and Craven, and have thence travelled to other parts of England, and even to America, where they have long been familiarly known, being commonly supposed to be Indian. The subject has recently attracted considerable attention, chiefly on account of the view which has been maintained by several scholars that these numerals are a relic of the ancient British dialect of Cumbria or Strathclyde. Mr. Ellis, however, does not consider this theory as established. After an examination of fifty-three different versions of the "score," his conclusion is that, although these numerals must have been well known in the north-west of England more than two hundred years ago, there is no evidence to show whether they descend from the old Cymric speech of that region, or were imported thither from Wales. He is further of opinion that the words for 2, 3, 6, 7, 8, 9, are not Cymric at all, but are mere jargon, "originating from rhyme and swing." I propose here to show that both these conclusions are erroneous.

Before dealing with Mr. Ellis's materials I have to supplement them with four hitherto unpublished versions of the "score" which have come to my knowledge. I number them M 1 to M 4, to correspond with the notation used by Mr. Ellis for the versions given in his paper.

	M 1 (Leeds or York)	M 2 (Bawtry, Notts)	M 3 (Sheffield)	M 4 (Brighouse, Yorks)
1	Een	Een	Onn	Een
2	Teen	Teen	Ion	Teen
3	Tethera	Tethera	Tethera	Tethera
4	Methera	Fethera	Methera	Methera
5	Mint	Fim	Mimps	Pegs
6	Slater	Saquo	Ater	Sattra
7	Rater	Laquo	Slater	Mattra
8	Rover	Qwoa	Over	Othera or Avera
9	Dover	Qwi	Dover	Dathera or Cavera
10	Dick	Deberadick	Dicks	Dicks
11	Een-dick	Een-dick	Een-dicks	Eena-dicks
12	Teen-dick	Teen-dick	Teen-dicks	Teena-dicks
13	Tether-dick	Tethera-dick	Tethera-dick	Tethera-dicks
14	Mether-dick	Fethera-dick	Fethera-dick	Methera-dicks
15	Bumper	Bomfat	Baumfrit	Bumfit
16	Een-bumper	Een-bomfat	Een-baumfrit	Eena-bumfit
17	Teen-bumper	Teen-bomfat	Teen-baumfrit	Teena-bumfit
18	Tether-bumper	Tethera-bomfat	Tethera-baumfrit	Tethera-bumfit
19	Mether-bumper	Fethera-bomfat	Methera-baumfrit	Methera-bumfit
20	Trigget	Gigget	Trigget	Giggit

The form *trigget* for 20 in M 1 and M 3 looks very much like a misplaced thirty. If this view be correct, it follows that the "Anglo-Cymric" numerals are not derived from modern Welsh, but from a dialect which possessed the primitive Celtic equivalent of *triginta* (*cf.* Erse *tricha*, acc. *tricait*). The Welsh for 30 is *deg-ar-hugain* (10+20). That *trigget* is a misplaced sixty (Welsh *triugain*) will, I presume, not be maintained by anyone.

The several versions of the words for 6, 7, 8, 9, differ so widely from each other that Mr. Ellis considers it hopeless to trace them to any common original. The following arrangement, however, which comprises all the versions hitherto published, will, I trust, make it clear that they all descend from one primitive type. The numbers in brackets at the right hand refer to Mr. Ellis's paper.

Class I.—*Purest extant forms.*

No. 1 haitess, saitess, hōvess, dōvess (C 11).
„ 2 heetery, zeetery, ōver, dōver (D 1).
„ 3 a heeter, a seater, a hover, dover (D 2, transposed as suggested by Mr. Ellis).

Class II.—*Slightly corrupted.*

No. 4 ater, *sl*ater, over, dover (M 3).
„ 5 haata, *sl*aata, *l*owra, dowra (C 9).
„ 6 slater, rater, rover, dover (M 1).—Identical with No. 4, but transposed and pronounced *avec liaison.*

Class III.—*Derived from No.* 4.

No. 7 atus, latus, *s*ōur, dōur (B 6).
„ 8 atus, latus, stōur, dōur (B 3).
„ 9 *d*-aiatus, laiatus, overa, dovera (C 13).
„ 10 hitter, litter, over, dover (C 12).
„ 11 citter, litter, ova, dova (B 2).
„ 12 sethera, lethera, hovera, dovera (C 10).
„ 13 saythea, lathea, obera, dobera (B 8).
„ 14 saajis, laajis, *s*ova, dova (C 2).
„ 15 sargus, largus, *s*ovas, dovas (C 3).
„ 16 seckera, leckera, hofa, lofa (C 14, transposed as suggested by Mr. Ellis).
„ 17 saitha, laitha, *dewtha*, *nawtha* (A 3). This version seems to borrow its *eight* and *nine* directly from the Cymric. Hence by corruption is derived:—
„ 18 satta, natta, nutta, noricle (A 4).
„ 19 sattra, mattra, othera, dathera (M 4). Corrupted from No. 12.

Class IV.—*Derived from No.* 4 *or No.* 12, *by the corruption of* dovera *into* govera *or* covera.

No. 20 aita, slaita, overa, covera (G 1).
„ 21 saiter, laiter, overa, covera (E 1).
„ 22 sater, later, hovera, govera (F 12).
„ 23 sayta, ayta, avera, cavera (F 11).
„ 24 settera, lettera, pettera, covera (B 7).—Same as No. 21, with an easily-explicable corruption.
„ 25 sica, dica, obhera, cobbera (B 1). Corrupted from No. 21.

Class V.—*Derived from No.* 20.

No. 26 haitery, slaitery, hauny, cauny (C 8).

Class VI.—*Derived from No.* 12, *by prefixing* k *to* overa.

No. 27 saitera, laitera, cauvera, dabbera (F 15).
„ 28 sethera, lethera, co, debbera (F 2, as amended by Mr. Ellis).
„ 29 shavera, lackera, ko, debera (F 14).
„ 30 saquo, laquo, quoa, debera (M 2, corrected).
„ 31 ater, slater, corler, debera (F 13).
„ 32 saypher, taither [read laither], cother, daither (F 4).
„ 33 ither, lather, cother, quather (F 1).
„ 34 satha, lala, cather, —— (F 5).
„ 35 saithy, laithy, co, deffry (F 10).
„ 36 saypher, laypher, co, jeffrey (F 7).
„ 37 seffra, leffra, co, deffra (F 3).
„ 38 sat, latta, poal, deffry (F 6).
„ 39 soter, loter, poter, debber (F 8).

Class VII.—*Based on No.* 32, *but taking the* nine *from No.* 26.

No. 40 tha seez, tha lair, tha cattera, tha hauny (C 6).—This I would read as follows:—seeztha, lairtha, cattera, hauna,
„ 41 seezar, leezar, cattera, horna (C 15).
„ 42 teezie, leezie, katra, hornie (C 16).
„ 43 seezar, azar, catra, horna (C 5).
„ 44 seeza, rara, cottera, horna (C 4).
„ 45 sezar, ara, cotter, ora (B 4).
„ 46 sezar, azar, cottera, hora (B 5).
„ 47 sesa, sara, cathera, cona (C 3).
„ 48 asy, kasy, cattery, corny (C 7).
„ 49 azer, razer, catterum, horum (E 2).
„ 50 aisha, lowsha, cattery, owsha (G 2).

Unclassified Forms.

No. 51 ithy, mithy, owera, lowera (A 1).
„ 52 ith, awith, aira, dickala (A 2).
„ 53 chester, nester, naira, dickera (A 6)

No. 51 seems to be a corruption of No. 10, from which also Nos. 52 and 53 may possibly descend, some steps in the pedigree being wanting. The corruption of *dovera-dick* (nine, ten) into *dickera-dick* would be easy enough.

The preceding scheme has, I trust, made it evident that all the differing forms of the "Anglo-Cymric" numerals from 6 to 9 may (with two or three trifling exceptions) be traced to one common original, which may be given as *haita*, *saita*, *ova*, *dova*. Is this parent form an arbitrary invention, or is it, like the rest of the "score," derived from the Cymric numerals? Considering that arbitrary invention has been proved to have had no share in the later history of these words, I think the answer to this question scarcely admits of doubt.

Assuming, then, that the entire "score" has originated in a corruption of the Cymric numerals, I venture to submit a conjecture as to the manner in which the corruption may have taken place.

I have often heard people count in English in the following manner: "One, and two, and three, and four," &c. This in modern Welsh (taking the feminine forms to agree with the word *dafad*, sheep) would be "Un, a dwy, a thair, a phedair, a phump," &c. Repeated in this way, the numerals up to ten would sound to an English ear something like "Een, a dwee, a thair, a fedder, a fimp; whaik, a saith, a ooith, a now, a deg." Under the influence of rhyme, this might easily be corrupted into "Eena, deena, tethera, fethera, fimp; haitha, saitha, ova, nova, deg." For the change of *nova* into *dova* (produced, probably, by the following *d* in the word for ten), we may compare the Slavonic word for nine, *devyat'*.

My conclusion on the whole is, that these "Anglo-Cymric" numerals are entitled to be regarded as a genuine remnant of the British dialect of the north-west of England, and as proving that that dialect was nearly identical with the oldest known Welsh. It seems, however, possible that the Cumbrian Celtic may have had *di*, two; *hech*, six; *ôth*, eight; and *nôv*, nine; but this is venturing on somewhat unsafe ground.

I am inclined to conjecture that, after the rhyming "score" was developed, it may occasionally have been used by persons who had a smattering of the Cymric language. This supposition seems necessary to explain the forms assumed by the words for three, four, and five in several of the versions. It would also account for the *dewtha*, *nawtha* (eight, nine) of A 3, and for the form *iggy* for twenty, which appears in A 2, instead of the usual *giggit* or *jiggit*.

Henry Bradley.

THE METEOROLOGICAL CONGRESS.

The Second International Congress of Meteorologists has just been held at Rome on the invitation of the Italian Government. At the time of the first Congress, at Vienna in 1873, it had been wished that a second should take place in three years' time; but for various reasons the meeting was postponed until Easter 1879. Delegates were present sent from all the countries of Europe except Turkey; and Gen. Meyer, of the United States, crossed the Atlantic, but unfortunately to arrive too late. The actual foreign delegates present were—(Austria) Dr. Hann, Dr. Lorenz, Dr. Pauger, Dr. Müller and Lieut. Weyprecht; (Hungary)

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Dr. Schenzl; (Bavaria) Dr. von Bezold; (Belgium) Prof. Houzeau; (Denmark) Capt. Hoffmeyer: (England) Prof. Smith and Mr. Scott; (France) M. Hervé Mangon, Prof. Mascart, Lieut. Brault; (Germany) Dr. Neumayer, Dr. Bruhns, Dr. Auwers; (Greece) Prof. Kokides; (Holland) Dr. Snellen; (Norway) Prof. Mohn; (Portugal) Capt. de Brito Capello; (Russia) Prof. Wild; (Spain) M. Aguilar, Capt. Pujazon; (Sweden) Prof. Rubenson; (Switzerland) Prof. Plantamour; Italy sent Prof. Blaserna, Prof. Palmieri, Padre Denza, Prof. Tacchini, M. Salvatori, Prof. Pittei, and Prof. Cantoni. Of foreign guests there were present Dr. Hellmann, Prof. Mendeleef, Prof. Weihranch, and Prof. Zenger.

Prof. Buys Ballot, the President of the Committee which had made the preparations for the Congress, was unavoidably absent, through domestic affliction, and his place was taken by Prof. Cantoni, who was elected President of the Congress. MM. Plantamour and Wild were elected Vice-presidents, with Capt. Hoffmeyer and Mr. Scott as Secretaries.

The proceedings were opened on April 11 by M. Depretis, the Premier, in the absence of the Minister of Agriculture and Commerce, M. Majorana Calatabiano. A reply to his speech had been prepared by Prof. Buys Ballot, and was read by M. Mascart. Mr. Scott then read the Report of the Permanent Committee of the Vienna Congress, containing a list of the special treatises prepared for submission to the Congress at Rome. The existence of these treatises, several of which are of considerable value, forms the most important feature of the proceedings of the meeting of 1879.

For the consideration of the several questions of the programme, five committees were appointed—1. Organisation; 2. Publications; 3. Instruments and Observations; 4. Telegraphy, Maritime Meteorology and Agricultural Meteorology; 5. Distant Stations and Mountain Observatories. The committees met frequently, and the Congress held five general meetings, concluding its business in eight days of very hard work.

The following will give a general notion of the resolutions adopted:—

The idea of an International Institute met with very little favour, but instead thereof an International Meteorological Committee, consisting of nine members, was elected. This body possesses no executive powers, but is charged with the duty of endeavouring to forward the prosecution of definite enquiries into various meteorological problems by friendly co-operation between the several institutes and individuals who may be disposed to undertake such enquiries as, *e.g.*, the construction of isobaric charts for the globe. The committee has also to see to the carrying-out of the resolutions of the Congress, and to report on the degree to which those of the Vienna Congress have been carried out. The members of the committee chosen from different countries, and their names are as follows:—Buys Ballot (Holland), Cantoni (Italy), Capello (Portugal), Hann (Austria), Mascart (France), Mohn (Norway), Neumayer (Germany), Scott (England), secretary, and Wild (Russia), president. All communications are to be addressed to Mr. Scott.

As regards the form of publications, the schedules proposed in 1874 by the Permanent Committee of the Vienna Congress will be adopted, and in fact, are already very generally in use. The Congress took no measures to enforce uniformity in hours of observation, the problem presenting many difficulties. Each country was invited to prepare for its own principal stations corrections of diurnal range for the more important elements.

The preparation of a catalogue of existing meteorological literature, including papers in periodicals, was recommended, such catalogues having already appeared at Brussels and in London (for the library of the Meteorological Society). With reference to the subjects embraced under "Instruments and Observations," the most important resolutions were the following:—The different institutes were recommended to effect a comparison of their respective standard instruments. The method of determining the fixed points of thermometers proposed by M. Pernet in his Report on the subject was provisionally approved. The Congress did not venture to prescribe a single mode of exposure for thermometers suitable to all climates. The subject of earth temperature was strongly recommended for study. The Congress received a communication from a M. de Rossi on what he calls "endogenous meteorology"—*i.e.*, the influence of atmospherical changes on earthquakes—and recommended him to prosecute his studies further. The regulation of the Vienna Congress in favour of very large rain-gauges was rescinded, as well as that prescribing a height of four and a-half feet above the ground for the instrument.

The International Telegraphic Code, proposed in 1874, was recommended for general adoption. It was not found practicable to introduce into it a notice of "cirrus cloud" observations, but this latter subject was strongly recommended for study.

The subject of Ocean Meteorology was left to the special offices which are occupied therewith. With reference to the simultaneous observations made for the U.S. Signal Office, the Congress hoped they will be continued. As to the construction of daily synoptic weather-charts for the Atlantic and Europe, a joint proposal by Dr. Neumayer and Capt. Hoffmeyer to continue, and enlarge the scope of, the charts published by the latter gentleman was approved. In regard of Agricultural Meteorology it was decided to recommend that a private conference of persons interested in, and possessing special knowledge of, the subject should be held in the course of the next twelve months.

With reference to the establishment of stations in distant islands, as, *e.g.*, in the Pacific Ocean, it was decided that none such could be organised by international co-operation, but that individual Governments should be requested to found stations in such localities, and that all maritime nations should be requested to instruct the officers of any exploring expeditions they may respectively send out to visit any such outlying stations as occasion may offer. As regards continental stations in low latitudes the Congress resolved to request the Brazilian Government to establish meteorological stations, and to request the Royal Society of London to endeavour to secure the continuation of the publication of Mr. J. Allan Broun's work at Trevandrum. Several resolutions were passed relating to the importance of observations taken in balloons and on mountain tops. The subject of the changes in the size of glaciers as indicating changes of climate was recommended to the notice of the Alpine Clubs.

The final resolution of the Congress had reference to the proposal of Count Wilczek and Lieut. Weyprecht to maintain for a year a series of observing stations round the North Pole. It was resolved that, if possible, an official conference of representatives from Governments disposed to co-operate in the undertaking should be held at Hamburg in October next, M. Weyprecht explaining that he could not accept a later date for the conference, as his own departure for Nova Zembla, his chosen post, would take place before next spring, and as the funds for his expedition were already contributed.

The meetings terminated on April 22.

The Congress was entertained with the most splendid hospitality. His Majesty the King received the delegates at a banquet on April 21, on which occasion they were personally presented to the King and Queen, who conversed most graciously with each of them. On the 22nd the Minister of Agriculture entertained the Congress at a state dinner. On the 20th the Syndic of Rome had given a reception in the Capitoline Museum, which was illuminated for the occasion. For their own part the foreign delegates invited their Italian hosts to a dinner at the Hôtel de Russie on the 19th.

The proceedings were closed by a very graceful and munificent act of hospitality. The entire Congress, with the ladies who had accompanied some of the members, received free tickets to Naples, and became the guests of the Italian Government for two days and a-half. An expedition to Vesuvius, which was arranged for them, proved a complete success. The courtesy and forethought of the Italian officials extended to every detail which could contribute to the comfort of the visitors. The day was one of unclouded enjoyment: the weather was a perfect specimen of an Italian spring, and Vesuvius was tranquil enough to allow the more adventurous members of the party to explore every part of the crater, only deigning to eject a few stones as Parthian arrows at the descending meteorologists.

The Congress at Rome will remain in the memory of all who took part in it as one of the pleasantest and most successful opportunities of international scientific intercourse which has ever been organised.

SCIENCE NOTES.

The relative Thicknesses of Copper and Iron Lightning-Conductors.—What should be the relative sectional areas of lightning-rods in order that neither should be more liable to fusion by the passage of an electrical discharge through it than the other? Mr. R. S. Brough (whose recent death in India we regret to announce) has answered this question in the May number of the *Philosophical Magazine*. The relation usually given—viz. that an iron rod should have four times the sectional area of the copper rod—is based on the fact that copper conducts electricity six times as well as iron, while the melting-point of iron is about 50 per cent. higher than that of copper, and $\frac{6}{1\cdot5}=4$. This simple treatment is incomplete, because it neglects the following important factors:—(1) the influence of the rise of temperature in increasing the electrical resistance of the metal; (2) the difference between the specific heats of the copper and iron; and (3) the fact that, the iron rod being made several times more massive than the copper rod, it will require a proportionally greater quantity of heat to increase its temperature. Taking these considerations into account, Mr. Brough finds that the sectional area of an iron rod should be to the sectional area of a copper rod in the ratio of 8 to 3. For the same efficiency iron rods are therefore cheaper than copper rods.

The Supposed Native Iron of Greenland.—The Academy of Sciences of Paris appointed a commission to report on a paper by Dr. L. Smith on the supposed native iron of Greenland, and their Report has recently been presented by M. Daubrée. It is pointed out that the bodies which come from beyond our atmosphere, and which are called meteorites, present, as regards their mineralogical constitution, a most striking resemblance to certain terrestrial rocks. The important fact that masses derived from most widely separated regions of space should present such resemblances was pointed out by Nordenskjöld in 1870, when he discovered large masses of native iron at Ovifak on the Island of Disco. The first thought which suggested itself to him was that they were of meteoric origin. In order to explain the fact that these masses were fused into the basalt he assumed that they had fallen into it while it was still liquid. Many adopted this view, and among others Nauckhoff and Tschermak. Steenstrup, on the other hand, after visiting the locality twice, came to the conclusion that they were masses of native iron, and that they had the same terrestrial origin as the basalt itself. Not far from Ovifak in the Waigatstrasse Steen-

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strup found evidence which supported his theory: in the basalt of Igdlokungoak he hit upon a large mass of nickeliferous magnetic pyrites weighing about 28,000 kilog.; and again in the basalt of Aussuk small grains of native iron. The graphite associated with this iron pointed to the probability that carbonaceous substances had reduced this metal; moreover, the rock containing the native iron contained the silicate of ferric hydrate, which has received the name of hisingerite. With these opposing views so plainly set forth, Dr. L. Smith has gone over the whole question, and comes to the same conclusion as Steenstrup, that the masses of metal are of terrestrial origin. He finds that in the dolerite of Aussuk as well as that of Ovifak, which it closely resembles, metallic iron is found enclosed in labradorite; anorthite is likewise found in certain parts of the mass of the rock, and oligoclase also. Iron has been obtained from seven localities in Greenland: from Sowallicke, Fiskenäs, Niakornak, Glück's Bay, Jacobshavn, Ovifak, and Aussuk. The irons of Sowallicke and Niakornak are found by Dr. L. Smith to contain combined carbon, just as the Ovifak iron does: in fact, he states that all specimens of iron obtained from Greenland are similar in this respect, and differ from meteoric iron, which contains no combined carbon; moreover, these masses all contain cobalt in considerable quantity in relation to the nickel. Dr. Smith next refers to the similar geological character of the area where the iron has been found, it being found only in the basalt region, which extends from 69° to 76°, where it disappears under a huge glacier. We shall probably never know how wide the extent is of this volcanic area which stretches far away north; that, however, which has been seen represents an area equal to one extending from Gibraltar to Brest. We know that the terrestrial rocks which present the greatest resemblance to the meteoric rocks belong to the lowest beds of the earth. Some are eruptive rocks of a basic character, consisting of anorthite and augite, like certain lavas from Iceland; others are olivinous rocks, like lherzolite, to which the meteorites containing magnesia—those in fact of the ordinary type—belong. The gangue of olivinous rocks accompanying the platinum of the Urals, and the presence of nickel in the native iron combined with platinum, have confirmed these relations, which are of interest both to the geologist and the astronomer. It was expected that among the aluminous and magnesian rocks some might be found in which iron should begin to make its appearance, and this gap has now been filled. In the Greenland beds layers of lignite are found associated with the basalt, and this may have furnished the material which has reduced the iron to the metallic state (*Compt. Rend.*, lxxxvii., 911).

The Origin of Mineral-Veins.—So much obscurity hangs over the history of mineral-veins that any contribution to the subject is welcome. Mr. J. A. Phillips, whose opportunities of observation have been unusually wide, has lately contributed to the Geological Society a paper in which he calls attention to the similarity between the modern deposits of certain hot springs and the deposits in many mineral-veins. At the Steamboat Springs in Nevada, and at Sulphur Bank in California, the process of vein-making may be seen going on under our very eyes. Silica is in course of deposition, in some cases coleoidal as chalcedony, and in other cases crystallised with all the characteristics of ordinary vein-quartz. Metallic minerals, such as cinnabar and gold, are likewise deposited from these fumaroles and hot springs; in fact, the similarity of the deposits to those of many mineral-veins is so complete as to suggest that the conditions of formation must have been similar in the two cases. In the famous Comstock lode, for example, there is abundance of water still circulating in the vein, and having in the lowest workings as high a temperature as 157° F. This heat is regarded by Mr. Phillips as a lingering vestige of volcanic activity rather than the result of any chemical action which may be going on in the vein.

On the Thermic and Galvanometric Laws of the Electric Spark produced in Air.—For measuring the quantities of heat developed by the discharge of a Leyden battery M. Villari employed an electric thermometer similar to that known as Riess's (*Comptes Rendus*, lxxviii., p. 706). It consisted of a glass globe with four tubulures. Through two of these passed the electrodes, which terminated in points or small spheres of brass or platinum as the experiment required, whose distance from each other could be varied at pleasure. To the third tubulure was cemented a stop-cock permitting the introduction of different gases; while the fourth was connected by a vertical glass tube to a vessel containing a mixture of water and glycerine. M. Villari sought to determine relations between the quantity of electricity discharged, the heat developed, the length of the spark, the area of coated surface of the Leyden battery, &c., and arrived at the following laws:—1. The heat developed in gases by an electric spark is directly proportional to the quantity of electricity which produces this spark. 2. When a galvanometer is introduced into the circuit of the battery, the galvanometric deviations produced by the discharge of the battery are proportional to the quantities of electricity accumulated. 3. The galvanometric deviations produced by a given charge are constant and independent of the length of the spark produced at any point in the circuit. 4. If a given quantity of electricity, accumulated in any condenser, is discharged through a metallic circuit, interrupted in such a way as to give rise to a spark, the quantity of electricity concerned in the discharge is constant and independent of the length of the spark. 5. The quantity of heat developed in a gas by an electric spark is directly proportional to its length. 6. When the charge which produces a spark remains the same, the quantity of heat developed by this spark is independent of the surface of the condenser; and 7. The galvanometric deviation produced by the discharge of a condenser is independent of its surface. M. Villari's experiments with different gases, moreover, led him to the following approximate order of their thermal conductivities:—hydrogen, nitrogen, atmospheric air, oxygen, carbonic acid.

MEETINGS OF SOCIETIES.

Musical Association.—(*Monday, May 5.*)

Prof. J. Tyndall, F.R.S., in the Chair. Mr. W. Spottiswoode, F.R.S., read a paper on beats and combination tones, illustrated by a fine collection of apparatus of Koenig's make. The views of Koenig were expounded and illustrated as to the nature of tones produced by the combination of primary notes. The reasons were given which induce Koenig to believe that the combination of any two notes whatever produces beats, and that the beats pass over into tones, which are in some cases identical with the combination-tones of Helmholtz, but in other cases are not so. These views might be described as a recurrence to the old theory of Young, which had been lately supposed to be superseded by the work of Helmholtz. Prof. Tyndall, after remarking that he had never been able to hear the summation-tones of Helmholtz, said that Koenig no doubt thought that he had refuted the theory of Helmholtz; but was this so? When beats were at about the rate of 132 per second, they were still audible as beats, according to well-known experiments of Helmholtz. But this number is amply sufficient to give rise to a musical note. Why, then, do they appear as beats, and not as musical notes, as they should do if the view of Koenig is correct? Mr. Ellis gave an account of some recent researches of Dr. Preyer, who came to the conclusion that Koenig's results were to be explained by the presence of overtones in the notes employed; this was also his own experience. Lord Rayleigh explained the difficulty which exists in supposing that beats can run into a tone. He was unable to understand how what Koenig supposed could take place. Mr. Bosanquet said that Koenig's results would be vitiated by the presence of overtones in the notes used, and that he had found that overtones did exist in the note of a Koenig's fork. Votes of thanks were passed to Mr. Spottiswoode and Prof. Tyndall.

Society of Antiquaries.—(*Thursday, May 8.*)

C. S. Perceval, Esq., Treasurer, in the Chair. Mr. Fowler contributed a paper on the injurious effects of gas upon bookbindings and upon stone, illustrated by specimens. Leather when exposed to the influence of coal-gas becomes rotten and brittle, in consequence of the effect of the sulphurous and sulphuric acid with which the air is charged. Stone of some kinds is covered with an efflorescence which completely destroys the surface. A discussion ensued, in which some members expressed their opinion that fires were nearly as destructive as gas to the leather of books.—Mr. Fowler also contributed a description of the Jacobean paintings on the walls of Shulbred Priory, Sussex, which is now occupied as a farm-house. The subjects are:—The welcoming of the Nativity by the animal creation; two cocks fighting with swords and shields; ladies wearing hooped skirts and winged headdresses; and the arms of James I. enclosed in a garter.—Mr. Waller exhibited a drawing of a stone effigy of a member of the family of Salaman from Horley Church. The arms on the shield are a double-headed eagle displayed with a fleur in the centre of the bird.—Mr. Fergusson exhibited the remains of some official maces from Carlisle, and rubbings of brasses in Cumberland, which render the society's collection for that county complete.

FINE ART.

Rembrandt Harmenszoon van Rijn. ("Illustrated Biographies of the Great Artists.") From the Text of Vosmaer. By J. W. Mollett, B.A. (Sampson Low & Co.)

The author of this charming little volume deserves the thanks of his readers for the clear and pleasant manner in which he has brought before us, from the text of Vosmaer's more important work, the chief facts in the life and art-work of Rembrandt. The exhaustive and systematic biography of the master presented to us in Vosmaer's pages is, though of the greatest interest to the student, conceived on almost too extensive a scale for the general reader, who, now that the superb examples of Rembrandt's brush and pencil so happily preserved have gained a renewed popularity, will welcome a handbook in which the more salient facts of the history of Rembrandt's life are lucidly arranged, and in which, too, the one great idea which pervades the whole life-history is never lost sight of. That the writer is capable of independent thought is shown in his interesting chapter upon "The Artist's Home," but, working from the text of Vosmaer, he has, with regard to his statements, been careful not to depart from his authority.

The researches of the last forty years have brought to our knowledge so large an array of well-authenticated facts relating to Rembrandt's career that the once accepted fables of his vulgar birth and mean surroundings have given way to a juster estimate of his social position and his character. To an earlier generation Rembrandt in his private life was but a counterpart of the jovial tavern-keeper, Jan Steen. The mendicants and Jews whose squalor and whose deformities he has immortalised were

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arded as his favourite associates, while his abits, his manners, and his tastes were described as fitting him for no higher companionship. We owe, then, no small debt f gratitude to those of his countrymen who ave rescued his fair fame from obloquy, nd shown us the man and the artist in his rue colours; and it is to Vosmaer chiefly hat our thanks are due. Availing himself f every possible source of information, collecting and arranging the investigations ong and patiently pursued by Immerzeel, Scheltema, Bürger and others—adding to hese the results of his own untiring and uccessful researches—he has given us the rue history, hitherto untold, of the artist's life: has unfolded to us, not only all that can be known of his family, his birthplace and his earliest years; of his home life at Amsterdam; of his marriage with the charming Saskia, and the irreparable loss he sustained in her death; of the faithful friends whose regard he won and long retained; of his misfortunes and his sorrows; but has skilfully opened a still more interesting page, and by devoting himself to a careful and critical examination of every available work in drawing, etching, and painting which Rembrandt has left to us, tabulating them in what may be allowed to be at least the approximate order of their execution, and by extending his researches into the *ateliers* of other artists of lesser fame who preceded him, or were his contemporaries, he has constructed a work which is no mere recapitulation of evidence garnered by others and elaborated by himself, but is truly, what the writer of this essay in his Preface entitles it, the able and "systematic exposition of a theory." The history of the artist and of the man is shown to be inextricably interwoven; the influence of his life and of his labours is exhibited in its mutual action and reaction, each having its reflection in the other; we learn how his peculiar genius was the outcome of circumstance and time and place, and see that the events which directed the tenor of his life had a powerful and recognisable effect upon the varying phases of his art.

There is in Mr. Mollett's volume a suggestive chapter upon "The Precursors of Rembrandt," to which the student's attention should be directed (pp. 10–17). Ably M. Vosmaer has handled this part of his subject, all has not yet been said upon it, and there is still a wide field open in which good work may be done. Few are aware of the extraordinary number of artists of that special school who were crowded into the late sixteenth and seventeenth centuries. From Cornelis van Harlem (born 1562) to Philip van Dijk and Jan van Huijsum, not far short of 200 painters, engravers, or etchers have left us both their names and their work; and though among all these Rembrandt stands alone and unapproachable, yet the "Rembrandtesque manner" was not only assumed by his contemporaries and successors, but was to a greater or less extent the "manner" of those who had preceded him; and to trace the influence which the earlier artists had upon Rembrandt's own work, and see how every stage of the progress which was perfected in him had its representative painter advancing towards the eminence which Rembrandt alone attained, gives a new zest to the study of the great Dutch school of which he was chief and centre. Thus in Mireveld are depth of colour and naturalness of treatment; Jan Pinas and De Grebber, following in the track of Elzheimer and Lastman, present us with abrupt and telling contrasts of light and shade; the works of De Schooten, Ravensteyn, De Keyser and Hals all have their affinities with those of Rembrandt. And not only do the paintings of less-known artists, such as Bramer and Moïse van Uijtenbroeck and Moeyart, bear resemblances which show the influence of "the School," but even in their etchings (though, it must be owned, only occasionally) we see work which, however inferior, yet is so much in the great master's "manner" that the imitation is evident.

The last twenty-four pages of this small volume are occupied with chronological lists of Rembrandt's paintings and etchings. As the present writer has himself put forward in his *Descriptive Catalogue* a chronological arrangement of the etchings which differs more or less from this in the position assigned to certain prints, he will not here criticise it; he may, however, take the opportunity to correct an error on page 100. He has *not* said that he considers the head only, in etching No. 211, to be by Rembrandt; it is the later work that disfigures the bust which in his description of the plate he has assigned to another hand.

The book is illustrated—would that it could be said *adorned*—with eighteen plates; among these pre-eminent in their utter unlikeness to the originals are the frontispiece—an imitation of a well-known etching, a portrait of Rembrandt himself—and the portraits of Anslo, Six, and Bonus. It is a matter of regret that these plates should ever have been introduced; they disfigure a book otherwise most creditably printed and artistically bound.

Charles Henry Middleton.

GROSVENOR GALLERY.

(*Second Notice.*)

Mr. Phil. Morris, as is shown by his principal contribution to the present exhibition, has the art of finding in unaccustomed themes a fresh pictorial impression. He does not limit his observation merely to such familiar realities as have earned a prescriptive title to the patronage of painting, nor, on the other hand, is he tempted to desert the beaten ways of art for the empty reward of novelty or surprise. His picture of *Boat-building* (No. 43) is confessedly the work of a realist, but of a realist who is led by the charm of some one aspect of his subject which is susceptible of graceful illustration. Here, for example, he has evidently been attracted by the combination of fair tones of colour wrought by the evening sunlight as it falls upon the new white wood of which the boat is built, and the white jackets of the crowd of men who are at work upon her sides. He has allowed this simple harmony to govern the composition of his picture, and what is added by way of background or accessory is so contrived as to give refinement and completeness to an impression that has been won directly from nature; and he has so far succeeded in drawing out the picturesque beauty of the facts presented to him, that the picture hangs without any sense of discord in close companionship with works that have a widely different aim. On one side of it we find the *Isabella* (No. 40) of Mr. Strudwick, an artist who brings a system of highly-wrought and delicate workmanship to the rendering of ideas that are far removed from contact with the passing life of our time. Mr. Strudwick has always been inspired by a fine poetical fancy, and his present performance shows that he is rapidly gaining the resource and power needed to do full justice to his ideas. There is still something to desire in the drawing of the figure; but all the subordinate parts of the design are expressed with the utmost care and patience, and with a sureness of taste that is worthy of the poet whose verse he has striven to illustrate. A more correct conception of the truths of form and greater vigour in the rendering of natural action are shown in the *Night and Sleep* (No. 42), by Miss Pickering, as well as in *The Tired Dancer* (No. 45), by Mr. J. R. Weguelin, which occupies a place in the same panel. But Mr. Weguelin's work, in spite of its unquestionable talent, is open to objection on the score of taste. The *pose* of the figure is sufficiently graceful, but the face is without distinction or beauty. It suggests the model, and yet it lacks the refinement of perception that might still belong to the exact portraiture of individual features. Mr. Weguelin has learned something of Mr. Tadema's secret in the painting of marble, and he displays genuine gifts as a colourist in the relief of the transparent red draperies of the figure against the white background.

The Widow's Acre (No. 51), by Mr. Boughton, occupies the centre of the next panel. Mr. Boughton is rarely content to limit himself entirely to the study of landscape, but his compositions are always governed by certain conditions of landscape effect. The varied schemes of colour in which they are expressed are derived from the changing aspects of natural scenery; and even where the figures that are introduced hold a foremost place in the design, the result never misses a certain idyllic character. The background is not merely accessory, for in regard to all qualities of tone and colour it truly belongs to the human forms which it surrounds. In the present example the landscape background may, indeed, be reckoned the main feature of attraction. There is evidence of a fine perception of humorous character in the head of the old man who stands with pipe in hand at the foot of the little garden in which the widow and her daughter are at work gathering in their harvest of potatoes; and even in the women's figures, in spite of a certain awkwardness of proportion, the suggestion of natural action is successfully rendered. But the real beauty of the picture lies in the beauty of the scene, and the admirable art with which the dominant elements of natural colouring are selected and combined. The strip of sea, with tiny waves rippling in upon the shore, the group of cottages with their red roofs sheltered in the hollow of the cliff, and the foreground of poor and unfruitful soil, are all realised with minute attention to individual detail, but with a constant reference to the control of the cloudy sky that stretches above them and subdues the colours of earth and water to its own likeness. Mr. Boughton has never, we think, displayed to so much advantage his rare powers as a landscape-painter, and it would be hard to find in any work of the year a more perfect sense of the combined effect of delicate tone and colour. Beside Mr. Boughton's picture hangs an admirable portrait by Mr. Millais (No. 53), direct and forcible in its grasp of character and displaying extraordinary strength of execution. In the next panel hang the contributions of Mr. Whistler, an artist who combines, like Mr. Millais, the practice of portrait and landscape, and who is this year admirably represented in both kinds. The full-length figure of a little girl with her skipping-rope is not, indeed, to be reckoned a very successful effort, although the arrangement of colour has undoubted charm; but the portrait of Miss Rosa Corder (No. 54) and the study of shipping in the

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Pacific (No. 56), may be taken to illustrate the full scope and strength of Mr. Whistler's resources. On either side of the latter of these two works hang small landscapes by Mr. Cecil Lawson, who shows something of a kindred feeling for the refinements of atmospheric effect. Mr. Whistler's principles of portraiture, we may assume, have partly inspired the practice of Mr. Pellegrini, who contributes a very admirable portrait (No. 65) of a brother artist, remarkable alike for the general quality of the painting and for the skill with which the impression of individual character is carried into every part of the composition. Mr. Robert Macbeth is himself a contributor of several interesting works, the most important of which illustrates the process of dressing mustard seed in a Norfolk farmstead. On a smaller canvas he gives us a charming study of *Sheep-washing in Droughty Weather* (No. 70), a work absolutely complete in effect, although the execution is by no means laborious. The landscape is, indeed, only slightly indicated, but the few tints out of which the picture is composed are chosen with an assured sense of the required strength and quality of colour, every tone responding with vivid directness to the impression of reality.

The main strength of the present exhibition lies, as we have already hinted, in the realm of ideal art, but the claims of *genre*-painting are nevertheless adequately supported by Mr. Linton and Mr. Tissot. Mr. Linton has hitherto been chiefly known by the excellence of his work in water-colour. He has only lately adopted the richer medium, and he has perhaps still something to learn as to its uses and capabilities. Already, however, he is so far master of his material as to be able to secure a rich and luminous quality of colour. A tendency towards exaggerated depth of shadow he will doubtless correct with further practice, for it belongs exclusively to his work in oil, and this defect is even now not so grave as to destroy the peculiar beauty of his art—a beauty that depends upon the skill with which a single local tint is submitted to varying conditions of light and air. We trust that Mr. Linton, now that he is about to take advantage of the larger facilities of oil painting, will not limit his study to subjects of *genre* or to the reproduction of different styles of historical costume. His gifts are of a kind to entitle him to make trial of a higher order of pictorial ideas and to justify him in applying his individual gifts as a colourist to the treatment of nude form. In the suggestion of severity in design which his pictures contain, his art is radically distinguished from that of Mr. Tissot, who is an uncompromising realist in invention no less than in the purely executive qualities of his painting. Mr. Tissot is constantly attracted by the facts of modern life, and he has no desire to refine upon the realities that serve as the material of his art. But the power with which he renders these facts is beyond dispute, and it may be said further that, however vulgar the truths he chooses to illustrate, there is always a certain artistic intention in the chosen mode of expression. Before leaving the West Gallery we must not omit to notice the portrait of Mrs. Yates Thompson (No. 83) by Mr. John Collier, and the small studies of heads by Sir Frederick Leighton, nor must we pass unrecognised the life-size figure in bronze (No. 306) by Mr. W. B. Richmond. Mr. Richmond has just been elected Slade Professor of Fine Arts in the University of Oxford, and his high and varied accomplishments will entitle him to speak with authority upon all that concerns the technical processes of artistic production. There are but few painters of our school, and perhaps not many of our sculptors, who could so successfully have mastered the difficulties of the problem which he has here undertaken to solve. The impression of movement is secured in nearly every point of view from which the figure may be regarded, and there is scarcely any aspect of the work that does not yield a sufficiently graceful composition of lines. J. Comyns Carr.

GERMAN IMPERIAL ARCHAEOLOGICAL INSTITUTE.

At the meeting of April 4, Prof. Helbig spoke on the subject of some statuettes discovered on the Viminale, which he believed to be representations of the Penates. Dr. Purgold gave a discourse on some vase-paintings. Marchese Eroli referred to the excavations of antiquities during 1877 in the territory of Amelia; and finally Dr. Koerte, having returned from his journey in Greece, presented the catalogue of the ancient sculptures of Boeotia prepared by him at the instance of the Institute in Athens.

The meeting of the 18th was the last of the ordinary *réunions*, and was very largely attended. Many of the delegates from German, French, and Italian universities who had assembled in Rome to celebrate the fiftieth anniversary of the foundation of the Institute were present. The first speech was that of Prof. Brunn, of the University of Munich, who was for a long period secretary of the Institute, but had now been absent from Rome fourteen years. He was desirous of paying his tribute by declarations of affection and gratitude to the institution with which were linked some of the dearest memories of his literary career. Afterwards he spoke of the statue of an athlete preserved in the Museum of Munich, comparing it with a similar statue—of which, however, the head was wanting—in the Museum at Dresden; and took the opportunity of discussing the characteristics of the school of Myron with the authority which he has so deservedly acquired in the history of art.

The meeting was then addressed by Signor L. Ceselli, who exhibited a small bronze weight with an inscription inlaid in silver letters, in which might be read "Castror. Aug. p. : :"; he considered it to have been a *pondus castrense*, belonging to the *castra praetoria*, and left it to learned numismatists and epigraphists to judge whether, after the discovery of this weight—which preserves its inscription so completely—the ordinary reading of the inscriptions on weights "ex. a. cas." (*exactum ad castoris*) ought not to be modified.

After Ceselli, whose conclusions were thought to deserve consideration by Prof. Henzen and Commendatore de Rossi, Signor Mochi spoke upon questions of topography of the territory of Urbino; and afterwards Prof. Helbig exhibited a vase discovered at Capua, representing Pallas making the Trojan horse. The technical execution is curious, since the artist, in contrast to other representations of the same subject, wished to show that the horse was of clay and not of wood, and has therefore made use of *engobe* in the rilievo of the horse.

In conclusion, Prof. Barnabei observed that in a memorandum read by Prof. C. Tommasi-Crudeli at the last *réunion* of the Royal Academy of the Lincei mention was made of the distribution of water beneath the soil of the Campagna of Rome, and the systems were enumerated which the ancients had adopted to provide a course for this water, and to remove the cause of the *malaria*. In some parts superficial drainage was effected by means of *forme cieche* (*sulci*), or by tubes of porous clay, adapted to the absorption of the water by infiltration; at other points subterranean drainage by means of shafts, generally pierced in the strata of *tufo*, had been employed. These shafts, which were frequently found in the Campagna, if cleansed furnished sufficient water for the needs of flocks and of human beings. In one of them, which was discovered in a *tufo* cave in the locality of Due Case, on the Via Flaminia, during the process of its cleansing, a large pike and an iron hook were found. The pike is of the same form as those represented in the hands of *fossores* in the Catacombs, and the hook served to hold the light for the patient toil necessary in making so narrow a subterranean passage. Prof. Barnabei exhibited to the audience these two objects discovered in the shaft, which have been presented by Prof. Tommasi to the Kircherian Museum.

ART SALES.

Before the Wardell and Fuller Maitland sale, recorded below, there were sold at Messrs. Christie's on May 3 and following days the collections of Jonathan Nield, of William Fenton, and of Joseph Fenton, all of Rochdale. These collections included very popular and highly esteemed examples of modern English art. In the first collection—that of Mr. Jonathan Nield—there was contained Mr. Calderon's picture of *Victory*, which fell to Mr. Agnew's bid of 1,000 guineas. A very good example of William Collins, painted about 1823 or 1828, and representing, as was the painter's wont, a coast-scene with fishermen and boats, fell to the same purchaser for 400 guineas. *The Thames at Westminster*, by John Constable, realised 410*l.*, and an even larger sum was realised by his *Stoke by Nayland, Suffolk*. By E. W. Cooke there was an important example—*Venice from the Lagoon*—which realised 320 guineas. *Lancaster Sands*—one of many pictures of this subject by David Cox—fetched 310*l.*, and *A Rocky Dell*, by T. Creswick, 300*l.* Mr. T. Faed's *Sunday Afternoon*, painted in 1871, and exhibited at the Royal Academy, sold for 620*l.* A picture by Mr. W. P. Frith illustrating an important passage in *Kenilworth* fetched 410*l.* By Frederick Goodall there was *The Wedding Dance, Brittany*, which fell to the bid of 760*l.*, and *Hagar and Ishmael*, which reached 950*l.* *Our Northern Wall*, one of the finest coast-pieces of Peter Graham, fell to the bid of 400*l.* Mr. Hook's *Overtaken by the Tide* reached 1,020*l.*, and his *Crossing the Brook*, 690*l.* Sir Edwin Landseer's *Sport in the Highlands* fetched 1,450*l.*: his *King of the Forest*, 1,000*l.* The *Nut-Brown Maid*, by Mr. George Leslie, realised 500*l.*, and *Lavinia*, 1,000*l.* Mr. J. Linnell, sen., was represented by the *Woodcutters*, which fell to the bid of 410*l.* *Capital and Labour*, a tolerably humorous design of Mr. H. S. Marks, sold for 1,050*l.* William Müller's *Gillingham Church* reached 700*l.*, and his *Alexandria*, 760*l.* A picture of *The Lake of Como*, by Clarkson Stanfield, sold for 630*l.* There was also a copy of Turner's *Liber Studiorum*, stated to consist of seventy-two plates. It realised 335*l.*

In Mr. William Fenton's collection there were especially noticeable Mr. George Leslie's *Pot Pourri*—an attractive Academy picture of a few years ago—which realised 1,150*l.*; and a picture by Josef Israels, reckoned among the chief works of this favourite master, which sold for 1,610*l.*

Mr. Joseph Fenton's collection contained, among others, *Fallow Deer and Fawn*, by Ansdell, which fell for 150*l.*; T. S. Cooper's *Snowdon*, with peasants, sheep, and lambs, which fell for 310*l.*; T. Creswick's *Waterfall*, 320*l.*; *A Harvest Field* at sunset, with figures of peasants, by John Linnell, sen., 800*l.*; and the *Harvest Dinner*, a capital example of the same artist, 1,610*l.* (Vokins). There were also sold several pictures by Mr. Muller, and Patrick Nasmyth. An *Interior of the Cathedral of Milan*, by David Roberts, realised 1,400*l.*; and a picture of *Macbeth and the Witches*, by Clarkson Stanfield, 390*l.*

On Saturday last was sold more than one important collection of pictures; the late Mr. J. Wardell's came first. By Cornelius Bega, or attributed to him, was a *Duet*, an interior with two figures of much less than his ordinary repulsiveness, which sold for 42*l.* (Casella); by A. Brouwer, *The Card-Players*, a small but important picture from the collection of William Delafield, 350*l.* (Agnew); by Gonzales Coques, *The Duet*, in the Wynn Ellis collection—a picture exhibited at Leeds in 1868—162*l.* 15*s.* (Lord Powerscourt); by Jan le Duc, *An Interior with Figures*, in Mr. Henry Farrer's collection, 99*l.* 15*s.* (Mr. Colnaghi); by De Lorme, a large and capital example, *A Church Interior*, very grey in colour but with a picturesque effect of cool sunlight, 420*l.* (Agnew); by W. Mieris, *The Guitar Player*—a gentleman on a balcony playing

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guitar, an attendant on the left and a landscape on the right—514*l.* 10*s.* (Annoot). This picture had passed through the collections of Mr. Samuel Wheeler and Mr. Albert Levy, and had been exhibited at the British Institution in 1854 and at the Winter Exhibition at Burlington House in 1875. By Moucheron and Adrian van de Velde—the architecture and landscape the work of the one, and the figures that of the other—was a small design, *The Gardens of the Palace*, which fell for 304*l.* 10*s.* By Netscher there was a portrait of a lady in a white satin dress and blue bodice, which fell for 168*l.* (Sir J. Leslie). Attributed to Rembrandt—but possibly of somewhat uncertain ascription—was a magnificent portrait, put forward as that of the artist's wife, but most obviously not the portrait of Saskia van Uylenburg, the first wife of Rembrandt. It had extreme truth of expression, richness of colour, and fullness of light; it fell to the bid of 666*l.* 15*s.* (Corbett); last year the same work was sold in the collection of Mr. Graham-White for 472*l.* By Eglon van der Neer—an admired painter of satin dress and various fabrics—there was a somewhat important example called *The Visit*, which fell to the bid of 304*l.* 10*s.* (Agnew); this appears to have been sold for 230*l.* a few years since, in Mr. Cope's collection. An important example of Wouvermans, *A Hawking Party*, elaborately described in Smith's *Catalogue Raisonné*, and exhibited at Burlington House in 1872, and somewhat recently in the collection of Mr. Albert Levy—sold for 787*l.* 10*s.* (Annoot)—a sum considerably below that which was given for it when it left the collection of Mr. Levy. *The Gardens of a Palace*, by Jan Wynants, with figures attributed to Lingelbach, fetched the sum of 105*l.* (Martin Colnaghi). Among a very few English pictures there was, first, a Barker of Bath—*The Sand-Girl*, exhibited, it is said, at the Royal Academy in 1797—which sold for 46*l.* 4*s.* (Graves); and next, a large landscape and figure-piece by George Morland—a scene of open country with figures at an inn door. It is attributed to the year 1794; it came from the collection of John Nicholson, and now sold for 336*l.* (Agnew).

A FEW pictures belonging to the late Mr. George Faulkner, of Crumpsall, near Manchester, were offered for competition on Saturday before the dispersion under the hammer of the collection of the late Mr. Fuller Maitland. There was observed among them a good example of Jan Wynants, a landscape with hilly ground on the right, a pool on the left, with meadows beyond, and the whole overshadowed by heavy rain-clouds: the picture—an exhibited one—signed J. Wynants, and dated at the bottom 1669. It realised at Saturday's auction 315*l.* (Everard). There was also another important Dutch picture—an interior by Adrian van Ostade—*Boors carousing*, two of them leaning on a window-sill, another with his cap in his hand, another handling a flute. This picture, the progress of which had been traced through several collections, and which was last seen at the Exhibition of Old Masters at Burlington House last winter, is described in Smith's *Catalogue Raisonné*; and when offered for competition on the present occasion it realised 420*l.* (Annoot). By Karel du Jardin there was an Italian landscape, which sold for 252*l.* (Agnew). It had been seen at the British Institution, and had been in the collection of William Wells, of Redleaf.

IN "another property" sold the same day there occurred the *Kilgarran Castle* of Turner, from the Gillott collection. It sold for 220*l.* 10*s.* (Levy), while the *Times* informs us that in 1872, at the Gillott sale, it brought 600*l.*; and that subsequently, at M. Durand Ruel's sale in Paris, it fetched about twice that sum. The fact that, though it is a tolerable example of a master never more justly in repute than at present, it passed into new hands on Saturday for a sixth of what it fetched but comparatively lately is an interesting instance of fluctuations due to the chances of the auction-room. The very considerable picture of *Dartmouth Harbour*, painted by William Collins, R.A., was put up at 500 guineas, and was knocked down to Mr. Agnew at 1,575*l.*—the highest figure reached by any work in Saturday's sale. By Old Crome there was noticeable in the present collection a small but very beautiful picture of the *New Mills, Norwich*—full of delicate colour and light. It fetched on Saturday 199*l.* 10*s.* (Agnew). An example of Etty, painted, it was said, in 1835, sold for 525*l.* (Owen), and a small engraved picture of Gérôme's—*Dante*—for 535*l.* (Goupil).

FROM the late Mr. Fuller Maitland's collection there were seen first some sketches or studies by Wilkie, of which one, a *Landscape with Cattle*, fetched 60*l.* 18*s.* (Hill), and another, a *Cottage Interior*, 43*l.* 1*s.* (Pryor). Among the Constables there were noted specially a view of the *Vale of Dedham* (signed J. Constable, 1811), which passed under the hammer for 315*l.* (Daniel), and *Weymouth Bay*—a sketch for the picture now in the Louvre, and of which it is understood other versions exist—157*l.* 10*s.* (Daniel). Again, among the sketches of Constable there was a *River Scene*, with cattle in the meadows, 59*l.* 17*s.* (Hill), and a vivid sketch of thickly-wooded *Landscape*, with sheep in the foreground, 68*l.* 5*s.* (Lumley). By Old Crome, *Oaks in Kimberly Park*, 210*l.* (Lumley), and a *Group of Oaks on a Sandy Bank*, 357*l.* (Graves)—both exhibited at Burlington House and at the South Kensington Museum. Also a very patient study of a *Thistle*, which sold for 47*l.* 5*s.* (Levy). This also had been much remarked when it was at Burlington House. Again, *A Barge with Fishermen*, by the same Norwich master, sold for 168*l.* (Lumley). This price was exceeded by a picture of John Sell Cotman—*Barges on a Broad in a Mist*—a picture of rich if heavyish colour and undesirable form, not perhaps one of the most agreeable examples of the master. It sold for 178*l.* 10*s.* (Owen). By Copley Fielding there was a *Mountain Scene*, which fell for 110*l.* 5*s.* (Fine Art Society). The pictures attributed to Turner were comparatively unimportant. By R. P. Bonington there was a small but finished picture—*The Château of the Duchesse de Berri*, on the Garonne—which reached the sum of 315*l.* 10*s.* (Allan): and by Richard Wilson a *View of Tivoli and the Campagna*—perhaps the most familiar subject of the master—99*l.* 15*s.* (Pryor). Among foreign pictures from the collection of Mr. Fuller Maitland we may note a great landscape by Rubens, of field scenery with a winding river and willows and figures in the foreground. The work had been admired at Burlington House in 1875, and it now fetched under the hammer 840*l.* (Daniel). By Van der Capella, there was a *Snow Scene*, which sold for 210*l.* (Levy), and a *View on the Scheldt*, 73*l.* 10*s.* (Lumley). By Jacob Ruysdael there was a vigorous landscape—the *Edge of a Wood*, with felled trees—which fell to the bid of 388*l.* 10*s.* (Manning). By Francia, a *Madonna and Child*, with two angels—the Child placed on a yellow cushion on a stone balustrade—sold for 278*l.* (Gibbons). Attributed to Fra Angelico, there was a *Virgin Rising from the Tomb*—with St. Bonaventura and St. Francis in adoration in the foreground—152*l.* (Lane); and, assigned to Cosimo Roselli, a picture of a Sicilian saint, St. Wilgifortis, with other saints, reached the sum of 78*l.* 15*s.* (Evans). Following these pictures from Stanstead Hall came a small group of pictures, the property of a nobleman, which fell generally for smaller prices than those attained earlier in the sale.

NOTES ON ART AND ARCHAEOLOGY.

THE German painter, Wilhelm Kümpel, whose studies of New Forest scenery are exhibited at the Royal Academy and in the Grosvenor Gallery, has just been nominated a member of the Société royale Belge des Aquarellistes. Some of his paintings will figure in the Society's next Exhibition at Brussels.

AN exhibition of the works of M. de Nittis, the distinguished French painter who has several times made our London streets the subject of his art, is now open in Paris, in the gallery attached to the office of the journal called *La Vie Moderne*, 7 Boulevard des Italiens.

MR. JAMES CASSIE, R.S.A., died in Edinburgh on the 11th inst. Among his principal works are *The Mussel-Gatherers, The Mouth of the Mersey, The Sea breaking on a lee Shore at North Berwick*, a portrait of the late John Phillip, &c.

AN exhibition of pictures and studies by Col. James Fairman, of New York, an artist who recently gave a lecture before the Fine Art Society, may be seen for a few weeks at the Society's Galleries in Conduit Street. The paintings are chiefly of bold rock- and sea-subjects; some of them dealing with the sea in its wildest moods, and others as it ripples and sparkles among its crags beneath the glowing light of the setting sun. Col. Fairman is particularly successful in catching the expression, if it may be so called, of the masses of rock that project from the shore into the sea. In several of his pictures, and in many of his studies, he has represented these with remarkable effect; but he is less happy in expressing inland scenery and foliage; and, with the exception of a very striking picture of *The Plains of Sharon from the Mountains of Judea*, his distant views are scarcely satisfactory.

THE town of Cahors has recently received from the French Government a gift of the "white elephant" description. It is Henri Eugène Delacroix' huge picture of *The Rebel Angels*, which made a striking figure at the Universal Exhibition last year. There it showed to advantage, but, unfortunately, it cannot be got, with its frame, into the picture gallery of the Cahors Museum. It will either, like the Vicar of Wakefield's family piece, have to lean helplessly against the wall to the derision of the multitude, or else a new gallery will have to be built for it.

THE question of lighting the grand nave of the Palais de l'Industrie by means of the electric light during the Salon is, according to the *Chronique des Arts*, again under consideration. The experiments hitherto made in the lighting of picture-galleries by this method have not been encouraging.

THE Administration of Fine Arts in France, with its usual wonderful liberality in the bestowal of commissions, has just ordered five large panels for the decoration of the Hôtel de Ville of Belfort, to be painted with subjects drawn from the history of the town. These are undertaken respectively by MM. Detaille (who will represent the defence of Belfort under General Lecourbe), de Neuville, J. R. Fleury, Albert Maignan, and Lucien Mélingue.

AFTER many years of labour Director Carl Von Piloty has at last finished his great decorative and historical painting for the new Rathhaussaal in Munich. This painting is intended, so far as we can understand, as a sort of apotheosis of all the great men to whom Munich has given birth, or who have merited especial remembrance by her. In composition the work is said to resemble somewhat Kaulbach's *Age of the Reformation*, the great picture which now hangs in the hall of the new museum at Berlin; but it is far more realistic in treatment, the assembled company being as far as possible portraits, and all represented in the costume of their own day. The ancestors of several of the principal Munich families of the present time figure in this work among the noble company of electors, warriors, clergy, poets, and painters, whose names we are sorry to say are for the most part unknown to us. It seems almost a pity, indeed, that such an important painting should be one that cannot have much more than a local interest.

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The *Gazette des Beaux-Arts* opens with a learned analytical study, by M. Félix Ravaisson, of the antique mutilated statue of a woman known as the *Venus of Vienne* from its having been discovered about half-a-century ago near the town of Vienne, in Dauphiny. The statue, which is now in the Louvre, wants both head and arms, but its crouching posture allies it with certain figures of Venus that appear on coins in several towns of Bithynia; and, strange to say, a passage in Pliny alludes to a Bithynian sculptor of the name of Daedalus as having executed a *Venus at the Bath*. M. Ravaisson is of opinion that in this Daedalus we have the sculptor of the Louvre statue. M. Lefort, who two or three years ago contributed some articles on "Murillo and his Pupils," now enters upon the subject of Velasquez. He quotes Wilkie's impressions of the great Spanish master recorded in a letter to Lawrence, in which he says that Velasquez has a "familiar air," so that in walking through the galleries containing his works he felt as if surrounded by English pictures. Unfortunately, the etching given of his portrait of the Infanta Marguerite in the Louvre gives a very imperfect idea of his work. An article on Prud'hon and his relations with Mdlle. Constance Mayer, and a review of the French Society of Water-colour Painters, are the other articles of most interest in the number.

The *Zeitschrift für bildende Kunst* is enlivened this month by an etching from one of Makart's sketches for the Festal Procession which took place lately in Vienna on the occasion of the Emperor's Silver Wedding. Isidor Krsnjavi finishes his study of Tiepolo, and Fabriczy continues his history of art in the time of the Hohenstaufen dynasty. Beyond these articles there is nothing of much interest.

The Italians propose to celebrate, next November, the 1800th anniversary of the destruction of Pompeii and Herculaneum. The most eminent archaeologists have been invited to attend.

Prof. Virchow, who has been visiting Dr. Schliemann in the Troad, reports concerning his excavations to the Berlin Anthropological Society. He states that Dr. Schliemann is having a great portion of the surface cleared away in order to lay bare the Trojan city, and in the course of the works great masses of charred buildings came to light, as well as large blocks of unburnt clay, evidently used in building the walls. In Virchow's presence a second treasure was discovered, similar to the so-called "Treasure of Priam," consisting of long gold chains and gold discs. M. E. Burnouf is at present visiting Dr. Schliemann and investigating the site.

Some notice has already been taken of a memorandum addressed to the Asiatic Society in February last, by Mr. H. Rivett-Carnac, urging the application of a measure like that of Sir John Lubbock to antiquarian remains throughout India. In a later communication to the same society Mr. Rivett-Carnac illustrates the necessity for such legislation by an account of what has recently happened in the neighbourhood of the ruins of the city of Kanauj, where an immense quantity of ancient sculptures has been demolished and used as ballast for the railway in course of construction from Cawnpore to Fatehgarh.

The Festschrift sent by the University of Heidelberg for the fiftieth anniversary of the German Institute in Rome is written by Prof. Stark, and discusses two portrait heads in marble, of Alexander the Great, the one in the Erbach collection, the other in the British Museum: both being reproduced in the phototype process with singular success. The difference between them, as summed up by Prof. Stark, is that the Erbach head corresponds rather with what is known of the Athenian school of sculpture in the time of Leochares, while the British Museum head possesses the fire of vitality characteristic of Lysippus, in which respect, together with the ideal rendering of the hair and other details, it is one of the finest examples of Greek portraiture in sculpture. The absence of the diadem, and the ram's horn, which symbolised Alexander as a descendant of Ammon and as a monarch, is referred to in confirmation of the view that in both these heads he is represented as a young man not yet arrived at the throne, possibly much as in those groups in which he appeared beside his father Philip. An engraving of the British Museum head was published in vol. ii. of the *Encyclopaedia Britannica* (9th edition), in the article "Classical Archaeology;" and Prof. Stark is therefore not correct to the letter when he claims this publication of his to be the first.

From Capri we receive the following items of studio news:—Mrs. Anderson, an artist long resident in the island, has sent to England a picture of a Japanese lady reclining on a mat. She is dressed in a creamy-white robe enlivened with bands of cherry colour, and with the Prince of Awa's crest in black on either side of her bosom; her hair is bound by a red fillet and tortoiseshell pins; a rich red sash is round her waist; and her left arm rests on a mass of bronze satin embroidered with a dragon and prismatic tints. The lady is in the act of offering arbutus berries to a white parrot perched on a black lacquer cabinet enriched with golden storks and bullrushes in relief. The greenish-grey wall forming the background is decorated with a flight of swallows and a picture of a grey landscape-subject with white cranes. This work is much praised by the artist colony in Capri; the various textures are admirably rendered—the black and gold cabinet a marvel of realistic execution.—Mr. Walter Anderson has completed a subject of a graceful girl-figure dressed in white and seated in a garden, playing with leaves. The girl's head is extremely well painted, and the whole effect of the picture is grey and quiet.—Mr. Talmage White, being engaged on private commissions, sends nothing to the London exhibitions, but two of his water-colours, recently purchased by the French collector M. Hartmann, will probably be exhibited in Paris. His important oil-painting, *The Temples of Paestum*, evening effect, which excited so much attention in Roman art-circles some time ago, has just been added to the private collection of Mr. W. H. Wills, of Clifton.

The third volume of Mr. Burgess's *Archaeological Survey of Western India* deals with the remains in the districts of Bedar and Aurungabād, except as regards the Cave Temples of Elūra and Junnar, which are reserved for a future volume, to be devoted exclusively to these and other early Rock Temples. The present volume, however, gives a full description, with full-page photographs and plans, of the three groups of Buddhist caves at Aurungabād, and of the later Jain and Brahminical hermitages at Dhārāsiṅva, Karusā, and Ambā. All over the district Buddhist, Śaiva, Varshnava, and Jain caves are found in close proximity; and the remains, even in the same cave, of different religious faiths show that adherents of these various sects have sometimes succeeded one another in the possession of the same sacred places. This volume also includes an account of Kalyāṇa, the old capital of the Western Chalukyas; and of Paithān, the *Baiθava* of Ptolemy, and the residence of Sālivāhana, the conqueror, according to the legend, of Vikramāditya. Dr. Bühler has edited and translated several of the most important inscriptions discovered, including two Valabhī grants, one of Guhasena, and one of Śīlāditya III. And in a valuable appendix are the texts and versions of twenty-eight Sanskrit and Old Canarese inscriptions, belonging chiefly to the districts dealt with in the first volume of the Reports. The lithographic facsimiles of these inscriptions, prepared by Mr. Griggs, of Peckham, are evidence of the great accuracy with which such valuable historical documents can now be preserved as permanent records, and, with the elaborate plans and the beautiful photographs which accompany the description of the ruins, render this volume a fitting sequel to the two previous Reports. The work is in every way worthy of Mr. Burgess's high reputation; and scholars will look forward with enhanced interest to the succeeding volumes of his Report, which, we are glad to notice, appear with commendable regularity and frequency.

Historic Portraits of the Court of Henry VIII. By Hans Holbein. Reproduced in Autotype by Permission of Her Majesty the Queen from 40 of the original Drawings in the Royal Library. (Arundel Society.) It would not only be difficult," as stated in the Preface, "to overestimate the artistic value of this series of portraits," but likewise to over-estimate their historical value, for here, more vividly even than in the brilliant pages of Froude, are presented to us the actual men and women who formed that curiously complex society which moved around the throne of Henry VIII.; a society wherein the new leaven was fermenting powerfully, and the old order changing amid many struggles into the new. The reign of Henry VIII. is a period that will always have a great interest for Englishmen; and it must, therefore, be regarded as the rarest good fortune that has preserved for us these striking portraits of some of its most remarkable men drawn by the hand of such a master as Holbein. How they came into the possession of the Crown is not very clearly made out, but Queen Caroline, according to Horace Walpole, found them in a bureau in Kensington Palace—where they had apparently long lain forgotten—and, perceiving their value, had them framed and hung up. They are now kept at Windsor, but several of the finest of them, it will be remembered, were exhibited at the Grosvenor Gallery in 1877–78, and Her Majesty has now kindly permitted the whole set to be reproduced and published under the sanction of the Science and Art Department of the Committee of Council on Education. In these reproductions the present condition of each drawing is accurately seen. Many of them have suffered greatly from time, damp, and wear, but some few are nearly as bright as when first drawn in Holbein's sketch-book. It seems to have been the fashion for artists at that time to draw these large heads in chalk or pencil. Dürer, we know, made a number of such drawings during his visit to Augsburg in 1518 of all the notabilities then attending the Reichstag, and Holbein evidently took pleasure in this kind of work, for which his bold style was peculiarly suited. In some instances, no doubt, these sketches were intended as studies for more finished works; we are, indeed, occasionally able to trace the picture to which they belong, but in others the drawing would seem to have been made simply for its own sake, either for the artist's own satisfaction, or for that of the person represented. Among the most interesting from an historical point of view of the forty portraits here reproduced are those of William Warham Archbishop of Canterbury—a study for the picture in Lambeth Palace—John Fisher Bishop of Rochester, John Russell Earl of Bedford, Thomas Earl of Surrey, Lord Cobham, Anna Boleyn, Jane Seymour, Sir Thomas Wyatt, Sir Thomas Eliot, and Sir Thomas More with various members of his family—including his eldest son, John More, whose portrait seems to belie the tradition that he was an idiot, for it represents a handsome, thoughtful youth with eyes cast down upon a book that he holds in his hand. The portrait of Sir Thomas More himself is much more obliterated than those of his son and his father, but we are yet able to trace in it the massive character of the man, his firmness of purpose and vigour of intellect. It is the same with all these portraits, whether the persons they represent are known to us or not: they all arrest our attention, and seem to have something to tell us of their thoughts and doings, very unlike the portraits that we find stuck into the pages of the

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ern photographic album, where everyone is presented with the same expression of mild imbecility. In this Holbein Album, whatever there may be, there is certainly no imbecility. Many of the portraits are decidedly ugly, and all the ladies, even Anna Boleyn, are very prim and demure-looking; but they have all some sort of meaning in their faces, and so awaken our interest for their own sake, as well as our admiration for the supreme skill of the master who has thus enabled us to know them. Scarcely any better idea of Holbein's power as a portraitist could, indeed, be gained than from this book, and we heartily commend the study of it to all lovers of his work, as well as to all those interested in the period of English history it illustrates. It is one of the many boons that photography has conferred upon us, that it should have placed this magnificent series of portraits at our command.

MUSIC.

The uncompromising opponents of Wagner have never hesitated to assert that the apparent popularity of *Tannhäuser* and *Lohengrin* at the Royal Italian Opera was due entirely to Mdme. Albani. That Mr. Gye has included these works in the *repertoire* of the present season, when the services of the Canadian artiste are not available, testifies, however, to his faith in the public appreciation of their intrinsic merits. If appearances may be trusted, *Lohengrin* is held in higher estimation than the earlier opera, a somewhat curious circumstance, considering that it contains less of music calculated to suit the popular palate. But the Elsa of Mdlle. Heilbron is certainly a more acceptable performance than the Elizabeth of Mdme. Lepeda. The Spanish *prima donna* sings the music of her part satisfactorily, but neither in appearance nor in manner does she approach the ideal of Wagner. On the other hand, Mdlle. Heilbron identifies herself thoroughly with the poet's conception, and her rendering of the character is full of charm. Signor Sylva is a very conscientious artist, and his performance of the title-*rôle* in *Tannhäuser* merits warm encomiums. Both works have now been played with sufficient frequency to ensure general accuracy in the *ensemble*, but in justice to the composer it is necessary to utter a word of protest against the needless mutilation of the scores. In this respect *Lohengrin* suffers most severely. The grand scene between Telramund and Ortrud in the second act is now practically eliminated, to the great detriment of the work considered as a drama. The bridal scene in the third act is also cruelly curtailed; and the subsequent assembly of the chiefs of Brabant—perhaps the most stirring episode in the opera—is entirely omitted.

The last of the Crystal Palace Saturday Concerts was unmarked by any special feature of interest. Baron Bódog d'Orczy's overture to *The Renegade* was performed at a New Philharmonic concert last season. It is a clever work, and the orchestration is very elaborate and brilliant. Señor Sarasate played a *Ballade and Polonaise* by Vieuxtemps, and a *Sérénade Mélancholique*, by Tschaikowsky. Both works enabled him to display his almost unrivalled command over the *technique* of the violin. The concert concluded with Beethoven's Pastoral Symphony. Miss Georgina Burns and Mr. Joseph Maas were the vocalists. The reputation of these concerts has been worthily upheld during the past season. If the list of successful novelties has been more meagre than usual, the fault can scarcely be said to be with the executive; and, at any rate, the production of such works as the second symphony in D and the violin concerto of Brahms is alone sufficient to stamp the season as one of fruitful result. The present moment may be a fitting one to call attention to a recent change in the arrangement of the programme—a change by no means to be commended. We refer to the placing of the symphony either at the beginning or the end of the concert. It is to the splendid performances of the orchestra that the widespread fame of these concerts is due, and the symphony must, therefore, be generally considered the most important feature in each programme. For that reason its performance should not be open to any possible loss of effect by reason of disturbance caused by late arrivals or early departures among the audience. The usual extra concert for the benefit of Mr. Manns is announced to take place to-day. The programme is very elaborate, both in the choice of works and in the number of executants. Two movements from Berlioz's *Symphonie Fantastique*, and Liszt's *Symphonic Poem*, "The Battle of the Huns," are the leading novelties.

The new works presented at the students' concert of the Royal Academy of Music on Saturday evening were two anthems, "O Lord, the very Heavens," by G. F. Smith, and "Praise God," by E. G. Croager; and a song entitled "Doubt Not," by Margaret Gyde. The violin-playing of Mr. Frank Arnold in Vieuxtemps' *Fantasia Caprice* was greatly applauded.

The pianoforte quartett in C minor by Mr. F. H. Cowen introduced at his *Matinée Musicale* at Dudley House on Monday is an exceedingly well written work. The first and last movements are characterised by considerable vigour and brilliancy; the slow movement in E flat is very melodious, and the Scherzo in F minor is piquant and effective. We believe the quartett is not a recent composition, but it contains so much of promise that Mr. Cowen may be encouraged to pursue the higher forms of art with credit to himself and advantage to the cause of English music. A word of commendation may be bestowed on M. Musin for his brilliant violin-playing; otherwise the miscellaneous portion of the concert contained nothing worthy of comment.

At the Musical Union *matinée* of Tuesday the concerted works performed were Mendelssohn's quartett in E flat (Op. 12), Schumann's quintett in E flat (Op. 44), and Beethoven's quartett in G (Op. 18, No. 2). These several examples of three great composers were executed in the most masterly style, Signor Papini being again the leader, and Mdme. Essipoff the pianist. The Russian artiste selected as her solos a *Berceuse* in G by Leschetizky, Chopin's *Ballade* in A flat, and Rubinstein's *Valse Allemande* in F. The Chopin excerpt was exquisitely played. Especially noteworthy was the tender, lingering delivery of the subsidiary theme, so frequently spoiled by being treated as a mere waltz tune.

The arrangements at Her Majesty's Theatre have undergone serious modification almost daily in consequence of the indisposition of some of the leading artistes of the establishment. Signor Campanini has been unable to sing for at least a fortnight; the *rentrée* of Mdme. Gerster has been postponed again and again, and at the moment of writing is fixed for Monday; while Mdme. Christine Nilsson has also been compelled to delay her welcome reappearance on the Anglo-Italian stage. One result of these vexatious circumstances has been to confirm the position of Mdlle. Vanzandt before the patrons of the theatre. The youthful vocalist sang so carefully, and with such purity of taste, in *La Sonnambula*, that no doubt can be entertained of the distinguished position within her grasp, should she avail herself of the opportunities yet remaining for the purposes of study. Signor Vaselli, who appeared on Saturday as Valentine in *Faust*, showed such evident dramatic feeling that it is worth while to counsel him to play less to the audience and more to the characters with whom he may happen to be associated on the stage. The Marguerite on this occasion was Mdlle. Minnie Hauk, who cannot be commended for her vocal efforts, but whose reading of the part, in a histrionic sense, is worthy of attention. Such significant details as the mechanical plucking of flowers in the King of Thule song, or the symptoms of approaching madness in the church scene, deserve recognition as being removed from the conventional business of this hackneyed part. On Tuesday Mdlle. Ambre essayed the character of Lucia with tolerable success. Despite the lack of sympathy in her voice, and her defective method of production, Mdlle. Ambre is too clever a performer not to make her mark in anything she undertakes. She was very well supported by Signor Frapolli as Edgardo, and Signor Foli as Raimondo.

The orchestral festival-concerts under the direction of Herr Hans Richter have come to a conclusion, and the net result of the undertaking must be pronounced eminently satisfactory. At the chamber concert given on Thursday week the one novelty of importance was a pianoforte quartett in F by Mr. C. Villiers Stanford, the executants being Herren Scharwenka, Franke, Holländer, and Van Biene. Our comments on the work must be deferred until another opportunity, which we trust will shortly occur. The fame of Herr Richter's conducting having spread, St. James's Hall was completely filled at the last orchestral concert on Monday. Except that the intonation of the brass was uncertain at the outset—probably in consequence of the heated atmosphere—the playing of the band was as magnificent as ever. The Wagnerian selections included the prelude to *Die Meistersinger*, Hans Sach's monologue from the same opera, the trio of Rhine daughters, and Siegfried's "Trauermarsch" from *Götterdämmerung*. The effect of these pieces under Herr Richter's *bâton* was almost electrical, and the audience would have gladly heard each item a second time; but the conductor wisely declined all requests for *encores*. The picturesque overture to Berlioz' *Benvenuto Cellini* was another example of finished orchestral playing, and an impressive performance of Beethoven's Eroica Symphony brought the concert to a termination. More interesting, however, than any remarks upon an event now past will be the announcement that Herr Richter will revisit London next season, to conduct a series of eight concerts, at which the nine symphonies of Beethoven will be performed in chronological order. That the project will receive welcome and support from the musical public admits of not the smallest doubt.

The miscellaneous concert given by the Bach Choir on Wednesday evening comprised much that was interesting. The only work by Bach was a double chorus, "Now shall the grace," being No. 50 of the cantatas as published in the new complete edition of his works. It is a solid and dignified piece of writing, clear in rhythm and construction, though strictly contrapuntal from first to last. The performance of Brahms's motet for five voices unaccompanied, "Es ist das Heil," suggested points of comparison between the old school and the new. It is but mere justice to Brahms to say that his scholastic writing in the present composition is by no means unworthy to rank with that of the Leipzig cantor. The arrangement of the ancient chorale "Es ist das Heil" is masterly both as regards construction and effect. A scene from Max Bruch's *Odysseus*, "The Banquet of the Phoenicians," proved more remarkable for the cleverness of its orchestration than for the beauty of the voice parts. The music of Herr Max Bruch is not wanting in a certain ponderous vigour, but in the qualities of brightness and variety it is lamentably deficient. The two excerpts last named, as well as Beethoven's *Meeresstille und glückliche Fahrt*, were sung in the original German. New works by English composers being apparently not forthcoming, Sterndale Bennett's cantata, "The Woman of Samaria," was performed as a tribute to native art. The composer must have been strangely advised to select such a narrative as that given in the fourth chapter of St. John's Gospel for musical treatment. No opportunity whatever is afforded for any dramatic feeling, and it is not

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surprising that while Bennett's music flows gently on, never offending and never exciting, until the close, we are then conscious that the work in its entirety is decidedly monotonous. The solos were taken by Mdme. Lemmens-Sherrington, Mdme. Patey, Mr. Shakespeare, Mr. Kempton, and Mr. Thorndike. The gentleman last named is a baritone, with a pleasant voice and refined style. This concert brought the labours of the Bach Choir to a close for the present season.

Mdme. Annette Essipoff gave the first of two pianoforte recitals on Wednesday afternoon at St. James's Hall. Her programme was very diversified, containing examples from the works of eleven composers. The Russian artiste seems less at home in the works of Beethoven and the older classics than in those of the modern romantic school. Her interpretation of Beethoven's Variations in C minor, and of pieces by Bach and Scarlatti, was hard and, indeed, rather unfinished. But Schumann's *Faschingsschwank*, and some excerpts from Chopin, were charmingly rendered. The next recital will take place on Thursday, May 22.

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The lectures are on the four great Latin Fathers — Ambrose, Augustine, Leo and Gregory; and these lives are so treated as to form, what the title indicates, epochs of Church history. In Ambrose, the great Bishop of Milan, we have pictured the struggle between Christianity and Paganism in the days when Milan was practically the Christian, while Rome was the Pagan, capital of the West. We see something of the difficulties of the statesman-bishop when the pagans at Rome still formed a powerful party, and when so much depended on the character of an emperor who might be a child or a madman. There are few more momentous scenes in history than that in which Ambrose encountered the eloquent pagan, Symmachus, arguing for the restoration of the statue of Victory to the Roman senate-house. The dialectical victory of the saint represented the victory of Christianity over the paganism to which Rome had clung for twelve centuries, and under which she had become great. Paganism died slowly, but from the time of Ambrose and Theodosius it had no revival. The interest of Augustine's life belongs less to political history; it represents in the most vivid manner the streams of influence under which a man of active mind in the latter part of the fourth century almost necessarily fell. The old classic culture, the school of rhetoric, Manicheeism, Neo-Platonism, the contest with Arianism and Pelagianism, the miseries of the declining empire, with the barbarians pressing in on all sides—these things made Augustine what he was. In quieter times he might have received a more balanced culture, and produced works of a purer literary form—but he would not have been St. Augustine. He was bishop of Hippo when Rome was taken by the Goths in 410; from this point begins modern society, and the rise of the Papal supremacy on the ruins of the empire. The old paganism was at last crushed, and the Roman bishop was the foremost power in the humiliated city. "Then it was that the Christians came boldly to the front, and Augustine put forth in his *City of God* the manifesto, as we may call it, of the Church against the worship of the City of Man, by which the pagans had been so fatally beguiled." The consequences of this state of things are described in the Life of Leo, "the first of the Popes who contemplated a primacy of the Christian world." Then it was, the Dean holds, that "the corruptions of Christian faith struck their foundations deep;" that "the approximation of Christian usage to the manners and customs of Paganism" became close; Paganism and Christianity were so mingled that it is often hard to say of men of that age whether they were Christian or not. Christian life at this period was nourished mainly in monastic institutions. Gregory, a great man in many ways, is the first conspicuous instance of the missionary spirit in high places. Previous bishops of Rome seem to have thought that if the barbarians were to be converted, they must come to Rome; Gregory distinctly recognised the duty of going forth into the world to bring the lost sheep into the fold. In one point I do not think the Dean quite fair to Gregory; "he looked," he says, "more keenly to the promotion of ecclesiastical conformity than to the propagation of the genuine gospel." Certainly he was most eager to bring the Arians into the Catholic Church—a zeal which the Dean, who elsewhere describes Arianism as akin to Paganism, can scarcely blame; but it is not true that he "branded as heresy and spiritual rebellion any deviation even in matters ceremonial from the lines marked out by himself and his predecessors;" on the contrary, he desired the perplexed Augustine to adopt any rites from any quarter which he might think conducive to the honour of God. The time for observing Easter was not altogether an indifferent matter, as inconvenience and discord were produced when neighbouring districts celebrated Easter at different times.

In describing the preparations for the baptism of Clovis (p. 184), the Dean says, "wax-tapers of odorous scent sparkled—in spite of Jerome's protest a century before—in the light of day on every side." It was not Jerome, but his opponent Vigilantius, who protested against tapers in daylight. There is a slight slip at page 143, where Leo is described as going to meet Attila, "with broidered pall and purple chasuble, and the mitre on his head." The mitre is not mentioned in the authority from which the description is drawn, and was almost certainly not used at the period in question. There is a perplexing misprint (p. 125) of Constantine for Constantius.

S. CHEETHAM.

The Encyclopaedia Britannica. Ninth Edition. Vol. IX. Fal-Fyz. (Edinburgh: Adam & Charles Black.)

THIS great Encyclopaedia, in its alphabetical progress through the realm of contemporary knowledge, has reached a ninth volume, which comprises a section almost coextensive with the letter F. The compilation of such a work is no longer associated with the assumption of universal learning on the part of the several writers; nor even are those who treat of kindred subjects necessarily expected to approach their task from an identical standpoint. The reader has no right to complain of an occasional inconsistency if in every case he receives the guarantee of an authoritative name. Anonymous works may lay claim to omniscience. The general introduction of the practice of signing articles has at any rate brought with it a recognition of the relative value of dogmatic statements.

The most important heading in the present volume is that of "France," which is partitioned out among four writers. Geography, including Statistics, is contributed by H. Gausseron; History, by the Rev. G. W. Kitchin; Language, by Henry Nicol; and Literature, by G. Saintsbury. Of the first of these sub-articles, it may be said that its merits and defects are similar to those of the *Statesman's Year-book.* The method of treatment denies to it the charm of literary style; while the figures are neither sufficiently elaborate nor so illuminated by comparative illustrations as to be indispensable for reference. As we took occasion to remark before in the case of "England," no description of a country can be adequate which consists of a simple enumeration of its most prominent features, whether geographical or statistical. What is required is some sort of picture of the land as seen and felt by its native inhabitants. The problem to be solved is to show how external circumstances have moulded the character of the people, and how the people in their turn have contributed to create their own surroundings. In short, we want to learn the necessary relations between France and the French. If Statistics be severed from History, not only are the figures deprived of all their value for comparison, but the secret of national development is lost. The skeleton cannot be profitably studied apart from the processes of life and the reaction of the environment. Mr. Kitchin's survey of French history needs no commendation; and no more and no less can be said of Mr. Nicol's analysis of the French language. If the one enforces attention by the appropriate rhetoric with which events of popular interest are narrated, the other will be welcomed as a model of scientific reasoning by all to whom

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philology is more than a name. It requires not only erudition, but something akin to the power of genius, to disclose as Mr. Nicol has here done the hidden transformations of dialectal growth by which provincial Latin has become the French of Paris. As regards Mr. Saintsbury's contribution, criticism stands abashed before this marvellous display of combined reading and wit, which can take for its field the whole domain of French literature from the *Chanson de Roland* to the *Revue des Deux-Mondes*, and label every writer with an appropriate epigram. J.-B. Rousseau receives notice no less than the great Jean-Jacques, and Balzac the elder and Balzac the younger are each characterised in their place.

Next in length come the articles on "Fisheries," by E. W. H. Holdsworth; "Fortification," by Colonel Nugent and a *collaborateur*; and "Flight," by Prof. J. B. Pettigrew. Of each of these it may be said that it satisfies the severest test that can be applied to a book of reference — with whatever object the general reader may turn up the heading, he may confidently expect to find his particular want anticipated. In all of them the information is exhaustive, and the mode of treatment clear. Of an article belonging in some respects to the same category, that entitled "Fine Arts," it is more difficult to speak as it deserves. Prof. Sidney Colvin here expounds the general doctrines upon which the modern school of aestheticism is founded. Suggestion takes the room of positive fact; and we read not so much to be informed as to be stimulated to a better appreciation of the common ground of culture. Another class of headings may be best characterised by the statement that they represent a department of modern science in the process of making. "Family," by Andrew Lang; "Fasting," by the Rev. J. Sutherland Black; "Fire," by Elie Reclus; and "Funeral Rites," by the Rev. John Rae—all alike derive their interest from their connexion with anthropology. Our ancestors, absorbed in *a priori* theories about the state of nature, found no inconsistency in filling their ears with travellers' stories about the manners and customs of savage tribes. It has been reserved for our generation to base speculation upon fact, and to construct hypotheses which may possibly be verified by the better-instructed *savants* of a later day. If geology has failed to disclose the bodily form of the "missing link," the rapid progress of ethnological study promises to reconstruct for us the mind of primitive man and his social surroundings. Not a little present interest attaches to two articles by Prof. Thorold Rogers, in both of which he lights up the path of political economy with the torch of history. "Finance" consists mainly of an historical sketch of the expedients which have been adopted in the ancient world and in England to provide for the exigences of Government, the economical effect of these expedients being left for a subsequent article on Taxation. "Free-trade" is the most readable exposition of the subject with which we are acquainted, and is at the same time marked by a genial tolerance for protectionist heresies. "Famines," by Cornelius Walford, is another title which borrows importance from the events of the day. Mr. Walford has recently contributed two papers, with many tables, to the *Journal of the Statistical Society*, which exhaust the bibliography of the subject; but, unfortunately, he seems unable to move beneath the load of learning that he has accumulated. He limits himself to a classification of the historical causes of famine, without suggesting any practical rules for the amelioration of this calamity in the future. Famine, no doubt, is due either to natural or artificial causes, or more commonly to a combination of the two; but both these sets of causes are capable of being modified or removed altogether by the exercise of foresight and industry. Quite apart from the theory of a sun-spot cycle (as to which Mr. Walford confesses himself sceptical), the problem of Indian famines is to provide beforehand for their recurrence, and to indicate the possible limits of human intervention. On this subject Mr. Walford speaks with an uncertain sound. He draws attention to "the fact that the Indian empire, as a whole, produces year by year sufficient food for its aggregate population;" while a few lines lower down he quotes authority to show that "the most general cause of famine in India has not been the failure of the usual rains," where we can only conjecture that the decisive word "not" has been introduced by a misprint.

In the domain of science the following are the more noteworthy articles:—"Fermentation," by Prof. Dittmar; "Ferns," conjointly by W. T. T. Dyer and J. G. Baker; "Foraminifera," by Dr. W. B. Carpenter; "Function," by Prof. Cayley; "Fungus," by George Murray. Theology, which in earlier volumes has occupied so prominent a place, is here altogether absent; nor is metaphysics in much better case, considering the opportunity lost in the title "Free Will." Biography is numerously represented, though scarcely one of the lives rises into the first rank. English literature can claim Farquhar, Fielding, Foote, Ford and Fuller; as compared with Fénelon, Ficino, Firdousi, Fouqué, Freiligrath and Froissart, owned by foreign lands. Philosophy has the great name of Fichte; Science, Faraday and Forbes; Art, Flaxman. Of all these it is enough to say that editorial discretion is conspicuous in the selection of contributors, and that the standard of excellence to which we have been accustomed is uniformly maintained. Four articles in this volume are written by Americans, and are therefore copyright in the United States. And, in addition, those on "Fisheries" and "French Literature" have been thought deserving of whatever measure of protection the Canadian statute can confer.

JAS. S. COTTON.

Robert Burns. By Principal Shairp, Professor of Poetry in the University of Oxford. ("English Men of Letters.") (Macmillan & Co.)

THE keynote to this estimate of Burns's life, character and works may be found in the biography of the late Dr. Norman Macleod. In a reminiscence of his early intimacy with Dr. Macleod, Principal Shairp says:—"Especially were we at one in our common devotion to one, to us the chief of poets," at a time when "those who really cared for Wordsworth in Scotland might, I believe, have been counted by units." The Oxford Professor of Poetry is manifestly constant to his youthful Glasgow love. In its excellences and its blemishes, its abundant shade and its scanty light, its ethical and its literary criticism, this "study" is Wordsworthian to the core. Wordsworth admired the genius of Burns, and compassionated his life; but his austerity, above all his resolute *Einseitigkeit*, made him incapable of fully sympathising with the author of "The Jolly Beggars" and the correspondent of Clarinda. After visiting Burns's grave, he could do nothing better than write some didactic lines to the poet's sons warning them against intemperance and flattery, and advising them to give "the better will its lawful sway." Principal Shairp's volume is very much what Wordsworth would have said to Burns if he had had the opportunity of lecturing and admonishing him.

The story of Burns's life "runs," in the words of the late Mr. James Hannay, "glibly off the tongue of the whole British people," and Principal Shairp has not sought or been able to give fresh information on the subject. He makes the most of the Biographies by Currie, Lockhart and Chambers: he quotes freely from the celebrated Essay of Mr. Carlyle; and he has read with care the latest—and let us hope the last—edition of the Works, by Mr. Scott Douglas. It is to be regretted that he had not mastered all the facts that have recently come to light concerning that portion of Burns's life—the darkest—which was spent in Dumfriesshire. He seems to have no knowledge of the recent discovery in the dust-heaps of Somerset House of the Reports sent privately to the Excise Board of Burns's professional work, which were favourable to the last. It would have been well, too, if he had utilised a valuable little book, *Burns in Dumfriesshire*, by Mr. William McDowall, which shows clearly and finally, among other things, that, although Paul Pry and Mrs. Candour were busy with the poet's reputation when he was alive as they have been with his memory for the last eighty years, all friends worth retaining respected him to the last, and that he never showed the habitual tippler's love of stimulants for their own sake. For the rest it can only be repeated that Principal Shairp looks at Burns's life through Wordsworthian spectacles. He heartily approves of such actions as the remarriage with Jean Armour. He is positively, perhaps righteously, indignant that no easy post or easily-worked farm was given to Burns after his second season as an Edinburgh "lion" was over. There is reasonableness as well as courage in the defence given of Edinburgh society for slightly cold-shouldering a man who was more than suspected of ridiculing it in the company of his friends and the pages of his Common-place Book. A careful attention to all the facts connected with the warning given by the Excise Board to Burns to abstain from talking politics also confirms the opinion expressed by Principal Shairp that considering the political circumstances of the time, it was not wonderful that the

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Board should have acted as it did. But a too keen devotion to Wordsworthian ethics has prevented Principal Shairp from meting out to Burns the measure Burns himself meted out to others—a little blindness to faults, along with much kindness to virtues—and has led him into a good deal of useless moralising. Of what avail is it to tell us at this time of day that "a little less worldly pride and a little more Christian wisdom and humility would probably have helped Burns to solve the problem of the inequality of human conditions better than he did"? Principal Shairp, moreover, does not always bear in mind the fact that Burns was a passionate artist as well as a passionate man. Otherwise he would not have gravely suggested, when speaking of the immortal "Willie brewed a peck o' maut," with its humoristic exaggerations, that it may "have helped some topers since Burns's day a little faster on the road to ruin;" nor would he have had to give dark hints about the "Delilahs" that, in Dumfriesshire, attracted "the wayward husband" of the "frail but faithful Jean." These Delilahs—Chlorises and Annas and Jessies and Marias—were, by Burns's own confession, his "artist's models." Chloris, the inspirer of the most burning of those later love-verses which were written to order, was a personal friend of Mrs. Burns, and although in the case of her who led to "Yestreen I had a pint of wine" he forgot the husband and sank the artist in the man, the offence was condoned by his wife, or rather seems to have been hardly considered an offence. Finally, while it may be regretted that Burns gave "slices of his constitution" to persons unworthy of such food, it was through them that he gave himself to humanity. Had he not been weak with the weakest as well as strong with the strongest, his writing could not have been, as has been the case with no poet's before or since, the stay and solace of all classes of men. Mr. Scott Douglas has recorded the opinion of one of Burns's Dumfriesshire friends, that by the time he died he had "burnt himself out." To Burns should always be extended the charity that is the meed of those who give themselves up as whole burnt-offerings for their species.

But it is in his estimate of Burns's poetry that Principal Shairp's Wordsworthian bias is most painfully apparent. His enthusiasm for Burns's songs, and for poems of such different types as "The Cotter's Saturday Night" and "Hallowe'en," rises into eloquence. But beyond this a more one-sided estimate even of Burns's poetry has, perhaps, never been given to the public. Principal Shairp not only gives no place to poems like "Holy Willie's Prayer" and the "Holy Fair," which are essentially satirical, and to others, like the "Jolly Beggars," which belong to the region of what a more genial critic like Alexander Smith calls the "moral picturesque," but he declares emphatically "I cannot but think that those who have loved most what is best in Burns's poetry must have regretted that these poems were ever written." He further considers it not only "strange but painful to think" that these were written about the same time as "The Cotter's Saturday Night." Leaving out of consideration the effect produced on Scotch morality and religious life by Burns's satires—upon which, in spite of Principal Shairp, there must be allowed to be two opinions—is there one reader of Burns in ten who would not almost as soon part with "Tam o' Shanter" itself as with the Swiftian irony of "Holy Willie's Prayer"? And what does the production of such widely different poems show but that to Burns was given an exceptional number of the poet's moods? Even more remarkable than this is the manner in which Principal Shairp buttresses up the unfavourable view which he hardly disguises that he takes of "Bruce's Address." Referring to Mr. Carlyle's opinion that it is the best war-ode ever written by any pen, he says that "a very different estimate of it has been formed by judges sufficiently competent. I remember to have read somewhere of a conversation between Wordsworth and Mrs. Hemans in which they both agreed that the famous ode was not much more than a commonplace piece of schoolboy rhodomontade about liberty." Apart from the truth of this criticism, there is nothing in the writings either of Wordsworth or Mrs. Hemans—although the one wrote "Sonnets to Liberty," and raved at one time something very like rhodomontade against "every sceptred child of clay," and the other wrote a prize poem on Sir William Wallace—to show that they were "competent judges" of such a poem, much less sympathisers with the spirit in which Burns must have written it. Wordsworth's ultimate view of the French Revolution, in particular, made him, perhaps, as incompetent a judge of a poem occasioned by that convulsion as could well be conceived. As for the value of the criticism, it is enough to say that these lines, gathering in force to the end, are schoolboy rhodomontade in the sense in which Moltke's blows in the Franco-German war, which culminated in the fall of Paris, were military braggadocio.

Principal Shairp writes in a sufficiently simple style, although we stumble occasionally on slipshod expressions like "effective cranny." Sometimes, too, he is not quite clear in his statement of facts. Thus we are told (p. 142) that "during the first year at Dumfries, Burns for the first time began to dabble in politics," although in the chapter treating of his life at Ellisland, we are informed (p. 116) that "political ballads, too, came from his pen, siding with this or that party in local elections." The volume as a whole must be considered readable, even by those who do not hold the author's sentiments, and see that the task he has performed has been only in a limited sense an agreeable one.

William Wallace.

The Zulus and the British Frontiers. By Thomas J. Lucas, Captain of the Late Cape Mounted Rifles. (Chapman & Hall.)

Mr. Lucas, who last year published *Camp Life and Sport in South Africa*, has again ventured into print, in the hope of throwing some additional light upon the many complicated questions inseparable from our position in South Africa. In this he has been assisted by his friend Mr. R. Acton, who has contributed the account of the political transactions in Natal and the Transvaal, and of the disputes preceding the recent declaration of war. Mr. Lucas himself commanded a company in the Cape Mounted Rifles in the campaign of 1851–53. He does not seem to have visited the Cape since then, but he and Mr. Acton between them have studied the multifarious and painful details of South African politics, and have set before the public a readable and, as it seems to us, an accurate account of our dealings with the Boers, and of the events which preceded and led to the Zulu war.

The unanimity with which the various writers of distinct books, reviews, and magazine articles attribute the present state of things to the annexation of the Transvaal is remarkable and convincing. Messrs. Lucas and Acton are among the number. The annexation, however, was itself the last of a series of persistent attacks on a worthy and useful race of men, who, as South African colonists, have all along shown themselves superior to us. The first act in this long drama was the seizure of Natal in 1843, and the consequent exodus of the Dutch: the work before us contains a useful chapter on this subject. For one brief interval the hostility of the Colonial Office to the Boers ceased, and, under the rule of two enlightened statesmen, the independence of the two Republics of the Transvaal and the Orange Free State was proclaimed and guaranteed. This was only a short interlude; the former policy resumed its sway, and our conduct towards the people of the Transvaal is described by a very able and competent writer as "ungenerous, unjust, and, worse than either, stupidly impolitic." In a review in this journal, written before the breaking out of the present war, we expressed our opinion that the annexation was an act of high-handed injustice, and that it would prove to be not only unjust but unwise. The ears of the officials at home were always open to the reports which a knot of active intriguers were continually pouring into them—reports always unfavourable to the Boers, some false, some true, but exaggerated. The Governors of the colony were unable to resist this hostile feeling, and became the agents of an astute and unprincipled party. Thus Mr. Acton describes the correspondence of Sir H. Barkly, Governor of the Cape, and Mr. Southey in 1875 and 1876 as betraying a vehement prejudice, a restless fault-finding and tale-bearing spirit against the Boers' Government of the Transvaal. The Boers, living far from centres of news or politics, scattered over a wide extent of country and occupied with their farms, knew little or nothing of what was going on, and made no effort to resist the insidious scheming of their enemies. It may well be thought that, being themselves an independent State, the traditions and action of the Colonial Office of another country could be of no importance to them; and it is certainly surprising that this extinction of a republic should have been conducted through the Colonial Office without the intervention

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of the Secretary of State for Foreign Affairs.

The common charge against the Boers was that they made slaves of the blacks; but this is emphatically denied by Messrs. Lucas and Acton, as it was by Mr. Aylward. The missionaries in their zeal for the native races were parties to spreading this report, and joined in the attacks on the Boers; they thus helped to bring on a war which must in one campaign cause more misery and a greater loss of life to their *protégés* than a century of even such a system of slavery as is laid to the charge of the Boers.

We drove the Dutch from Natal in 1843, and what is the result of our thirty-six years' rule? Mr. Acton describes that colony as—

"as backward as the least happy of the West Indian islands, estimating its productiveness in due relation to its extent and variety of natural resources. Its revenue is derived in great part from taking customs' toll of the imports and exports on their way to and from the Transvaal, and Orange River State, and other provinces inland. A good portion, too, of the wool, hides, and wild-beasts' skins, with ivory and the like, making nearly three-fourths of the aggregate exports from Natal, must be credited to the upland plains of the interior. The produce of sugar, in 1875, amounted in value to 100,000*l.*, while that of coffee and other tropical growths was scarcely anything. In short, this settlement is a commercial and industrial failure. It has railway works and harbour works going on, but they are designed for communications from the sea to the neighbouring countries beyond the Drakensburg, which must pay Natal a toll upon their needful traffic. There is no real source or stock of substantial wealth in the province itself so long as there is no sufficient labouring class. English working men, agricultural or handicraftsmen, will never be tempted by offers of a free passage to emigrate to a country where they would have to stand side by side with Coolies and Kaffirs."

Are we to hope for anything better from the Transvaal without the advantage of a seaport? Mr. Lucas well remarks that perhaps the worst of the annexation is yet to be seen. We have to deal with a people who have inherited the qualities by which their ancestors triumphed over the Spaniards, who are animated by the same deep religious feeling, and who have within the last half-century sacrificed ease, wealth, and even life to their love of liberty. Our author adds:—

"The reader may feel as much sympathy as a loyal and patriotic Englishman dares to acknowledge, for these poor, stout, bigoted, liberty-loving, surly Dutchmen, so often hunted up and down over the vast territories of South Africa, so repeatedly promised the quiet enjoyment of their bare independence, so peremptorily turned out of one Free State after another. Englishmen would not like such treatment."

So much has of late been written respecting the Zulus that their history, habits, and military organisation, so little known six months ago, ought to be now familiar to everyone. Mr. Lucas gives a full account of them, and of the solemn farce of Sir Theophilus Shepstone's coronation of Cetewayo (Mr. Lucas always spells the name Ketchwhyo), with all the ridiculous circumstances attending it. Sir T. Shepstone was entirely trusted by Cetewayo, and we may well imagine the king's surprise when his former friend and would-be patron turned against him in the arbitration on the disputed territory. In all our history there is no more shameful episode than this, and it is to be deplored that the authorities in South Africa should have seized this opportunity of acting to Cetewayo with as much injustice as they had just before shown to the Boers.

Mr. Lucas concludes his book with a translation of the oath of mutual allegiance lately taken by a great number of the Transvaal Boers, a solemn and pathetic document, which breathes a spirit of sober and steadfast determination, and must awaken the sympathy of all who value independence and liberty.

WILLIAM WICKHAM.

Rabelais et son Œuvre. Par Jean Fleury. (Paris: Didier et Cie.)

It cannot be said positively that Rabelais has lacked commentators. Yet those who with Coleridge class him as France's contribution to that wondrous *cénacle* of creative minds of whom hardly any country has produced more than one may perhaps consider that he has in this respect scarcely met with his due. A library of imitations of Rabelais would be large: a library of comments on him would make but a poor show beside the enormous mass of lucubrations which Homer, Shakspere, and Dante have at one time or another given occasion for. But admiration of Rabelais has not on the whole been vocal. Against Shakspere and Dante Mrs. Grundy has not loudly lifted up her voice, and Homer, even had he given any occasion to the Philistine to blaspheme, is protected by the obscurity of a learned language. But Rabelais is a sinner so notorious as to have attracted attention in the by no means mealy-mouthed age in which he himself lived, and the burden of his sin is still heavy on his shoulders. It so happens, too, that a class of critics who are not as a rule terrified by any offence of this kind—those, namely, in whom the poetical spirit is disproportionately prominent—are almost as much disgusted by the apparently prosaic and positive tone of his genius as others are by his determined disregard of the proprieties. Hence though very few men of great powers have failed to express an incidental admiration for the author of *Gargantua*, few have cared to treat of his merits or defects at length. In England since the brief notice of Coleridge we have had hardly anything except Mr. Lang's excellent essay in *Fraser* six or seven years ago. In Germany a treatise of some length dealing mainly with the educational views of Rabelais appeared not long afterwards, and gave occasion to M. Albert Réville's admirable article in the *Revue des Deux-Mondes*. Other monographs of a character more or less critical have also been written of late by MM. Noel, Mayrargues, Gebhard, &c., but nothing even approaching the volumes before us in completeness of range has ever been attempted, even in the endless and too-frequently aimless commentaries which have accompanied some editions of Rabelais' works.

M. Fleury's two volumes contain nearly 1,100 pages, and this large space is well filled. After an introductory chapter, which will of itself furnish the cunning in criticism with a very favourable idea of the author's powers, he deals with the scanty facts and abundant legends of his hero's life, and with the miscellaneous works which with more or less probability have been assigned to him. Then follows a most patient analysis with commentary of the whole of *Gargantua* and *Pantagruel* from beginning to end. This occupies the major part of the two volumes, but leaves room for separate chapters on the principles of Rabelais, on his art, his style and diction, his precursors and followers, and the successive views which criticism in and out of France has taken of his work. The last two chapters necessitate, it need hardly be said, the drawing up in a limited space of a great number of critical judgments. The penultimate chapter, indeed, contains in some hundred pages a *compte rendu* of much of the comic literature of Europe, and displays M. Fleury's powers of appreciation in a very favourable light. In the carrying out of so wide a programme the questions which present themselves to all but the least thoughtful readers naturally come in for full discussion at M. Fleury's hands. Have *Gargantua* and *Pantagruel* any definite meaning and purpose? Are they elaborate satires on contemporary personages and history? Do they form a disguised and irregular, but still discernible, support to the great enterprise of Luther and Calvin? Are they exponents of the same half-materialist but altogether non-Christian philosophy of cultured enjoyment which was afterwards to meet with further exposition at the hands of so many men of genius in France from Montaigne to Diderot? Or, on the other hand, are they mere recreations of an extraordinarily active and fertile brain, having just so much continuity of thought and just so much reference to serious matters and actual facts as may keep their interest together? Lastly, are they a vast satirical *supercherie* intended to beguile readers into fancying a deep meaning in what is nothing but idle ribaldry relieved with occasional strokes of learning and wit?

It is well known that all these questions have at one time or other been answered in the affirmative. From the patient energy of the commentator pure and simple of the type of Esmangart, who compounds keys, and sees a distinct personal reference in every yard of tripe that Gargamelle consumed, down to the high intuition of Coleridge, who will have Panurge to be the understanding and Pantagruel the reason, no freak of ingenious interpretation has been wanting. Among these extravagances M. Fleury picks his way with a great deal of sobriety and judgment. His general solution is, on the whole, as he very frankly admits, not different from that of M. Réville, though it is of course much more fully worked out, and bears signs of having been independently arrived at. He scouts the ridiculous key-system, the logical outcome of which is the well-known edition of the fantastic anonymous *diableries* called "Songes Drolatiques de Pantagruel," with an elaborate modern description appended to each, identifying it with such and such a character in Rabelais and in history. But he does not deny that, in drawing

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his scenes, Rabelais was constantly introducing satirical allusions to this or that event, belief, or personage of his time. Nor is he less disposed to a wise eclecticism in his other solutions. We think, however, that, following M. Réville, he has given rather too regular a purpose and tendency to *Pantagruel*. We cannot admit the correspondence of the islands visited with certain states or conditions of the soul; and we fear (though ourselves very humble servants of the *dive bouteille*) that the transliteration of *trinq* into "travaillez, espérez, aimez : l'âge d'or n'est pas dans le passé, il est dans l'avenir," is one which Rabelais himself would have greeted in a manner more characteristic than polite.

Our own theory is not exactly identical with any hitherto proposed. We think that, so far as the whole book is concerned, it is a mistake to attribute any general purpose or plan to the author. The progress of the human soul does not commend itself to us any more than the private history of the Court of Navarre, the corruptions of the Court of Rome any more than the methods of manufacturing wine. If Rabelais be read with no preconceived ideas, but with a fair knowledge of the history of the time and of the literary sources of the book, we think that only one conclusion is admissible. The author, a man of extraordinary learning, restless intellect, and a huge faculty of laughter, was driven by the circumstances of the time to write, and by his own temperament to write as he did. The romances of chivalry in part, and his beloved Lucian for the rest, gave him his form. So strong indeed does the influence of Lucian seem to us in this case that we doubt whether anyone who is not well acquainted with the Pantagruelist of Samosata can at all grasp the Lucianist of Chinon. The form being thus given, the filling-up was purely fortuitous. The inexhaustible imagination of Rabelais led him to discuss almost all subjects, and his strong and sane intellect determined the value of what he said. But that a treatise on education, an exposure of ecclesiastical corruption, a project for the reform of criminal jurisprudence, or a design to exalt the dignity of labour under the shape of the herb Pantagruelion, ever entered his head we believe no more than we believe Thaumast's explanation of the grimaces of Panurge.

Nor need it be thought that the refusal to recognise a predetermined plan in this greatest of extravaganzas necessarily leads to a diminished apprehension of the value and pregnancy of the author's thought in detached points. We are persuaded that its effect is directly contrary. For instance, all or almost all the schemes of the voyage require the "Royaume d'Entelechie" to be treated as a mere Laputa. Now, we do not think that any person who reads this delightful episode impartially can endorse such a supposition. When Rabelais wants to destroy and overthrow, it is not thus that he produces his effect. The claws of the furred law-cats themselves could not rip and rend more than his portraiture of the court of Grippeminand or the Ringing Island. But with the gracious vision of "La Quinte" it is quite different. One might almost say that the whole thing was an allurement instead of a dehortative from metaphysics. Nothing is more delightful than the picture of the queen as with a *beau bouquet de roses franches* she touches and restores the ecstasied Pantagruel, or substitutes for her own rather abstract meal of categories and second intentions a hospitality better suited to her mundane visitors. We should like to linger over these chapters, which have been much misinterpreted, though it might have been remembered in England at least that no less a man than Peacock thought well enough of the chess episode to transfer it to *Melincourt*. Properly studied we are sure that they will convince anyone of the danger of making all the places of halt on the voyage symbolical of something to be avoided. As for the irreligious and unliterary hypothesis of the spuriousness of the fifth book, we decline here to discuss it.

Rabelais, then, should be regarded as, in Bacon's words, a "full" man, with immense reading, endless fancy, and much sound sense, who wrote to relieve his plethora of thought and information, and in writing allowed himself the completest licence of imagination and language. We believe that in this *abandon*, joined to his extraordinary fecundity of out-of-the-way association, lies the secret of his unlucky coarseness, much more than in the deliberate purpose of using it skunk-fashion as a protection which, with scant regard for his character, some of his admirers have attributed to him. That he was not unaware of its preservative effect is possible, but that he used it deliberately either to this end or as a sugarplum to get the public to swallow his reforming satire we do not believe for a moment. It is quite true that there is something very peculiar in this unlucky feature. It is not the snigger of Voltaire nor the diseased itch of Swift, nor the almost innocent naturalism of Diderot, nor the mere brutality of certain mediaeval writers. Least of all is it the half-poetical sensuality of Marguerite and Despériers. There is little that is poetical about Rabelais. He has never felt what Regnier calls

> "Le regret pensif et confus
> D'avoir été et n'être plus."

And there is as little glamour about his vice as about his virtue. It is simply the excursion of a fertile mind, gifted with a strong sense of the ludicrous and no sense of shame, into a region where ludicrous ideas are to be had for the picking up by those whom shame does not trouble, at the expense of those whom it does. The perfectly untranslateable word *saugrenu* expresses Rabelais exactly, and that word alone.

We do not go, therefore, with M. Fleury quite to the end. But on our hypothesis—that Rabelais in his devious course was constantly attracted to this or that contemporary event, personage, and opinion—it is clear that there is much to be done in unravelling these allusions even by those who are not driven by some general theory into imagining allusion where none exists. In this direction M. Fleury is a valuable guide and well worth following, always excepting the points we have mentioned. His chapter on the language of his author is instructive, though a little marred by the peculiar *lues commentatoria* which the discussion of irregular verbs is known to occasion. On general French literature his judgment is, as we have already stated, excellent. In his English allusions, which are pretty numerous, he is not quite so happy, and we should imagine that his knowledge in this respect was chiefly second-hand. But universal knowledge is not to be expected; and the general excellence of M. Fleury's book is far more than sufficient to carry off a few slips about the "childlike gaiety" of Spenser, the date of Motteux's translation, and so forth. We can recommend it very heartily. Those who know its subject will find much new information in its pages. Those who are deterred from making acquaintance with the original by invincible fears—quite groundless by the way—of its difficulty, dulness, or uncleanness, will here find as good a substitute as possible. But many, we hope, will be induced by it to go to the book itself, which they will be thoroughly prepared to understand and enjoy. Should they be tempted to extend their excursion into the vast region of early French literature, of which M. Fleury gives them some glimpses, they will thank him all the more for the introduction. And we venture to think that they will agree with us in refusing to see in the Priestess Bacbuc and her shrine, when they reach them, more than a humorous and less poetical repetition of the burden of Ecclesiastes—with this difference, that the cheerful nature and inexhaustible fancy of the more modern preacher led him to a lively instead of a gloomy conclusion. None but a very dull man will take half an hour to find out whether he is a Pantagruelist or not. If he be not, let him instantly drop the book and never take it up again. If he be, he will enjoy more and more, from page to page, the splendid and boundless humour of his author, and will come back to him again and again for rest and refreshment, for encouragement and instruction, and above all for relief from the anti-Pantagruelist Philistinism of this workaday world.

George Saintsbury.

NEW NOVELS.

Crossford. By Thomas Warden. In Two Volumes. (Bentley.)

The Book with Seven Seals. By Carl Adalbert. Translated by Miss Whyte. In Two Volumes. (Remington.)

Stanley's Wife. By Major Smith. In Two Volumes. (Remington.)

Some of Life's Lessons. By Mary Jefferies. In One Volume. (Remington.)

Orange Lily. By the Author of "Queenie." In Two Volumes. (Hurst & Blackett.)

Over the Border. By Mrs. Lysaght. "Bluebell Series." (Marcus Ward.)

There is much to admire in *Crossford*. It is written, for one thing, in clear and vigorous English; for another, it contains some pleasant notes on the open-air aspects of a certain part of the English coast; then there is something of humour in it; there is at least one pretty touch of sentiment; the sketches of sport that abound in it are kindly and clear; the sketches of character beside them are well felt and neatly done. Its great defect is its slightness of texture,

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which, indeed, is so pronounced as to make the impression produced by the book as a whole but poor in quality and but transient in kind. Story the novel has none; you make the acquaintance in it of several persons of both sexes, and in course of time, after a good deal of fishing and shooting, with a little unnecessary horror—thrown in by the author, it would seem, with a view to prove that a novel without horror is not, he believes, or is given to believe, a novel at all—the several persons get paired off eligibly and well, and are all invited out to Canada, where another of the author's personages has founded a settlement, for no other apparent reason than that he may have an opportunity of calling it "Crossford," the name of the novel and the name of the home village where the scene of the novel is laid. That Mr. Warden must, and will, do better next time is very evident. Of anyone who could write such a bit of quiet humour as that passage in *Crossford* about old Spargo (i., 37–43); or find Miss Meldon's final word (ii., 121) to the love-passage between herself and Harland; or see clearly enough to paint them such pleasant oddities as Allan Mead, and Major Lomax, and Miss Lamble, and Philippa, and Evelyn; or imagine the scene between Heathfield and the maniac (ii., 241–245), one has a right to expect not a little that is good. All these things, their slightness notwithstanding, are just and right in no small degree; and if Mr. Warden will only content himself next time with fewer figures and a more compact and orderly style of composition—the word is used in its pictorial sense—he cannot fail to produce something which shall be better than *Crossford*: something, that is to say, which shall partake in somewhat of the nature of a work of art, and not be merely a set of pages with artistic hints and motives peeping through them here and there.

In *The Book with Seven Seals* the story is told of how the heart of a youthful German countess with a turn for rhapsodical soliloquy and a habit of platonics was gradually opened to love and all that sort of thing, and of what came of the several processes by which this effect was achieved. The novel, which, in its English guise at least, is wordy without being fluent, is not at all unreadable, though it is by no means the sort of work that one would like to be shut up with in a dungeon, or, indeed, in a lonely place of any sort. It has a kind of plot in it; the intention of psychology that is manifest throughout is not altogether unpraiseworthy, though it appears to have impelled the author to talk such sentimental twaddle as not even with a German countess for a mouthpiece can sound possible; and as a sketch of German life and thought and manners it is of some little interest. Its chief attraction lies in its characters, which are so fearfully and wonderfully made that in the end you know not whether to admire the vengeful Jesuit (there is actually a vengeful Jesuit!) more than the princess who seems to have profited by the earlier novels of George Sand; or whether the wily Italian be not better than them both; or if, after all, the youthful countess herself be not the fearfullest and wonderfullest of all. It is not every novel that leaves behind it this feeling of perplexity; and if to produce it be a merit, then is *The Book with Seven Seals* a meritorious work indeed.

Of *Stanley's Wife*, which is written with much of that resolute sportiveness peculiar to the amateur, there is but little to be noted. Major Smith has made his hero a captain injudicious but otherwise virtuous, and his heroine one of the poor creatures called garrison hacks; he has elected, in telling his story, to be something of an agreeable rattle, and something of a desperate conspirator; and the result of his effort is a book (*Stanley's Wife* is in book form, is, indeed, in two volumes, and is, therefore, it is assumed, to be accounted a kind of book) that is certainly not agreeable and is scarce likely, you would guess, to be found useful. The fun of it is commonly of a sort that seems to exercise a certain charm upon the military mind: the struggles of the Abstract Ensign with the type of woman who is wont to seek solace for her wounded feelings in actions for breach of promise of marriage appearing to stimulate considerably the military imagination: but to a non-professional person, it has usually a smack of coarseness, the savour of a vulgarity robust and a little sordid, that is not pleasant. As for its tragedy, it includes a mad bull and a night in the mud of a lonely ditch, and is not particularly austere. That Major Smith has it in him to do not ill is proved by the presence in his work of his clever sketch of Barney Templeton, and by the conception—which is, unhappily, a good deal better than the execution—of his eccentric Marquis.

The heroine of *Some of Life's Lessons* was "not strictly beautiful," it is true, "but her features were pleasing, and bore upon them the impress of a refined and cultivated mind;" while the hero "had a large fund of humour, and a thoroughly well cultivated mind" also, and "when he chose to exert his powers of pleasing seldom failed in producing a favourable impression." Which of life's lessons it is that is learned by this well-assorted couple is not altogether obvious, the only one of them that is taught by the book being the very plain and superfluous one, that it is better altogether to refrain from writing novels when your talent leads you otherwhere.

In *Orange Lily* the authoress of *Queenie* has produced a kind of naturalistic pastoral novel that, if you put a little firmness and goodwill into your task, may be read with some pleasure. You need firmness, inasmuch as there is scarce any story in the book, and that which has to serve as its equivalent is often insufficient to supply the necessary interest; and you need goodwill, inasmuch as it is evident that, with the best intentions in the world, the authoress is not always able to maintain at a fitting artistic level the conventionality she has chosen to patronise. The scene of the novel is laid in the north of Ireland, among determined Orangemen and farmers; and what there is in it of romantic is attached to the love-passages of Tom Coulter, who is of low degree, and of Lily Keag, who is a yeoman's daughter, as children first of all, then as boy and maid, and finally as man and woman. Their tale is a homely and a simple tale enough, and apparently it is rather as an opportunity for the exercise of a certain primitive habit of psychology and for the reproduction of homespun character and manners that the authoress has adopted it than with any idea of producing a work of fiction or a work of art. Be this as it may, she has only partially succeeded in awakening and maintaining her interest. Her characters lack the roundness and fullness of actuality; her manners are but meagrely rendered; there is a sense of spareness, of flimsiness even, about the whole business that no amount of the horrible Ulster dialect were sufficient to remove. The best things in her book appear to be found in connexion with the twin-sisters of the Castle; but the witch's letter (ii., 99–100) and will (101–102) are excellent, and so, too, is the way in which Osilla's love for big John Gilhorn is conveyed to the reader's mind. Indeed, there is so much of merit in *Orange Lily* that it is as a partial success throughout that it must be considered, and never as altogether a failure. There is too much of "wee" in it, I should add, and there are more provincialisms in the text ("sonsy," "douce," "throughother") than there should have been.

Over the Border, a tale of love and murder, is not particularly strong, but it is pretty in itself, and it is on the whole nicely written. There is a flippant hero in it, and there is a noble hero, accused of a crime he never committed, and bearing for ten long years the suspicion and the shame without a murmur, as a noble hero should; there is a pretty girl to reward him for his nobility; there is a jolly Irish doctor to play the part of explaining angel and set things straight; there are sprained ancles, broken embankments, offers of marriage, and brain-fevers, to help on the excitement; and, by a pleasant if somewhat ancient device, the love-story of the heroine and the hero is made to compensate for the sorrow suffered long before by his mother and her father, who had a love-story on their own account, and a love-story with an unhappy ending. Here and there Mrs. Lysaght gives way rather freely to the use of French; and there seems to be no reason why, if she will cry out "Ay de mí!" she should omit the accent on the pronoun, and so make gibberish of it. These blemishes and some others apart, *Over the Border* is a commendable little work.

W. E. Henley.

CURRENT LITERATURE.

An Annotated List of Books printed on Vellum, to be found in the University and College Libraries at Cambridge. By S. Sandars. (Cambridge: University Press.) Books printed on vellum or parchment do not, properly speaking, constitute a special bibliographical division; nevertheless, the limited number of copies printed, their consequent rarity and their great beauty, often enhanced by the addition of illuminated miniatures and borders, render them objects of special value and interest. Hence such volumes are usually now ranked in libraries next to the manuscripts. In 1828 the National Library at Paris contained 2,227 (or 1,467) volumes or tracts, which in 1877 had increased to 2,528, a number probably not surpassed by that contained in all the public and private libraries of England together. Though

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Cambridge is not rich in vellum-printed books—the University Library being inferior in this respect, not only to the sister university, but also to several private collections, and the total number in the university and college libraries together hardly exceeding 150—this careful monograph will certainly be most welcome to all who are interested in bibliography, and especially to those—a happily increasing number—who have taken to the study of mediaeval service-books. The liturgical books here noticed form nearly half of the entire collection. They include among other treasures a unique copy of the Saintes Missal (19) of 1491, two copies of the rare York Missal of 1516 (36, 96), and a copy of the hitherto undescribed Sarum Missal (113) printed at Paris in 1511 for de Worde and Faques. No. 22 is, we believe, the only copy of the Brixen Missal of 1493 in an English public library, but there is a copy at Ashburnham Place and another in the library of Mr. Weale. The Liége Missal (45) of 1523 is not a unique copy of this edition; both the British Museum (3,356 c) and the Seminary of Mechlin possess copies, but with the canon only on vellum. Of the edition of 1513 (31) the Seminary of Liége has a copy, as also the Royal Library at Brussels, the latter being one of the fine collection of early printed books lately found in a walled-up room in the church of St. Leonard at Leau. The Utrecht Missal (32) of 1514 is a very scarce volume, but there is a fine copy in the choice library of the Rev. J. Fuller Russell. The Tournai Missal (52) of 1540 was certainly printed at Antwerp, and with the same type as the edition of 1527; it is the least rare of the four editions of this Use. Five editions of the Augsburg Missal anterior to that of 1555 (57) are known; a copy of that of 1510 is in the British Museum. We might add largely to the number of copies of most of the liturgical books here mentioned, this branch of bibliography having been until recently the most neglected, and in all probability a long time will elapse before we get a complete list of the innumerable service-books issued by the press in the fifteenth and sixteenth centuries. Meantime, catalogues like the present do good service in making known the treasures contained in libraries to which access is not easy. An appendix contains a useful list of works in manuscript and print referring to or illustrative of the bibliography and palaeography of Cambridge libraries.

Schools for Girls and Colleges for Women. By Charles Eyre Pascoe. (Hardwicke and Bogue.) Mr. Pascoe is already favourably known as the compiler of a useful *Handbook to the Principal Schools of England*, which, though manifesting a little caprice and want of clear purpose as to the choice and rejection of particular schools, is an accurate and useful manual, within its own range. The present work is much more than a mere directory. It is a *catalogue raisonné* of such colleges, public schools, university examinations, and other educational agencies, as are now accessible to girls and women; and it offers in the form of extracts from Reports, and references to public speeches and writings, explanations of the origin and purpose of the best modern movements in this direction. It is not very easy to understand the plan of the book: why, *e.g.*, the only reference to the elementary part of education should consist of particulars about the Kindergarten; why the Oxford and Cambridge Local Examinations should be described and discussed in the third chapter and then again in the ninth; why there should be two lists of Endowed Schools for Girls on pages 8 and 222, and why they should not correspond; or why, in Chapter IX., if examination papers are selected and reprinted, there should be nothing to indicate what particular examining authority has set each paper. The book would have been more complete if it had indicated some of the points of contact between secondary education and the system of primary instruction as regulated and subsidised by the Education Department. For example, an experiment is now being tried at the Chichester Training College, with a view to prepare ladies of a superior social position and general education for the work of elementary teachers; the Home and Colonial School Society also provides special instruction for a class of student-teachers, who are not working for Government certificates, but who, though receiving similar technical training, are seeking to qualify themselves for teacherships in private families and in secondary schools. Throughout the book, too, the author shows an inability to discriminate the different grades of schools, either on the principle recommended by the Schools' Inquiry Commission or on any other intelligible system. In a subsequent issue of the work also it is to be hoped that pains will be taken to bring the information down to the latest date, and to include in such a list as that on page 47 schools like Maynard's School at Exeter and Lady Holle's School at Hackney, which are already in full and vigorous action, and some of which are of yet higher rank than those enumerated. But after making full allowance for these drawbacks, the fact remains that Mr. Pascoe has produced a valuable book. His information has been obtained from authentic sources, and has been put together with sympathy and some intelligence. The scope of his work includes, not only the chief educational resources now available for women, but also some of the most important openings to professional life and suitable employment. He has evidently had in view the wants of those parents—chiefly of the upper middle-class—who desire to find for their daughters the best modern means of instruction, and the best stimulus to honourable effort after the school-life is ended. And to such parents this book may be safely commended as trustworthy in what it asserts, and, on the whole, judicious in what it suggests.

The *Folk-Lore Record* is a nicely-printed and interesting miscellany. Mrs. Latham contributes a collection of West Sussex popular beliefs, with a capital index. To make a stray cat forget its old home you must shut it up in a cold oven. If this will not do, it is obvious that a hot oven will serve the purpose. Mrs. Latham gives some examples of animal-ghosts, a rare but well-attested form of spectre which we recommend to the notice of Dr. Maudsley. Mr. Ralston writes some notes on folk-tales. We must observe that because a tale current in Scotland is found in Sanskrit, it does not follow that the Sanskrit is the original form. It was a *Märchen* before it got into Sanskrit literature, and its Sanskrit or Egyptian form is only the oldest *recorded* shape. Mr. Pfoundes' Japanese *Märchen* are capital; here we have the Japanese form of "Whuppety Stoury," and of the Mermaid wedded to a mortal—in fact of Mélusine. Mr. Tylor sends a story and some superstitions of the Hidatsa Indians. "You may frighten children, after nightfall, by shouting 'ghost,' but will not scare the aged." This is so, even in England. Mr. Thoms writes on "Chaucer's Night Spell," and on "Divinations by the Blade-bone," and Mr. Coote, very pleasantly, on Italian *Märchen*. The society, we are glad to see, is to publish some notes of Mr. Napier's on Ballads. Mr. Napier's *Scotch Folk-lore* was a model of what such a book should be. Other useful books are promised. Let the society teach people that "Folk-lore" is not a mere heap of oddities and curiosities, but a mass of evidence bearing on the history and evolution of faith, of custom, law, and literature, and it will not labour in vain. By the way, the ballad printed by Mrs. Latham has some very good touches—a realism, a ghostliness rare indeed in English as distinct from Scotch *Volkslieder*. It breaks down, however, as *Clerk Saunders* and the *Bonny Hind* do not break down. The conventionalism of the English poor overcomes the spirit of the poet.

"The wind doth blow to-day, my love,
And a few small drops of rain!
I never had but one true love—
In cold grave she was lain."

How that brings the picture before one—a picture as common as death—the grey day, the damp yews, the new-made grave!

"The twelvemonth and a day being up,
The dead began to speak:
'Oh! who sits weeping on my grave,
And will not let me sleep?'"

Then the lyric gift is lost; the thing turns to twaddle and moralising:—

"The stalk is withered dry, my love,
So will our hearts decay;
So make yourself content, my love,
Till God calls you away."

Revue de Droit International et de Législation Comparée. The last number of this Review, which is a treble number and completes the tenth volume, contains several articles of considerable interest. The first is by Prof. Henri Brocher de la Fléchère, of the University of Geneva. It is a fragment of a work in preparation on the Revolutions of Right, and is entitled "How War has given Birth to Right." M. Louis Gessner, Counsellor of Legation of the German Empire, has contributed the next article, on the Reform of International Maritime Law, the purport of which is to advocate the completion of the work of the Congress of Paris of 1856 on the lines of the Armed Neutrality of 1780. He considers Mr. John Westlake's proposal as to an International Tribunal of Prize to adjudicate on maritime captures to be certainly practicable. M. Ernest Nys is the author of the third article, on "International Law and the Papacy," in which he treats of the international relations of States with the Papacy with much learning and considerable fullness of historical detail; and his conclusion is that the policy of States in maintaining diplomatic relations with the Papacy is a wise policy, in the interest equally of the Vatican itself and of the Governments of the different States, and that diplomacy is a necessary channel for keeping the Holy See informed from time to time as to the duties which it owes to the Governments, and which it cannot neglect without danger to itself and to Catholicism. The next article is a summary of the various decisions of the English courts on subjects of Public and Private International Law, which has been furnished by Mr. John Westlake, Q.C., in continuation of a previous communication in vol. viii. Prof. Goos, of the University of Copenhagen, is the contributor of the fifth article, on the Scandinavian movement in favour of a community of law, in which he reviews the proceedings of the three conferences of Scandinavian jurists held respectively at Copenhagen in 1872, at Stockholm in 1875, and at Christiania in 1878. The sixth article, on the abrogation of Article V. of the Treaty of Prague, is from the pen of Prof. Holtzendorff, of Munich, who considers the original insertion of such an article in the treaty to have been a grave mistake, which might have furnished Austria with an excuse to declare war against Germany if she had been unfriendly. The seventh article, on "England and the Capitulations in the Island of Cyprus," is from the pen of Prof. Esperson, of Pavia, who has treated of the Capitulations more fully in his work *Diritto Diplomatico e Jurisdizione Internazionale Marittima* (Milano, 1874). The Professor is of opinion that the Capitulations are still in vigour, and that England ought to establish a legal order of things in the island which will render the Capitulations unnecessary, and thereupon she may justly ask the Christian Powers to renounce the exercise of the consular jurisdiction. Prof. Bulmerincq, of Dorpat, follows with a third and concluding article of his series on the "Right of Maritime Prize," in which he reviews the regulations of the Russian Empire, the Kingdom of Greece, the Ottoman Empire, and the United States of America. The Professor's series of articles on this subject are a valuable contribution to the history of Maritime Prize Law. Various notices follow: to wit, on the Sixth Conference of the Association for the Reform and Codification of the Law of Nations, held at Frankfurt-on-the-

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Main in August 1878; on the Assembly of Dutch Jurists at the Hague, in the same month; on the Meeting of Swiss Jurists at Geneva, in the same month; on the Conference respecting the Devastations of the *Phylloxera*, held at Berne in September 1878; and on the Necessity of an International Concert to prevent the Spread of Contagious Epidemics, discussed in the *Journal of Geneva* February 11, 1879. A review of new publications on various subjects of International Law completes the volume.

The Teacher: Hints on School Management. By J. R. Blakiston, M.A., one of Her Majesty's Inspectors of Schools. (Macmillan.) A book with such a title, by a writer possessing Mr. Blakiston's special experience, might have been expected to be a good and comprehensive manual of primary instruction, and a useful guide to many teachers whose work was not purely elementary. Such an expectation will in this case be disappointed. The book, though short and very meagre in its design, undoubtedly contains some sensible counsels about reading, writing, needlework, and infant-school management, such as would be of use to the humblest teachers who have not received any instruction in method from a training college. But it will do nothing to improve the aims of such teachers or, to give them an insight into the principles of their art. It does not even cover the whole of the very limited area of elementary school-work; for it affords scarcely any guidance as to the organisation and discipline of a school; the mode of economising teaching power; the training of pupil-teachers; the manner of planning or testing home exercises; the right treatment of the higher or "specific" subjects; nor, indeed, on any of the problems which to a thoughtful schoolmaster or schoolmistress, anxious to produce a thoroughly efficient school, will appear most important. Even on such rudimentary subjects as arithmetic and English grammar, the only remarks of any value are extracted bodily from the well-known book of Mr. Fearon, one of the writer's colleagues. It need not be said that to the teacher of any higher school the book will be of no service whatever. The author sees nothing but the requirements of the Education Code, and interprets those requirements in the narrowest way. It is much to be regretted that a book appearing under such authority should present to the world so low and poor an ideal of the work of the elementary school teacher, and should encourage so little hope that official influence will do anything to elevate that ideal, or give a better tone and more generous purpose to the national education of the future.

Manual of Method for Pupil-Teachers and Assistant-Masters. By Abraham Park. (Blackie.) This is another attempt, very well intended and not ill performed, to offer to the younger teachers in elementary schools some help in the discharge of their duties. It is rather fuller of useful practical suggestion than Mr. Blakiston's; but it shares the fundamental fault of that book, inasmuch as the horizon of the writer is entirely limited to the public elementary school, its annual inspections, its codes, and official regulations. It is largely made up of quotations from the Reports of Her Majesty's Inspectors, and its sole aim seems to be to enable pupil-teachers to acquit themselves well at examinations, and to secure the maximum number of "passes" at the inspection, and the maximum grant from the Government. Those teachers who regard these as the supreme objects of attainment in a school may find some serviceable "tips" in this book. But to any who want to understand those principles of teaching which underlie all true professional success the poverty of thought displayed by Mr. Park will be disagreeably evident; and the fact stated in his Preface that he has been singularly successful, during a long career as a schoolmaster, in enabling pupil-teachers to pass creditable examinations, will suggest somewhat cheerless reflections as to the prospects of elementary education in England.

Mr. Stopford Brooke's account of *Paradise Lost* in his handbook on *Milton*, published in Mr. Green's series of "Classical Works" (Macmillan), is well-informed and enthusiastic, but not intemperately so. It would be easy to point out omissions, and with some commissions one might find fault; but on the whole, the students for whom his booklet is intended are to be congratulated on what is given them. One excellent feature is the full and intelligent abstract of the poem. A thread is provided to lead the young reader through what is apt to seem a confusing labyrinth, a South African "bush." And, indeed, by older readers *Paradise Lost* is often enough not known as a whole. They do not in the least appreciate its structural excellence—how carefully arranged is the relation of book to book, how through them all one purpose runs and rules. This connexion and co-ordering is well exhibited by Mr. Brooke's analysis. As Mr. Brooke's strength lies in his literary judgment, his weakness lies in his want of familiarity with the history of the time in which Milton lived. He rightly understands that it is of the highest importance to trace Milton's change of feeling as the political tide swept past him. But when we come to examine the details of his handbook there is in this respect a woeful falling off. He misses the connexion of the *Comus* with Prynne's *Histriomastix*, and he therefore falls into the mistake of encouraging the unsatisfactory suggestion of Mr. Browne (p. 28) that "there is a second allegory within the first, of Laud and his party as the sorcerer commending the Church of Rome." When he gets to the *Lycidas*, he tells us that Milton "has thrown away the last shreds of Church and State, and is Presbyterian." The first part of the sentence is unintelligible; the second part remains to be proved. To be a Presbyterian is to have certain opinions about Church government, and there is nothing in the *Lycidas* to show that Milton had formed any such opinions. The striking thing in the celebrated passage about the sheep is that Milton's blame is given, not to the ministerial order of the Church, but to its moral degradation. As for Mr. Brooke's comments on Milton's Prose Works, all that can be said is that he would have written a great deal better about them if he had studied Prof. Stern as well as Prof. Masson. The fact is that, to write a good handbook on Milton, two distinct sets of qualifications are required which are seldom found together in one and the same person. The ideal writer must have a high power of literary criticism and a thorough historical knowledge. Mr. Brooke possesses the former but not the latter.

Utopia: written in Latine by Syr Thomas More, and translated into Englyshe by Raphe Robynson, 1551. With Literary Introduction by the Rev. T. F. Dibdin. Reprinted from Sir H. Ellis's copy. (Boston: Robert Roberts.) We are very sorry to learn from a modest Preface to this beautiful book that it closes the career of Mr. Roberts as a printer. Ill health has made it impossible for him any longer to give "that constant personal attention which is necessary to the production of good work." This is a sad pity; for the volumes that have been issued at rare intervals from Mr. Roberts's Lincolnshire press are among the most accomplished specimens of bibliography which have been produced in England. He has done his best to rival in the delicacy and colour of his paper, the dignity of his type and the sober magnificence of his ornament the masterpieces of the great Parisian publishers; and few English printers have approached the French so nearly. The present reprint of Dibdin's edition of the *Utopia*, adorned as it is with all the ingenious learning which that antiquary brought to bear upon the subjects of his research, is as luxurious a book as one should wish to possess. It is adorned with a fine engraving of Holbein's head of More, now preserved in the Royal Collection; while the head-pieces and borders, in an infinite variety, are designed from early French Books of Hours in the possession of Mr. Roberts. The latter began by printing *literatim* from Dibdin, but, discovering that his text was very far from trustworthy, he cancelled the sheets, and began again direct from the first black-letter edition of 1551, one of the rarest publications of our early literature. A page of this edition is given in facsimile upon page 131. The biographical and literary Introduction by Dibdin, although full of curious observation and a store of anecdote, is so poorly put together that it is a matter of speculation whether a reprint of Raphe Robynson, with a new Introduction from some skilful critic, might not have proved more useful than the present issue; but there can be no question that the work before us is a most elegant and desirable one.

NOTES AND NEWS.

Messrs. Sampson Low and Co. have in the press an essay by Mr. Standish O'Grady on the Early Bardic Literature of Ireland, being an introduction to the second volume of his *History of Ireland*.

Messrs. Chatto and Windus announce as ready for immediate publication *Church Work and Life in English Minsters, and the Student's Monasticon*, in two volumes, with a map and ground-plans, by Mr. Mackenzie Walcott.

Messrs. C. Kegan Paul and Co. have in preparation *John Keats: a Study*, by Mrs. Owen.

A limited edition of a series of articles on the "Coinages of Western Europe," by Mr. C. F. Keary, of the British Museum, will shortly be published by Messrs. Trübner. The articles are reprinted from the *Numismatic Chronicle*.

Prof. Alfred Goodwin, of University College, London, and Fellow of Balliol College, Oxford, has in preparation a school edition of the Seventh and Eighth Books of Xenophon's *Cyropaedia*. It will form a volume of Messrs. Macmillan's "Classical Series," and will be published early next year.

The June number of the *Journal of Education* will contain the first part of a translation of *Schulmeisterlein Wuz*, perhaps the most characteristic of Jean Paul's minor works, though almost unknown in England, not being mentioned even by Carlyle. The translation is the joint work of Dr. Hamann, of the Taylor Institute, Oxford, and Mr. F. Storr.

A *History of Dale Abbey*, with a full account of the discoveries made in the recent excavations, by J. Charles Cox and W. H. St. John Hope, is to be ready in the autumn. Mr. Cox is well known as the author of *Notes on the Churches of Derbyshire*, which has received high commendation in our own columns and elsewhere. Mr. Hope is a very promising young antiquary who has been most earnest and active in connexion with the Dale Abbey excavations. Mr. Cox and he are to issue shortly *The Chronicles of All Saints', Derby*, with extracts from parish books, &c., beginning 1465.

A meeting of the council of the Spelling Reform Association was held at Mr. Pagliardini's, 75 Upper Berkeley Street, on Wednesday evening, May 7, Dr. J. H. Gladstone, F.R.S., in the chair. Among those present were Mr. A. J. Ellis, Mr. J. Westlake, Dr. R. G. Latham, Dr. L. Schmitz, Dr. Norman Kerr, Mr. Latimer Clark, Mr. James Spedding, the Rev. Preb. Wood, the Rev. F. G. Fleay, and others. In reporting the progress of the society, it was announced that the Right Hon. R. Lowe, M.P., Prof. Max Müller, Prof. Skeat, Prof. Sayce, Dr. Angus, and Mr. Edwin Chadwick had consented to become vice-presidents. Mr. J. Westlake was elected treasurer, an executive committee was appointed, and it was decided to take steps to obtain an assistant-secretary. It was also resolved to appoint a committee to report on

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the various systems of Spelling Reform that have been proposed, and that the society should put themselves in communication with the American Spelling Reform Association. The next meeting will take place on May 26, at 7.30 P.M.

Messrs. Provost and Co. announce as in preparation a poetical work by Mr. Pakenham Beatty entitled *Three Women of the People.*

Messrs. C. Kegan Paul and Co. will shortly publish *The Laws relating to Quarantine of Her Majesty's Dominions at Home and Abroad, and of the principal Foreign States, including the Sections of the Public Health Act of* 1875 *which bear upon Measures of Prevention.* The volume is compiled by Sir Sherston Baker, Bart., whose edition of Halleck's *International Law* we recently reviewed.

Messrs. Griffith and Farran are about to re-issue some of the once-popular stories by Barbara Hofland. "The Son of a Genius," "The Daughter of a Genius," "Ellen the Teacher," and "The Crusaders," which have all been out of print for several years, are now in the press, and will appear as the monthly volumes of their "Favourite Library."

The June number of the *Nautical Magazine* will contain an article by Sir Travers Twiss, Q.C., on the alleged discovery of the true remains of Christopher Columbus in the cathedral-church of Santo Domingo. It has been the belief of nearly a century that the mortal remains of the discoverer of the New World were removed by the Spanish authorities in 1795 from Santo Domingo to the Havannah, when Spain ceded the island of Hispaniola to the French Republic. It is now asserted that the remains of the brother or of the son of the great admiral were by mistake transported on that occasion to the Havannah; and that the true remains of the discoverer of the New World are still deposited in the chancel of the cathedral of Santo Domingo. The controversy has assumed an importance which has warranted the Spanish Government in referring the examination of the question to the Royal Academy of History at Madrid, and the Report of the Academy, which has been recently published, is adverse to the alleged discovery. The purport of the historical review instituted by Sir Travers Twiss of the evidence forthcoming on the subject is to show that the alleged discovery, if not a fraud purposely contrived in anticipation of the expected Beatification of Columbus, is a blunder of a very transparent character.

The *Revue Politique et Littéraire* mentions a recent publication concerning the origin of the crescent as the Turkish official emblem. It has been supposed that it was adopted by the Turks on the fall of Constantinople from an ancient Byzantine coin bearing a figure of Hecate on the obverse and on the reverse a crescent; and its use has likewise been attributed to a prophecy concerning the siege of Constantinople, in which mention was made of the moon. The latest refutation of these explanations comes from Prof. Sibiern, of the University of Copenhagen, who has shown from investigations among the works of the Turkish, Mongolian, Arab, and Chinese historians that between the twelfth and the fifteenth centuries that the Turks used the crescent long before the fall of Constantinople; and that so early as 1209, when they attacked the Great Wall of China, their standard was surmounted by the familiar emblem. Prof. Sibiern suggests that the crescent is a remnant of star-worship, which was practised by the Turks before they became Mussulmans.

A work of some historical importance and interest has been privately published at Paris, entitled *Correspondance Diplomatique Chinoise,* by the late J. M. Callery. The contents relate to the negotiations for the Treaty of Whampoa concluded between France and China on October 24, 1844. The work will be of great use to students of Chinese, as the despatches of the famous Kiying, which are well known to be models of style, are given both in Chinese and French. The edition is limited to 100 copies, of which a few are on China paper.

M. Ch. de Coster has just died at Brussels. Among his best-known works are *Les Légendes flamandes, Les Contes brabançons, La Légende d'Uylenspiegel, Le Voyage de Noces,* and a book of travels in Zealand and the Netherlands.

The Annual Return lately issued by the authorities of the British Museum shows a continued increase in the average attendance at the Reading Room, the number of visitors now reaching 392 a day. Among the curious additions to the Printed Books Department were:—A unique copy of a ballad on Flodden Field, by John Skelton: this was found lining the wooden cover of an old volume in the garret of a farm-house at Whaddon, Dorsetshire; a dialogue in verse, entitled *The Metynge of Doctor Barons and Doctor Powell at Paradise Gate,* &c., 1540; a copy of the very rare edition of the Latin Bible, published by Hugo a Porta at Lyons in 1538, and known as the Holbein Bible, being illustrated with woodcuts by that artist; *La Cronica de Florambel de Lucea,* a rare Spanish romance of chivalry, printed at Seville in 1540; an edition of *Valentine and Orson* (Lyons, 1539); *Le Siècle doré* of G. Michel (Paris, 1521); a fine Book of Hours, in the binding of Henry III. of France, printed by Verard, 1503; an early Lutheran Service Book, 1529. For the Department of Maps, Plans, &c., Mr. R. H. Major has acquired a photographic reproduction of a hydrographical chart on parchment, of the date of 1385, in the Royal Archives, Florence, comprising the Atlantic as far as Cape Bojador, at that time the limit of geographical discovery southward, to Syria and the Black Sea eastward, the chart being earlier by nearly half-a-century than the effective discovery of the Azores by Diego de Sevill and others, under Prince Henry the Navigator; and a series of plans, &c., of the Escorial, engraved and published in 1587 by Perret, of Antwerp.

Among the autographs collected by the late Mr. J. H. Anderdon, and sold by Messrs. Sotheby, Wilkinson, and Hodge on Saturday last, the following fetched the highest prices:—Lord Bacon, 7*l.* 10*s.*; Jean Bart, 2*l.* 2*s.*; William Blake, 2*l.* 4*s.*; Lord Bolingbroke, 1*l.* 5*s.* and 1*l.* 15*s.*; Bossuet, 2*l.* 8*s.*; Ed. Burke, 1*l.* 14*s.*; Robert Burns, 5*l.* 7*s.* 6*d.* and 5*l.* 5*s.*; Charles I. to Rupert, 3*l.*; Churchill to Garrick, 3*l.* 12*s.*; Charles Cotton, poem by, 2*l.* 4*s.*; Cowper, 1*l.* 10*s.* and 1*l.*; two documents signed by Cromwell, 4*l.*; Elizabeth, sign-manual, 3*l.* 5*s.*; Flaxman, 1*l.* 5*s.*; Garrick, 5*l.* 5*s.*; Gluck, 1*l.* 5*s.*; Lady Hamilton, 1*l.* 18*s.*; Henry VII., sign-manual, 1*l.* 10*s.*; Hogarth, receipts, 2*l.* 7*s.*, 2*l.*, 2*l.* 6*s.*, and 2*l.* 5*s.*; D. Hume, 1*l.* 14*s.*; A. Kauffman, 1*l.* 1*s.*; Keats, 5*l.*; Duke of Marlborough, 1*l.* 10*s.*; Nelson to Lady Hamilton, 2*l.* 5*s.*; Paul I. of Russia, 2*l.* 2*s.*; W. Penn, 2*l.* 18*s.*; A. Pope, 3*l.* 3*s.*; Ramsay, 1*l.* 11*s.*; Sir J. Reynolds, 4*l.* 6*s.*; Robespierre, 2*l.* 6*s.*; Romney, 2*l.* 3*s.*; Rousseau, 1*l.* 11*s.*; Schiller, 1*l.* 10*s.*; Marshal Turenne, 1*l.* 1*s.*; J. M. W. Turner, 3*l.* 3*s.*; General Wolfe, 4*l.* 10*s.*

As on previous occasions, Dr. Carter Blake's private class on Natural History and Antiquities will meet at the British Museum on May 27 and 29, and June 3 and 5, from 11 to 1.

The Cesky Klub of Prague has undertaken the publication of a series of political works under the general title of *Politická bibliotéka ceská.* It will include a new historical work by Yakov Malí on the national and political revival of the Bohemian people. The writer has himself taken an important part in the national movement, and is intimately acquainted with its leaders. He will also be able to avail himself of the best sources of information relating to the various stages of the movement during the greater part of the last half-century.

The arrangements for the forthcoming Sheffield meeting of the British Association are as follows: The President Elect, Prof. G. J. Allman, will deliver his address on Wednesday, August 10, at 8 P.M.; on August 22, at 8.30 P.M., Mr. W. Crookes will lecture on "Radiant Matter"; on August 25, at the same hour, the Rev. W. H. Dallinger will deliver a discourse on "The Life Histories of the Minutest Organic Forms, and their Bearing on the Doctrine of the Origin of Species." On Saturday evening, August 23, Mr. W. E. Ayrton will deliver a lecture to the operative classes on "Electricity as a Motive Power," and there will be *soirées* on August 21 and 23. The concluding General Meeting will be held at 2.30 P.M. on August 27.

Prof. F. Vetter, of Bern, already known by his poems and studies on the battle of Murten, has published a pleasant little book, which deserves to be noticed not only for its interest, but from the fact that the proceeds of its sale are to be given to the help of sufferers from the late fire at Meiringen. It is entitled *Dichterstimmungen und Dichtererinnerungen an Meiringen* (Bern: J. Dalp). The first part, under the heading "Haslespiegel," gives a contemporary account of the festival of the men of Hasli and Frutigen at Meiringen in the year 1599, written by Beatus Ritter, the Landschreiber of Frutigen. The second part contains Mathias Zwaldt's account of the great fire of 1632. In the third part is printed "ein schön new geistlich Lied, welches zur Zeit der Pestilentz von einer Gottliebenden Person im Land Oberhassle gestellt." The "Godloving person" who wrote "this spiritual song" is supposed to have been the contemporary Pfarrer of Meiringen. The fourth and last part gives an account of Peter Imbaumgarten of Meiringen, the well-known "Pflegling und Schützling"—ward and *protégé*—of Goethe. In the spring of 1777 the poet undertook to provide for a boy from Meiringen, to whom the surname of Imbaumgarten was given because he was supposed to have been found in a tree-plantation. The correspondence with Lavater, the Frau von Stein, and others, concerning this "Schützling" is not without interest.

We have received from Mr. S. C. Hall a pamphlet on the centenary of the great Irish poet which will be celebrated next week (*A Memory of Thomas Moore.* By S. C. Hall. Virtue and Co.). It has already reached a second edition, and would therefore seem to be acceptable in some quarters. It is illustrated by a photograph from Sir Martin Archer Shee's portrait of the poet, and by various woodcuts which we seem to have met with before, such as a fancy portrait of Sloperton, and a still more fanciful portrait of the house where Moore was born, which does not tally at all with the account in the text. The pamphlet itself contains very little that is not to be found in Lord Russell's bulky memoir, and what there is that is new is scarcely worth telling. Nobody can be much the wiser for an inventory of the articles once belonging to Moore, and now in the possession of Mr. Hall, who lingers with loving pride over the "pencil-case, a small harp that occasionally accompanied him to friendly parties, a small Bible, some autograph letters, several manuscripts, and two medals." Without undue frivolity, it may be suggested that it must have been a beautiful sight to see the small harp accompanying the poet to a friendly party, like a little dog. The style of Mr. Hall, who knew Moore as early as 1821, is familiar to us all, and may have its admirers; he is inspired by his subject, in the present instance, to an unusual unction and sweetness.

We are asked to publish the following:—

"On behalf of John Keats's only sister, Mdme. Fanny Keats de Llanos, the sole surviving member of the poet's immediate family, an influentially signed memorial was lately sent to the Treasury with the view of obtaining a Civil List pension. This the First Lord has not seen fit to grant; but an award of 150*l.* has been made from the Queen's Bounty Fund.

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Having regard to the very strong public claims of one whose brother's works are already classical, and to the urgency of the case through heavy family misfortunes, the signataries of the memorial, including most of the eminent poets of the day, have treated the grant as the nucleus of an adequate fund; and a subscription has been set on foot to obtain from the lovers of Keats a proper provision for his sister. The memorialists have already subscribed a considerable sum; and it is believed that the matter need only be brought before a wider circle to ensure the speedy collection of the needful fund. Contributions are therefore earnestly solicited from all who honour the name of Keats. Subscriptions will be received, and promptly acknowledged, by Mr. R. Garnett, Superintendent of the Reading Room, British Museum; by Mr. W. M. Rossetti, 56 Euston Square, N.W.; and by Mr. H. Buxton Forman, 38 Marlborough Hill, St. John's Wood, N.W."

The June number of the *Nineteenth Century* will contain an article on "The Disease of State Socialism" by Mr. G. J. Holyoake.

Through the Light Continent: or, The United States in 1877–78, is the title of a new work by Mr. William Saunders, which will be published next week by Messrs. Cassell, Petter and Galpin.

NOTES OF TRAVEL.

Authentic intelligence has at length been received from Prof. Nordenskjöld in a letter dated September 25, which reached Irkutsk on May 10. The *Vega*, it appears, was frozen in on September 16 off the north-eastern point of the Chukotian peninsula, at a distance of somewhat more than a hundred miles from Behring Strait. It is very satisfactory to learn that at the date of the letter the members of the expedition were all well, and that they had a sufficient supply of provisions and fuel for the winter.

Col. Prejevalsky has telegraphed to the Russian Geographical Society, stating that he had been stopped by heavy snowfalls and was only able to leave Zaissan for Bulum-Tokhoi and Hami on April 1.

It is stated that the French Algerian Missionary party in East Africa have arrived at their destinations on the Victoria Nyanza and Lake Tanganyika. The Abbé Debaize, the leader of the French scientific expedition to the interior of Africa, who has hitherto been unusually fortunate, is said to be in a position of the most serious difficulty, as his porters have deserted him.

Under the title of *La Nouvelle Nursie: Histoire d'une Colonie Bénédictine dans l'Australie Occidentale*, by Th. Bérengier, a work of considerable interest has just been issued at Lyon (Office of *Les Missions Catholiques*), illustrated by a map and several engravings. In the introductory matter the author deals with the continent generally, its geography, discovery, colonisation, &c.; and in the first part he gives the history of the Benedictine Colony. The second part is devoted to a detailed account of the manners and customs of the natives of Western Australia; while a third division treats of the zoology, botany, geology, and mineralogy of the country. The volume also contains philological notes and an Australian vocabulary.

Intelligence has been received from West Australia that Mr. Alex. Forrest's party left Degney Station at the end of January, intending to explore the unknown country in the north-west of the colony. They will probably extend their explorations as far as Port Darwin, the northern terminus of the overland telegraph line.

In view of the assembling of the recent Congress at Paris, a thick quarto volume has just been published (Paris: Lahure), entitled *Rapports sur les Etudes de la Commission Internationale d'Exploration de l'Isthme Américain*, by Lieuts. Lucien N. B. Wyse, and M. P. Sosa, the engineer of the last expedition. These Reports contain a large amount of geographical information, and are illustrated by two well-executed maps, on which the different projects for canalisation can be readily traced. One of these is a "Carte Générale du Darien Occidental de San Blas à Chepillo," based on surveys by English and United States' officers, as well as the recent labours of the International Commission; while the other is a "Carte de l'Isthme de Panama," based on the work of Garella, Totten, and Wagner, English and French charts, and the latest surveys by Lieut. Wyse and his party.

We hear that M. José d' Anchietta has started again for Benguela, in Western Africa, where he intends to continue his ornithological studies in the region of Caconda and the Nano.

At the last meeting of the Lyon Geographical Society, M. L. Vossion, who was for some four years in the service of the late King of Burmah, delivered an address on the history, manners, and customs of the Burmese. M. Vossion incidentally made some remarks not very complimentary to British rule in Lower Burmah, but they appear to have been prompted by a general objection to the Anglo-Saxon race.

At the end of last year a small party of the China Island Mission made an interesting journey from Chungking, in Szechuen, to Kingchow, in Kansu. About half the distance has probably not before been traversed by Europeans. The country was very mountainous, and in parts the road was supported on beams and iron bars let into the face of the cliff.

Mr. N. McLeod, of Yokohama, has just published two maps of considerable interest—the one a tourists' and general map and chart of Japan, and the other a map of Corea—both of which are engraved by Japanese artists. The former has been compiled from the best native maps, and from data which Mr. McLeod has personally obtained in his travels during the past ten years. The map of Corea has been compiled from Chinese and Japanese maps, the coast-line being filled in from English and French Admiralty charts. It may not be not out of place to mention that the Japanese are extremely accurate surveyors, and it has been found that the coast-line of their islands as laid down by themselves corresponds to a nicety with the most recent surveys by English naval officers.

The veteran Swedish naturalist Svend Nilsson has published at Lund *Notes of a Journey from Southern Sweden to Nordland in Norway in the Year* 1816. These notes were taken in the form of a diary during the journey referred to, and are now published for the first time. Herr Nilsson's object was ornithological research, the result of which appeared subsequently in his popular work on the Fauna of Scandinavia. The diary now published, however, shows that he at the same time closely observed the social condition of the districts traversed, herein following the example of the great Linnaeus, whose *Resor* are marked by the same combination of scientific and social observing powers. The changes that have taken place, even in these secluded regions, during the past half-century impart an almost antiquarian interest to Herr Nilsson's work.

PORTUGUESE AFRICAN EXPEDITION.

In view of the expected arrival in Europe of Major Serpa Pinto, the leader of a portion of the Portuguese African Expedition, the Lisbon Geographical Society have opportunely circulated a letter from him to the Minister of the Colonies, which has but lately been received, giving a brief summary of the earlier part of his journey. Major Pinto's letter was written from Lialui (some 3,300 feet above the sea), on the upper waters of the Zambesi, in lat. 15° 12′, long. 22° 48′. On leaving Bihé the explorer states that he first came across the River Quanza, near its junction with the Cuqueima, and further eastward he came to the Cuito, a large affluent of the Cubango. The Cuito is said to rise in about lat. 12° 15′, long. 18°, in the same swampy region as the Lungo-é-Unge affluent of the Zambesi and some tributaries of the Quanza. It is worthy of note that this tract of country, known as the Cangala, is some 1,300 feet below the level of the Bihé plateau. After the Cuito Major Pinto met with another important stream, the Cuanavare, which flows into the Cuito from the east. Near the source of the Cuito the Queimbo takes its rise; this is the first affluent of the Cuando, which rises in lat. 13°, long. 19°. The Cuando is one of the largest rivers in the south-west of Africa, and one of the principal affluents of the Zambesi; it was called the Chobe or Schobe by Dr. Livingstone, but Major Pinto maintains that it is known as the Cuando from its source to its confluence with the Zambesi; it receives five tributaries from the west and three from the east, and drains a most fertile country. To the east of the Cuchibi, one of the eastern affluents of the Cuando, the country is a desert. When he was going down this last-named river, Major Pinto sought for the source of the Ninda, which, after receiving the waters of the Luvanti, is called the Uhengo, and falls into the Zambesi in lat. 15° 11′, long. 22° 41′. From the Ninda to the junction of the Cuando the country is covered with lakes, and has few trees; the elevation is about 3,300 feet above the sea-level. From the junction of the Liba to that of the Cuando only two rivers, the Lungo-é-Unge and the Uhengo, fall into the Zambesi from the west, and all others should be removed from our maps. Major Pinto states that the latitudes, as determined by Dr. Livingstone, are correct, but he observed a considerable error in the longitudes as regards the course of the Zambesi.

THE HISTORY OF SOULS IN ANCIENT EGYPT.

In an interesting lecture just delivered before the Association Scientifique de France, Prof. G. Maspero has taken for his subject "The History of Souls in Ancient Egypt." Treating first of funereal portrait-statues and tablets, M. Maspero points out how it was sought to perpetuate the *personnel* of the individual not only by mummifying his body, but by burying with him a "counterfeit presentment" of his person and a record of his life. Nor was this perpetuation the only, or even the principal, object in view. According to Egyptian metaphysics, the man consisted of a body, a soul, a spirit (or intelligence), and a double. This double, which recalls some of Reichenbach's theories of the Od Force, was a coloured and incorporeal copy of the bodily form. Of the child there existed a child-double; of the woman, a woman-double; of the man, a man-double. Its name was *Khou*, or, as M. Maspero now writes it, *Ka*. These four essential parts of the human being—*i.e.*, the body, the soul, the intelligence, and the double—were capable of different degrees of immortality, and might co-exist as one harmonious whole, or dwell separately in their different spheres. The soul and intelligence, for instance, might together fulfil a distinct supernatural destiny and emigrate to the world beyond the grave, while the body and the double yet lingered out their appointed time on earth.

According to certain inscriptions, says M. Maspero, the whole tomb is frequently styled the "House of the Double." In tombs (chiefly, if we mistake not, of the Ancient Empire) which have been preserved intact to the present day, there is almost invariably found a long and narrow passage constructed in the thickness of the masonry, entirely walled up, and communicating with the votive chapel above the sepulchral vault by only a small square window some five feet above the pavement. In this passage are found portrait-statues of the deceased, generally of life-size and

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coloured, and often in large numbers. The object of their being so stored and multiplied, says M. Maspero, is as follows:—The body, which in life had served to sustain the double, being necessarily disfigured by the process of embalmment, no longer faithfully represents the form and features of the dead. It is also liable to injury or destruction. It may be burned, dismembered, dispersed; and once it is destroyed, what is to become of the double? It must fall back upon the statues, which are of durable material and may be turned out in any number. One poor body gives the double but a single chance for existence; whereas twenty statues represent twenty such chances. Hence the astonishing number of statues found in the tombs of the wealthy; the piety of relatives having by this multiplication of images sought to assure the immortality of the double. If M. Maspero had not restricted his illustrations to monuments preserved in the Louvre, he would doubtless have reminded his hearers in this connexion of the twenty duplicate statues discovered by M. Mariette in the celebrated tomb of Ti at Sakkarah, and of the eight statues of King Shafra found in the so-called Temple of the Sphinx. The statues of Ti, it will be remembered, were yet in the *serdab*, or closed passage; but this passage in the Temple of the Sphinx had already been rifled, and the statues of King Shafra were found in a broken pile at the bottom of a well at the east end of the building. With regard to the little window before named, there can be no doubt that it was designed for the introduction of a censer. In the tomb of Ti, the relatives of the deceased are actually represented burning incense at the window of the *serdab*, in a kind of incense-burner described by Mariette-Bey as "une sorte de cassolette, sous la forme qui rappelle le *thymiatérion* des monuments grecs."

AMELIA B. EDWARDS.

SELECTED BOOKS.

General Literature.

BAUDOT, A. de. La sculpture française au moyen âge et à la renaissance. Livr. 1 et 2. Paris: Morel. 64 fr.
CLARKE, C. and M. Cowden. The Shakespeare Key. Sampson Low & Co. 21*s*.
COHN, G. Die Bundesgesetzgebung der Schweiz unter der neuen Verfassung. Jena: Fischer. 2 M. 40 Pf.
JOLLY, W. Education: its Principles and Practice, as developed by George Combe. Macmillan. 15*s*.
KOERTE, G. Die Antiken Sculpturen aus Boeotien. Athens: Wilberg. 4*s*.
LOCK, C. G. W. The Home of the Eddas. Sampson Low & Co. 16*s*.
REVÉREND DU MESNIL, H. La famille de Molière et ses représentants actuels. Paris: Lieux. 6 fr.
WALLACE, A. R. Australasia. Stanford. 21*s*.
YOUNG, J. The Ceramic Art. Sampson Low & Co. 25*s*.

Theology.

BREDENKAMP, C. J. Der Prophet Sacharja erklaert. Erlangen: Deichert. 3 M.

History, &c.

ARNETH, A. Ritter v. Maria Theresia's letzte Regierungszeit. 1763–1780. 3. Bd. Wien: Braumüller. 13 M.
BONNAL, E. Capitulations militaires de la Prusse. Paris: Dentu.
CODEX diplomaticus Anhaltinus. Hrsg. v. O. v. Heinemann. 4. Thl.: 1351–1380. Dessau: Barth. 21 M.
GOULAS, N. Mémoires de, publiés par Charles Constant. T. 1. Paris: Loones. 9 fr.
GRUENHAGEN, C. Regesten zur schlesischen Geschichte. Vom J. 1281 bis 1290. Breslau: Max. 5 M.
HOREWOOD, A. J. Year-Books of the Reign of King Edward I. Vol. V. Rolls Series. Longmans. 10*s*.
KLOPP, O. Der Fall d. Hauses Stuart u. die Succession d. Hauses Hannover. 7. u. 8. Bd. Wien: Braumüller. 16 M.
MAULDE, A. de. Coutumes et règlements de la république d'Avignon au xiiie siècle. Paris: Larose.
MEYER, E. Geschichte d. Königreichs Pontos. Leipzig: Engelmann. 2 M.
PFOTENHAUER, P. Die schlesischen Siegel von 1250 bis 1300 beziehentlich 1327. Breslau: Max. 30 M.
RENDALL, G. H. The Emperor Julian: Paganism and Christianity. Cambridge: Deighton, Bell & Co. 7*s*. 6*d*.

Physical Science.

GALLE, J. G. Mittheilungen der k. Universitäts-Sternwarte zu Breslau. Breslau: Maruschke & Berendt. 9 M. 20 Pf.
HANN, F. G. Untersuchungen üb. das Aufsteigen u. Sinken der Küsten. Leipzig: Engelmann. 4 M.
MODERN METEOROLOGY. Six Lectures, by Dr. Mann, &c. Stanford. 4*s*. 6*d*.
PFEIL, L. Graf v. Kometische Strömungen auf der Erdoberfläche. Berlin: Hempel. 6 M.
SCHWANERT, H. Lehrbuch der pharmaceutischen Chemie. 1. Lfg. Braunschweig: Schwetschke. 3 M.

Philology, &c.

LAISTNER, L. Golias. Studentenlieder d. Mittelalters. Aus dem Lat. Stuttgart: Spemann. 3 M.
OPPERT, J. Le peuple et la langue des Mèdes. Paris: Maisonneuve.
SASSE, C. J. F. Prolegomena in Aphrastis sapientis Persae sermones homileticos. Leipzig: Stauffer. 1 M.
WOELFFLIN, E. Lateinische u. romanische Comparation. Erlangen: Deichert. 2 M.

CORRESPONDENCE.

THE SONNET ATTRIBUTED TO PETRARCH.

Frankfurt: May 13, 1879.

In the last number of the ACADEMY mention is made of a hitherto unknown sonnet of Petrarch's discovered in the library in Venice. The sonnet is one of Marini's; at least it is given among his sonnets in Costantini's *Scelta di Poesie Italiane*, published in Paris in 1851. And I have met with it in several collections of Italian poetry, where it has always been ascribed to Marini.

ANNIE VON GILSA.

PRONOUNS IN HOMER.

Lincoln College, Oxford: May 13, 1879.

In last week's issue of the ACADEMY your reviewer has noticed very favourably my School Edition of *Odyssey* xiii.–xxiv. He expresses a doubt, however, whether I have rightly included the forms ἄμμες and ὔμμες in the section on the Pronouns (p. 207). Will you permit me to say that ἄμμες is found in *Il.* xxi., 432, and, I think, in three other passages; and ὔμμες in *Il.* i., 274, 335; xxiii., 469; *Od.* xxi., 231?

In a little book which probably contains too many mistakes I must make the most of the cases where I am right.

W. W. MERRY.

[OUR reviewer is glad to acknowledge that his doubt was unfounded.—ED.]

THE "ATTAVANTE BREVIARY."

16 Southampton Street, Strand, W.C.: May 19, 1879.

Some time ago I made a few notes bearing on the so-called "Attavante Breviary" in the Vatican Library, which I had forgotten until I saw the letter of the Baron A. de Reumont in your columns respecting the Urbino Bible, &c. For the corrections and information given in the letter I am deeply grateful.

Among the documents quoted in the sixth volume of the Lemonnier *Vasari* are the following (p. 329):—

"1491. Die xiii. eiusdem (martii). Item locaverunt presbitero Zanobio Bartholomei de Moschinis, cappellano in ecclesia Sancte Felicitatis de Florentia, ad scribendum pro sacristia eorum ecclesie unum Missalem in membranis pro lib. sex, sol. x. quolibet quinterno; et debeat illum absolvisse per totum mensem novembris MCCCCLXXXXII.," etc. (Archivio detto, Deliberazioni dal 1491 al 1498, a carte 3).

The above seems to be the volume now preserved in the Mediceo-Laurentian Library at Florence, beginning thus, in letters of gold on a rich blue ground:—"Incipit ordo missalis secundum consuetud. Romane curie," &c. At the back of the leaf which precedes the "Commune Sctorum" is written in black letters:—"Hunc librum scripsi ego presbiter Zenobius de Moschinis: Anno Domini MCCCCLXXXXIII. III. nonas decembris. Laus Deo." I refer to it, first, as an example of the work of the two brothers Gherardo and Monte di Giovanni. It is assigned to them by the Vasari editors, and I think is referred to in the following extract:—

"1492. 17 maggio. A Monte del fu Giovanni e Gherardo suo fratello miniatori si dà a miniare un Messale per l'Opera, che si sta scrivendo da ser Zanobi de' Moschini, per fiorini cento larghi, e non più, e per quel minor prezzo che dopo fatta la detta miniazione parrà a Don Francesco de Turri libraio e cappellano della detta chiesa di Duomo" (Archiv. 1491–1498, cart. 3 tergo).

Now for the entry to which I wish to call attention more particularly.

"1492. die xiiii decembris. Locaverunt Gherardo et Monti miniatoribus ad miniandum tres Missales, qui *scribuntur* per ser Martinum Antonium, Fratrem Joannem Antonium de Mediolano Ordinis Sancti Francisci, et per ser Hyeronimum cappellanum Sancti petri Majoris, per florenos 4 auri largos pro quolibet; et sint infrascripte qualitatis, videlicet: primum principium [title] sit ex pennello, et cum grillanda a parte inferiori forata cum signo Artis [*i.e.*, of the guild of the wool-merchants—a lamb and cross] et reliqua principia cum mainusculis ordinaris ex pinna tantum," etc. (Archiv. detto Stanziamenti dal 1491 al 1493).

From what I remember of the so-called Vatican Breviary—attributed by D'Agincourt to Perugino and by others to Gherardo or to Monte, but usually ascribed to Attavante—I distinctly recognised the ornamentation to be of the style always called in Florence (in the catalogue of the Riccardi Library, for instance) "Scuola Gherardesca," and it was with great hesitation that I accepted the opinion attributing it to Attavante. If, as seems possible, it be one of the three "Missales" named in the above extract the question is set at rest. Its colophon runs thus: "Ego Martinus Antonius presbyter dei gratia faustissime manu propria scripsi. Opus absolutum pridie K'l'as novembris Anno Salutis M^o Cccc Lxxxvij^o." It will be observed that the above extract speaks of it as *already written* in December 1492, and it may have been kept waiting in MS. until others were ready to go with it to the miniaturists' painting-room. In the absence of a more direct reference, every known circumstance seems to point to the identification of the artist here suggested. The brothers Monte and Gherardo seem to have done a large business in these religious books, and I think it very likely that Attavante worked with and for them in the same *atelier*. At any rate I offer the preceding suggestion for what it is worth.

JOHN W. BRADLEY.

THE PARENTAGE OF THE COUNTESS GUNDRADA.

6 Howick Place, Westminster, S.W.: May 12, 1879.

An invalid is not master of his time, or Mr. Freeman's letter in your number of February 1 should not have remained so long without an answer. I see that he still refuses to admit that I have "sufficiently proved" that Gundred de Warren was "not the daughter of Queen Matilda by an earlier marriage." The historian of the Norman Conquest is deservedly reputed so high an authority on all questions relating to William the Conqueror and his family, that I should scarcely hope to be able to reverse his deliberate judgment if my proofs were less cogent than they are. But as Mr. Freeman declares himself ready to "take Anselm's word for the degree of kindred" between Gundred's son and King Henry I., there ought to be no difficulty in convincing him that St. Anselm's judicial prohibition of the marriage on the ground of relationship in the fourth and sixth degree between the parties completely settles the vexed question of Gundred's being the daughter of Queen Matilda. My course is clear, for I will prove to demonstration that the method of reckoning kindred used by St. Anselm and contemporary bishops of the Roman obedience was to count the degrees of descent from the common ancestor, so that relationship in the sixth degree would be what we call being fifth cousins; and then I shall confidently appeal to Mr. Freeman's candour whether, on his own terms, I have not proved that Gundred was not Queen Matilda's daughter by *any* marriage, and that her descent from the reigning families both of Flanders and England must "henceforth" be discarded as an exploded fable.

I will not discuss the legal question whether bishops in Anselm's time "used the reckoning of the Decretals," because the concrete is always

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more satisfactory than the abstract in deciding practical questions; and I can show from parallel cases decided in Anselm's lifetime what the law and practice of Christendom was. It is notorious that the Pope's jurisdiction in matrimonial causes was never more stringently enforced than in Anselm's generation, and that no bishop was more zealous in maintaining discipline without fear or favour of persons than Anselm's friend and contemporary, Ivo Bishop of Chartres. His letters abound with denunciations of marriages contracted or intended within the prohibited degrees, and I proceed to show from the case of Robert Count of Mellent to how many degrees the prohibition extended, and from the case of Baldwin VII., Count of Flanders, the precise relationship indicated by the *sixth degree* of kindred. That crafty statesman, Robert Count of Mellent, who was reputed "the wisest man in his time between London and Jerusalem," was foolish enough to insist, after he was fifty years of age, on marrying a young wife in defiance of the laws of the Church. She was the daughter of his third cousin, Adelaide Countess of Vermandois, who married Hugh the Great, a younger son of Henry King of France. The County of Mellent lies within the diocese of Chartres, and so soon as Bishop Ivo heard that the marriage was in contemplation, he addressed a letter to his clergy forbidding them to celebrate it, and specifying the precise relationship which subsisted between the Count and his intended wife. I quote the letter from Migne's edition of Bishop Ivo's letters, printed in vol. clxii. of his *Patrologiae Cursus Completus*:—

"Epistola XLV.

"*Ivo, Dei gratia Carnotensis episcopus, clericis Mellentinis*, et omnibus in Pisiacensi archidiaconatu, salutem.

"Perlatum est ad aures nostras quod Mellentinus comes ducere velit in uxorem filiam Hugonis Crispeiensis comitis; quod fieri non sinit concors decretorum et canonum sanctio, dicens: (Conjunctiones consanguineorum fieri prohibemus). Horum autem consanguinitas nec ignota est, nec remota, sicut testantur et probare parati sunt praeclari viri de eadem sati prosapia. Dicunt enim quia Gualterius Albus genuit matrem Gualeranni comitis, qui genuit matrem Roberti comitis. Item supradictus Gualterius genuit Radulphum patrem alterius Radulfi, qui genuit Vermandensem comitissam, ex qua nata est uxor comitis Hugonis, cujus filiam nunc ducere vult Mellentinus comes. Si autem praedicta genealogia ita sibi cohaeret, legitimum non poterit esse conjugium, sed incestum contubernium, nec filios poterunt habere legitimos, sed spurios. Unde vobis ex apostolica et canonica auctoritate praecipimus, ut tam calumniosum conjugium in ecclesiis nostri episcopatus nec ipsi consecretis, nec ab aliquo, quantum in vobis est, consecrari permittatis, *nisi* primum in praesentia nostri *consanguinitas haec septimum gradum excessisse* legitime fuerit comprobata. Valete, et has litteras Mellentino comiti transmittite."

This letter was evidently written in the beginning of the year 1096, for in April of that year Hugh Count of Vermandois started for the Crusade, and we know that his last act before he set out on his voyage was to give his daughter Elizabeth in marriage to the Count of Mellent (Ordericus Vitalis, p. 723, and William of Jumieges, ch. viii.). It was not disputed that they were related within the prohibited degrees, but Pope Urban was then in France, and was induced by the Crusader to grant a dispensation. But the Count lived to regret that the laws of the Church had been relaxed in his favour; for although his wife bore him eight children, she deserted him in his old age for Earl William de Warren II. (Gundred's son, by the way), whom she eventually married. Her eldest daughter Elizabeth inherited her mother's frailty as well as her name, for she was one of the numerous mistresses of Henry I. of England before her marriage with Gilbert Earl of Pembroke, by whom she was the mother of Strongbow, the Conqueror of Ireland.

It will be remembered that St. Anselm prohibited the marriage between Gundred's son and King Henry's daughter on the ground that they were related in the fourth degree on one side and in the sixth degree on the other side. I now proceed to prove from another letter of Bishop Ivo's that the sixth degree of relationship means that the parties were fifth cousins. The letter refers to Baldwin VII., Count of Flanders—the grand-nephew of William the Conqueror's wife—who was divorced by Pope Pascal II. in 1109 (the year of St. Anselm's death) from the daughter of Alan Fergant of Brittany, whose first wife had been the Conqueror's daughter. Their precise relationship was certified to the Archbishop of Rheims by Bishop Ivo, with a pedigree affixed, which not only states the generations, showing that they were fifth cousins, but expressly asserts that these fifth cousins were related in the sixth degree (*Sexto gradu*). For the sake of greater clearness I have added in English some notes to identify the persons named in the pedigree.

"Epistola CCXI.

"*Radulpho, Remorum Archiepiscopo, Ivo*, humilis *Ecclesiae Carnotensis minister*, salutem et servitium.

"Consanguinitatem, quae dicitur esse inter filium Flandrensis comitis Redonensis, didici, cum essem in curia papae Urbani. . . . . Generatio autem sic est:

Ganfridus Grisagonellus [brother of the Countess of Arles]	Blanca Arelatensis Comitissa [sister of Geoffrey Grisagonell]
Fulco Andegavensis Comes	Constantia Regina [wife of Robert King of France]
Comitissa Vascinensis	Adela Flandrensis Comitissa [wife of Baldwin V.]
Fulcho Rechins [Count of Anjou]	Robertus Friso [Count of Flanders]
Comitissa Redonensis [second wife of Allan Fergant of Brittany]	Robertus filius Frisonis [Count Robert II.]
Filia ejus N. [Hawise or Agnes, divorced wife of Baldwin VII. of Flanders]	*Sexto gradu* filius hujus Roberti N. [Baldwin VII., who died 1119]"

It is so obvious that if William de Warren II. had been the nephew of King Henry I., St. Anselm would not have judicially prohibited his marriage to the king's daughter on the ground that they were third and fifth cousins, that it is almost unnecessary to discuss the statements of the monks of Lewes. But, with all deference to Mr. Freeman, I cannot think that with our present knowledge of the facts the evidence from this quarter will bear the test of critical examination. It consists of three documents of different date and character. The first, and the only one which is undoubtedly authentic, is the original charter of William I. granting the Manor of Walton, in Norfolk, to Lewes Priory. But by a curious coincidence the words following Gundred's name, which may (or may not) have specified her connexion with the grantor, have been obliterated, and *filiae meae* has been inserted in a modern hand. It may fairly be suspected that the insertion of these words was suggested by the perusal of the second document, which professes to be a recitative charter of the founder, containing a full narrative of the motives and act of foundation, in which the founder placed on record the possessions, privileges, and exemptions of the priory, which he solemnly confirmed at Winchester before King William Rufus in Council, just before his own death. The original of this remarkable charter is not forthcoming, and our only knowledge of it is from a MS. chartulary in the Cottonian Collection, which was compiled by Prior Auncell in 1444. When the original is lost, beyond recovery, the genuineness of a charter can only be determined by internal evidence; and I must contend, with all respect, that this pretended deed of confirmation ought not to have misled those who are familiar with monastic charters, even if St. Anselm's letter had not supplied the proof of its being spurious. It is notorious that the monks thought it no sin to protect themselves against the unjust claims of the king and the heirs of their founder by bolstering up their title to lands in their possession by manufacturing deeds to supply originals lost to them in the course of ages by violence or fraud. These spurious charters are usually detected from anachronisms in the text, for the clumsiness of the forger either brings together witnesses who were not contemporary, or antedates events, and provides against claims and contingencies of a later age. The writer of William de Warren's charter of confirmation was evidently encouraged to supply the loss of the original deed of foundation by a document which embodied the traditions current in his time; but he was too discreet to add any list of witnesses, or to attempt to recite the deed of foundation, which he had never seen. The critical reader will observe the close resemblance which this charter bears to the spurious charters of Croyland in the pseudo-Ingulph in the denunciations of the wrath of God on those who ventured to disturb it, and that it sets out in suspicious detail the independence of the priory and its immunity from interference on the part of the mother-house of Cluni: stipulations which became of increased importance after the separation of England and Normandy. He will also note that this charter was ignored by Henry I. when he confirmed the privileges and liberties of the priory soon after his coronation (*Monasticon*, v., 13), and that it is neither recited nor referred to in any genuine subsequent charter. I can only detect two distinct statements of fact—viz., that Queen Matilda was the mother of his wife Gundred, and that he was created Earl of Surrey by William Rufus. The first of these statements is proved by St. Anselm's letter to be false, and the second is contradicted by the positive statement of Ordericus Vitalis (book iv., ch. vii.) and the incontrovertible evidence of charters. For the historian assures us that the earldom of Surrey was given to William de Warren by the Conqueror before 1080, and William styled himself an earl in 1076, when he witnessed at Winchester in that year the king's charter in favour of Battle Abbey (*Monasticon*, iii., 245). There are so many false notions floating about that it is perhaps not superfluous to remark that William de Warren could not be styled an earl until after he had received his English earldom, because there were no earls in Normandy beyond the pale of the reigning family, and the sovereign himself was only styled an earl until after the conquest of England.

It only remains to notice the third document from Lewes Priory quoted by Mr. Freeman, but it need not detain us long, for, on the face of it, it is nothing but a list of benefactors, which was probably compiled by the transcriber in the fifteenth century.

I now venture to repeat my remark that if Gundred, the daughter of Gherbod the elder of St. Bertin's, was the grand-daughter of Reynold of Burgundy and Judith of Normandy, Gundred's son would be the third cousin of Henry I.'s daughter. But, at all events, I confidently appeal to Mr. Freeman's candour to acknowledge that I have proved that Queen Matilda was not the mother of Gundred de Warren.

Edmond Chester Waters.

ANCIENT NUMERALS.

3 Winchester Road, South Hampstead, N.W.:
May 19, 1879.

Allow me, in reference to Mr. Henry Bradley's article on Mr. Ellis's *Anglo-Cymric Score*, to make a slight contribution from personal recollection.

I clearly remember, from boyhood, that in the telling-off at German children's games the following rimed numerals were used in the Frankish and Swabian-speaking districts of Baden:—

1. Ene	8. Falle
2. Dene	9. Bumper Nalle
3. Do	Ene
4. Kapper	Dene—
5. Nalle	Weg!
6. No	
7. Ise	

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The first four numerals are easily referred to well-known Aryan roots. It strikes me as curious that "Bumper," which is mentioned as meaning "fifteen" in the Leeds or Yorkshire group of ancient numerals, stands in the German game for "nine."

The twofold use of "Nalle" may be a repetition of "five." But, if I do not much mistake, "Bumper-Nalle" was often used as a single word. In this case, the subsequent repetition of "Ene, Dene," together with the word "Weg!" ("Away!"), which designates the boy who has to begin the game, would make up XII.—that is, the number which in so many religious systems is that of the higher deities. Nine, however, with which the telling-off in the German game perhaps ends, is apparently the older number of the Teutonic gods, whose circle was in later times composed of twelve personages.

The full numerals of the above rime are always used, irrespectively of the number of children that take part in the game. When there are fewer than twelve, the child who tells off, with pointed finger, repeatedly comes back, at its own discretion, to those who have already been pointed at.

I can only speak for the Frankish and Rhenish-Swabian portion of Baden—not for the Alemannic districts of the Black Forest. I may add that this south-western part of Germany is the one where, under Roman protection, a Gallic element lingered longest.

KARL BLIND.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 26.—1 P.M. Geographical: Anniversary.
3 P.M. Royal Institution: "On the Intellectual Movement of Germany," by Prof. Hillebrand.
TUESDAY, May 27.—1 P.M. Horticultural.
3 P.M. Royal Institution: "Suggestions to Students and Readers of History," by Prof. J. R. Seeley.
8 P.M. Anthropological Institute: "Notes on Fetichism," by Hodder M. Westropp; "Letters to Prof. Max Müller on the Rabi Dialect of Queensland," by J. Matthew.
8 P.M. Society of Arts: "Contact of Civilisation and Barbarism in Africa, Past and Present," by E. Hutchinson.
8 P.M. Civil Engineers: "Dock Gates," by A. F. Blandy.
WEDNESDAY, May 28.—8 P.M. Society of Arts.
8 P.M. Geological: "On the Endothiodont Reptilia," by Prof. R. Owen; "Note on *Eucamerotus, Hulke*," by J. W. Hulke; "Description of the Species of the Ostracodous Genus *Bairdia*, M'Coy," by Prof. T. Rupert Jones and J. W. Kirby; "Fossils from the Bowen River Coalfield," by R. Etheridge, jun.; "On a fossil *Squilla* from the London Clay of Highgate," "On *Necrosilla Wilsoni*," "On the Discovery of a fossil *Squilla* in the cretaceous Deposits of Hâkel, in the Lebanon, Syria," and "On the Occurrence of a fossil King-Crab (*Limulus*) in the cretaceous Formation of the Lebanon," by Dr. H. Woodward.
8 P.M. Literature.
THURSDAY, May 29.—3 P.M. Royal Institution: "Dissociation," by Prof. Dewar.
6.30 P.M. Philosophical Club.
8.30 P.M. Royal.
8.30 P.M. Antiquaries.
FRIDAY, May 30.—9 P.M. Royal Institution: "The Colour-sense in Insects," by Grant Allen.
SATURDAY, May 31.—3 P.M. Royal Institution: "Swift," by Prof. Morley.

SCIENCE.

The Metaphysics of John Stuart Mill. By W. L. Courtney, M.A., Fellow of New College, Oxford. (C. Kegan Paul & Co.)

THE value of this little volume lies in the degree to which it expresses the objections which can be brought from the standpoint of idealism against the metaphysical conceptions of Stuart Mill. "Originality," the writer himself modestly remarks, "I cannot and do not claim," and the student of Prof. Green's Introduction to the works of Hume will have had already suggested to him the leading ideas in Mr. Courtney's criticism. Even those, however, who are acquainted with Mr. Green's labours will welcome this attempt to apply the main doctrines of "transcendentalism" to one of the foremost exponents of English empiricism; and the "general reader" will find in Mr. Courtney's work an excellent introduction to the disputed questions of philosophy. The book is clearly written and well arranged; and, professing merely "to deal in somewhat cursory fashion with large metaphysical problems," will probably be found more intelligible than fuller dissertations.

The keynote of Mr. Courtney's argument is, as may be supposed, the belief that thought in some shape or another is presupposed by every phenomenon of our mental life, and that Mill's attempt to resolve the workings of the mind into sense and its impressions is throughout a *hysteron proteron*, in which the pretended derivation either unconsciously assumes the point at issue or arrives at results inconsistent with Mill's practical assumptions in some other direction. So it is, for instance, with regard to consciousness. Mill identifies sensation with a consciousness of sensation. To be conscious of a sensation, however, replies Mr. Courtney—

"means that for us we accept it into the mind as *one* thing, we so regard it as to make it our own, so that we are able to identify it again when it recurs. But a mere sensation cannot of itself (unless, indeed, we accept the doctrines of realism) make itself different from every other so that it can be identified when it recurs."

Nor does it improve the matter to add on association of ideas in explanation of the genesis of knowledge. "Thought has to make sensations real before they can be associated; and, further, they cannot be associated unless being made real they can be identified when they recur." To similar effect does Mr. Courtney go on to examine Mill's account of body and mind, of causation, of necessary truth, and of general ideas. Particularly is the see-saw involved in Mill's genesis of the world and of self, as also of extension and of time, brought out with a clearness which deserves attention. Mill's theory of belief in an external world postulates, at starting, that the human mind is capable of *expectation*.

"But expectation," Mr. Courtney reminds us, "is just that which Mill's theory of mind cannot explain, and has to accept as a final inexplicability. Consequently the theory of the external world rests on a function of the mind which the corresponding theory finds itself unable to explain."

So again, it is shown, Mill's account of extension, as due to the *duration* of muscular effort, implicitly presupposes the idea of time. But time is derived from sequent sensations; and so before we get to space, we have to ask how sequent sensations can give rise to the idea of sequence itself. Here, Mr. Courtney thinks, we touch upon the stumbling-block of all sensationalism. "A '*succession*' of feelings is only possible to a self-consciousness which remains constant and identical through all successive sensuous modifications"—and such a self-consciousness Mill cannot admit. Mill, then, it follows, is thoroughly inconsistent in the metaphysical foundations of his philosophy. His account of cause as an "unconditional antecedent" implies a view of the relation of mind to nature quite different from that which he emphasises in his psychology; and his explanation of mathematical axioms raises at once the question, how can the mind (as a permanent possibility of undergoing sensations) give us ideal lines which do not correspond with actual? The fact is that Mill is a sensationalist in his Examination of Hamilton; a realist in his logic: phenomena are subjective presentations in the former work, objective facts in the latter. And thus Mr. Courtney rightly regards Mill's philosophy as simply "transitional." He stands midway between the sensationalism of Hume and the scientific empiricism of later thinkers, and is chiefly valuable as showing how the earlier position merges into the latter.

The reflection which Mr. Courtney's work may suggest to those who are more or less in sympathy with his views will probably take the form of a regret that he did not allow himself to elaborate his criticism so as to supply a fuller examination of Mill's philosophy. Without entering on "special logical doctrines," there remain several points upon which the critic of Mill's metaphysic might have been expected to throw some light. Mill's theory of definition, of the import of the proposition, of the value of syllogistic and inductive inference, are questions upon which a more than incidental observation might have been looked for. Meanwhile it is to be hoped that Mr. Courtney will some time or other extend his labours to these doctrines. When he does so it will be well for him to quote correctly (p. 137) the words of Aristotle—ἐν τοῖς εἴδεσι τοῖς αἰσθητοῖς τὰ νοητά ἐστι. I should not have called attention to this were it not that, besides misquoting, Mr. Courtney regards the passage as an expression of Aristotle's own theory upon the subject of ideas. So the clause is usually interpreted, but not, I think, quite consistently. Is it not rather, as Themistius suggests, a *reductio ad absurdum* of the sensationalist hypothesis?

EDWIN WALLACE.

Thirteen Satires of Juvenal. With a Commentary by John E. B. Mayor, M.A., Professor of Latin in the University of Cambridge. Second Edition, enlarged. Vol. II. (Macmillan.)

THIS volume completes (with the important omission of the second, sixth, and ninth satires) the second edition of Prof. Mayor's Juvenal, the first volume of which appeared six years ago. Mr. Mayor's work is beyond the reach of common literary compliment. It is not only a commentary on Juvenal, but a mine of the most valuable and interesting information on the history, social condition, manners, and beliefs of the Roman world during the period of the early empire. This information Mr. Mayor, following a principle which is not so often acted upon as it should be, has drawn from sources of all kinds, Jewish and Christian as well as Roman and Greek.

"In my notes," he says, "I have endeavoured at once to meet the wants of English students (in general little accustomed to consult original authorities and debarred from the best and latest books of reference) and also to supply new materials for the grammarian, lexicographer, and historian. Following the steps of Casaubon and Gataker, Scaliger and Hemsterhuis, I have drawn

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materials from writers, accessible to me, of every race and creed. I see only a riddle in the taste which, allowing Libanius, lays Chrysostom under ban; scouring the world for an inscription, while blind to a vast literature ready to hand. Were Philo a pagan, his historical tracts would assuredly rank as priceless evidence respecting the early empire. Even lexicography has suffered from the stigma cast on men who had served many philosophies before they bowed their necks beneath the Cross; for it might then be said, 'Fiunt, non nascuntur Christiani.'"

There is one important subject on which it might be wished that Mr. Mayor had given a more explicit statement of his views; I mean the traditions about the life of Juvenal. As this is a question on which it is possible to speak to some profit in a comparatively short compass, it may not be out of place to discuss the most important available evidence, with the view, if not of contributing to a solution of the various difficulties involved, at least of setting them in a clearer light. There are nine known Lives of Juvenal, seven of which are printed by Jahn in his edition of 1851; an eighth was published from a Harleian MS. by Rühl in the *Neue Jahrbücher* for 1854; a ninth I have found myself in a Bodleian MS. of the thirteenth century.* In point of Latin style the best of these Lives is that printed by Jahn as No. 1, the author of which imitates the style of Suetonius, without following his clearness and accuracy. Borghesi observes rightly of this memoir that it is impossible that Suetonius should have written in so unsatisfactory a way of a distinguished contemporary like Juvenal. The various Lives agree that Juvenal was born at Aquinum, that he practised declamation till middle age (*ad mediam aetatem*), and that he was banished in consequence of an attack made on an actor. At this point commence some very serious discrepancies. For while one account (Lives 1, 2, 4, 7) represents him as banished to Egypt, another (Lives 5 and 6) relegates him to Scotland, or the Scottish border. Again, there are irreconcileable discrepancies in the accounts of the time and circumstances of his exile. According to Memoir (1) he was banished in his eightieth year, and died soon afterwards; according to (2) he returned after the death of Domitian; according to (4) he was banished by Domitian, and remained in exile enlarging and altering his satires, until he died in the reign of Antoninus Pius; according to (5) and (6) he died in exile in Scotland soon after his banishment. Besides this very unsatisfactory evidence we have a *titulus* found at Aquinum containing the following words:—"[Cere]ri sacrum [D. Iu]nius Iuvenalis [trib]. coh. [i] Delmatarum II. quinq. flamen divi Vespasiani vovit dedica[vitq]ue sua pec." The letters enclosed in brackets are conjecturally supplied by Mommsen. Whether this *titulus* refers to our Juvenal is a question to be discussed anon. Putting it aside for the moment, we have nothing to guide us but the statements of the Memoirs and the internal evidence offered by the satires themselves. As to the date of Juvenal's birth, Memoirs (2) and (9), the Canonician, assign it to the times of Claudius Nero (Claudius); Memoir (3) to those of Nero Claudius (Nero). The rest are silent on the point. The statement that Juvenal was engaged in the practice (and teaching?) of declamation till middle age harmonises with such internal evidence as the style of the satires themselves may be supposed to afford. Their manner is essentially rhetorical; it is also from first to last a mature, and never a youthful, manner. *Media aetas* is distinguished by Celsus (i., 3) from *iuventus* on the one hand, and *pueritia* and *senectus* on the other: "inediam facillime sustinent mediae aetates, minus iuvenes, minime pueri et senectute confecti;" a passage from which it may fairly be inferred that *media aetas* began between the thirtieth and fortieth year. Juvenal, then, probably began to write satire before he was forty: to ascertain the approximate date of his birth we must interrogate the satires themselves.

In the second satire (160) Juvenal speaks of "modo captas Orcadas et minima contentos nocte Britannos." The Orkneys were brought under the Roman jurisdiction in the time of Agricola (Tacitus, *Agricola*, 10), and Juvenal's lines must therefore have been written either at the end of Domitian's reign or at the beginning of that of Nerva or of Trajan. Comparing Juvenal's language with that of Tacitus in the *Agricola* (12), "nox clara et extrema Britanniae parte brevis," one might be disposed to argue that the *Agricola* and the second satire of Juvenal were written at about the same time. The lines (ii., 29) "qualis erat nuper tragico pollutus adulter Concubitu" must surely have been written in Domitian's reign, or very shortly after his death. The seventh satire, beginning "Et spes et ratio studiorum in Caesare tantum," is assigned by all modern commentators to the time of Hadrian. Here I speak with great diffidence; but I must confess that I am not convinced that the seventh satire may not have been written in the time of Domitian. Juvenal seems distinctly to speak of Quintilian and Statius as contemporaries; so, it may be answered, does he of Remmius Palaemon, who can hardly have been alive at the time; but the allusion to Palaemon is more general and less explicit than that to Quintilian and Statius. It may be urged that Juvenal would never have spoken favourably of Domitian as a patron of letters. Of this we cannot be so sure. But even if this point be conceded, it must be observed that the theme of the seventh satire is the neglect of literary men by the nobility, not the encouragement of letters by Caesar. The nobles, says Juvenal, care nothing for studies; Caesar is their only remaining hope. Now, it is needless to observe that there was a set of literary men, including Quintilian, Statius, and Martial, who never broke with the emperor; and Juvenal in this satire speaks with some pity of Statius, and, if I am not mistaken, with almost a sneer of Quintilian. "Whence does Quintilian get his many estates? Ah—nothing succeeds like good fortune. Felix . . . etsi perfrixit, cantat bene. Si fortuna volet, fies de rhetore consul." Juvenal belonged to the circle of the opposition among men of letters; in the seventh satire it seems not unnatural to read his expression of something like contempt for the writers who flattered Domitian. Supposing that the seventh satire belongs to this period, the story, given in all the Lives, that Juvenal was banished for the lines beginning "Quod non dant proceres dabit histrio" (vii., 90) will appear not incredible. It is exceedingly likely that Juvenal may have given some offence at Court as one of the opposition party, and have suffered with other literary men in the last years of Domitian's reign. The tradition is that Juvenal had hurt the feelings of an actor and of a poet who had been honoured by some short-lived military appointment. Owing to a misunderstanding of the context in the seventh satire, one of the Memoirs states that the poet was Statius.

The Memoirs state that Juvenal was banished *sub honore militiae*; one tradition sends him to Egypt, and another to the north of Britain ("contra Scotos qui bellum Romanis moverant"). The various contradictions in the accounts have been already noticed. The difficulties which they suggest are not diminished by a nearer consideration of the case. The theory that Juvenal held a military appointment is now supposed to derive some support from the *titulus* found at Aquinum, which speaks of a *Juvenalis* in connexion with the "cohors prima Delmatarum." "Prima," by the by, is conjecturally supplied by Mommsen. But let us see whither the identification of this Juvenalis with the poet will lead us. Mr. Mayor thinks that the mention of a "cohors Delmatarum" supports the idea of Juvenal's exile to Britain. From inscriptions we know that the "cohors IV. Delmatarum" was in Britain 103 A.D., an unnumbered "cohors Delmatarum" in 105, and the "cohors prima Delmatarum miliaria" in 124. On this evidence, put together with the *titulus* of Aquinum and the statements of the Memoirs, Mr. Mayor believes that we are justified in claiming for Juvenal the title of *praefectus cohortis*. Now, supposing the appointment was really made, it must have been made either by Trajan or by Hadrian. The Memoirs say, by Trajan; but they also speak of the *Scoti*, who had commenced an offensive war against the Romans. Is there any other evidence that the Scots gave any trouble in the reign of Trajan? Indeed, is the word *Scoti* known at all till much later than Trajan's time? If, again, we take the emperor to be Hadrian, we are landed in the difficulty of supposing that Hadrian would have committed to an aged literary man the important command of a *cohors sociorum* on a dangerous frontier.

Is it possible that Juvenal's biographer or biographers were themselves misled by the *titulus* at Aquinum? They may have rashly identified the *Juvenalis* there mentioned with our Juvenal; and in that case they would be forced to go further and to give the

* Canon. 37.—"Juvenalis iste Aquinas fuit, id est de aquino oppido temporibus Claudii Neronis imperatoris. Prima aetate siluit. In media fere aetate declamavit. Unde quasi diu tacens ab indignatione coepit dicens 'semper ego auditor tantum,' etc. Fecit quoddam in paridem pantomimum qui apud imperatorem plurimum poterat. Hac de causa venit in suspitionem quasi ipsius imperatoris tempora notasset. Sic quasi sub obtentu militiae pulsus est urbe. Ita tristitia et languore periit." Nearly, but not quite, identical with Jahn, No. 3.

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oet a military appointment. The question ould then arise, when and where did uvenal serve in this capacity? One authority, perhaps following the track started y the mention of a *cohors Delmatarum*, nswered, "In Britain," and said that uvenal was exiled by Trajan; another, utting together Juvenal's exile under omitian with the fifteenth satire, answered, In Egypt," and assigned the occurrence to e reign of Domitian.

I am inclined to think that Juvenal was xiled by Domitian, and returned after that mperor's death. If he did not return, but ent on writing satires in his exile, it is urely strange that there should be no allusion in all his writings to his unhappy circumstances. It seems, on the other hand, very improbable that in his eightieth year he hould have cared to run the risk of giving offence by pungent satirical writing, and incredible that at such an age he should have eceived an appointment in the army.

To return to the question of the date at which the earliest of Juvenal's satires were omposed; the seventh, as I have tried to how, may well be assigned to the latter ears of Domitian's reign; the second to the same time, or a little later; the eighth, in which there is an allusion to the recent offences of Marius Priscus—"tenues nuper Marius discinxerit Afros"—cannot have been written long after 100 A.D. Nor can the first asily be placed later than this: it contains similar allusion to Marius; but much of it may well have been written in the lifetime of Domitian. The complaints at the end of the satire suit no time so well as this. If, then, the earliest satires cannot be dated later than the reign of Domitian, Juvenal, supposing him to have begun writing satire in middle age, must have been born towards the end of the reign of Claudius, who died in 54. Thus is boyhood and early manhood would fall into the times of Nero, Galba, Otho, Vitellius, and Vespasian, of which there are plenty of vid reminiscences in his writings. Friedinder, arguing from a doubtful translation f a single passage in the thirteenth satire "stupet haec qui iam post terga reliquit Sexginta annos, Fonteio consule natus"), conends that Juvenal was born in the consulhip of Fonteius, A.D. 67. But this ground lone can hardly be considered sufficient to eigh against the other considerations affecting the question.

A school edition of this important commentary, with a short *apparatus criticus*, is ow being brought out by Mr. Mayor. The urth part (Satires xii.—xvi.) appeared st year, and the third part (Satires x., xi.) as been just published. H. Nettleship.

THE INFLECTION OF NOUNS IN THE ARYAN LANGUAGES.

ie Nominalflexion der indogermanischen Sprachen. Von Karl Penka. (Wien: Hölder.)

HIS is the first part of a work intended to eat, not of the inflections of nouns only, but so of the verbs of the Aryan languages; it, as it may be some time before the rest it appears, I venture to write a short otice of the part already in the hands of the public, though the author not unfrequently refers his readers to the second part for the full discussion of points only touched upon in the first. He seems to belong to a school of philology which is represented to the best advantage, perhaps, by Friedrich Müller in a work which is still in process of publication, and which purports to give the outlines of the science of language; the title, if I remember rightly, is *Grundriss der Sprachwissenschaft.* Roughly speaking, this school may be said to differ from Schleicher and those who follow more or less closely in his path, in that it attaches less importance to phonology and makes more of psychology than the latter have been in the habit of doing.

This volume consists of one long essay without a heading, without a break; but the author's object, and somewhat besides, may be learned from his Preface, where he says:—

"In this book, the first part of which I now hand over to my fellow-workers, I have attempted to project a history of the embryonic development of the Indo-Germanic languages, so far as there are data at one's disposal for the investigation of it, and to describe by the method of analysis and induction the process of fashioning the inflectional form in its several phases, so as thus to provide a firm foundation for all further investigations bearing on the period of the historical development of the several languages alluded to; and that a firm foundation of the kind must be provided by throwing light on the prehistoric period of development, in case the grammar of each particular language of the Indo-Germanic family is to become something more than a mere inventory of a stock of forms, well sifted, no doubt, but unexplained in point of origin, is a view which no one probably nowadays can any longer refuse to admit. In this part, however, only the origin of declension has been dealt with in detail, while the problem of the formation of stems from roots has been discussed only in respect to its chief points. The investigation proper is preceded by an account, at once historical and critical, of what has hitherto been achieved in this field, and it serves, besides, to lead up in a fitting manner to the explanations by which it is followed."

Thus it will be seen that the volume divides itself into an account of the views held by previous writers on nominal flection and the author's own theories. The first or destructive portion reaches to page 119, and is taken up with reviews on Bopp, Pott, Rumpel, Benfey, Grassmann, Schleicher, Curtius, Lange, Ahrens, Steinthal, Düntzer, Scherer, Delbrück, Ludwig, G. Meyer, Franke, and Hübschman. Most of the author's criticisms are just and well worth reading, but he might have given a few words to M. Bergaigne, for instance, although he is a Frenchman; but he had probably never heard of his paper "Du rôle de la dérivation dans la déclinaison indo-européenne" in the second volume of the *Transactions* of the Paris Philological Society. The remainder of the volume is devoted to the author's own theories, which do not on the whole appear very easy to accept. To begin with the way in which he looks at his work in the paragraph I have attempted to translate from the Preface, even that looks a little hazy: take, for instance, the words "a history of the embryonic development of the Indo-Germanic languages" (*eine Geschichte der embryonalen Entwicklung der indogermanischen Sprachen*): what do they mean? It does not appear that they refer to any development of the several Aryan languages subsequent to the holethnic history of the Aryans: so it remains that it is to be referred to the Aryan parent-speech within the holethnic period itself or else to something Aryan anterior to the same—that is, to the time of the Aryan parent-speech regarded as a distinct language with an existence of its own. If the latter, one can only wonder where the data may be which would enable one to give that something a local habitation and a name. But if the author meant, as I am inclined to think he did, that the embryonic development he mentions should fall within the holethnic period and appear as a part of the history of the Aryan parent-speech, one is forced to ask in what sense the development of the latter can be called embryonic; for all the best established results of the comparative method as applied to the various Aryan languages of historical times go to prove that the Aryan parent-speech was, as far as regards inflection, not a language in embryo, but a full-grown one, at any rate towards the close of the holethnic period, a point beyond which our data cannot be said to carry us. After all that has been written on the early appearance of dialectic divergences, it seems hard to avoid the conclusion that the various Aryan nations of historical times are, linguistically speaking, descended from a single primitive tribe conveniently termed the Aryan holethnos, in contradistinction to its later representatives as marked off by such lines of distinction as are found between Hindoos and Greeks, or between the latter and Teutons or Celts.

Now, the Aryan parent-speech—that is to say, the language of the Aryan holethnos—may be a very proper and fascinating study, and it is undoubtedly highly interesting to measure, so far as that is possible, the degrees of divergence shown by the various Aryan languages from the holethnic parent-speech, and prettily to express that divergence in the familiar language of psychology. But one would always like to know when the one thing is being attempted and when the other; not to mention that the reader would feel somewhat less bewildered if the author showed signs of being conscious, to a certain extent, of the difficulty of the task he undertakes. Let us take a parallel case, where the holethnic language is, however, not a matter of inference but of authentic documents: in other words, instead of the various Aryan languages, take the Romance languages of our own time, and suppose Latin, their common mother, to be for the moment an unknown tongue only to be partially guessed at as the result of comparing the Romance languages with one another. If then you came across a glottologist, who, while discussing certain forms in French and Italian, turned out to be at the same time explaining the origin of certain terminations inferred to have existed in the unknown parent-speech, which in this case would be Latin, or concluding, for instance, that there existed in that language a word *ventus* as well as another word *venter*, and that they were derived from the same root, the little difficulty as to the meaning of

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that root having been removed by the timely discovery of a middle term in Aeolus's wind-bags; you would have a fair idea of a good deal that is written on Aryan glottology, and Dr. Penka's book could hardly be said to be quite free from it.

Neither can it be said to be entirely satisfactory in its details, especially when questions of phonology have to be discussed: for instance, he virtually regards the so-called *guna* diphthongs as due to a kind of assimilation, his argument being, that in the greater number by far of those cases in which *a* is sounded before *i* or *u* in roots, a following *a* can be traced doing duty as a stem-forming suffix. This is open to several serious objections: among others, that of having to regard all words where a *guna* is followed by *i* or *u* as irregular, inorganic or late. Neither has Dr. Penka any other explanation to offer for the *av* of the Homeric *ταναύ-πους* as compared with the *τανύ-πους* of Sophocles; but he may rest assured that the former is neither late nor comparatively late, as its *ταναυ* is to be traced, in common with such Celtic forms as Welsh *teneu* "thin," to a stem *tnau* and not *tnu*. Moreover, when such a form as *vida* passes into *vaida* it is far from easy to see how this can be called assimilation: if it had been *viada* from *vida* the case would be very different, and easily recognised as one of assimilation. But the recent works of such men as M. de Saussure prove that the way in which this question has usually been treated cannot, so far as I can judge, be better described than as an attempt to seize the facts by the tail; *vaid*, for instance, being regarded as a strengthened form of *vid* instead of being treated as the older form, as it should be.

One of the best things in the book is the author's reproduction at page 127 of Friedrich Müller's striking comparison between Chinese syntax and that imbedded in our Aryan compounds, such as will be observed in the variety of relations in which the defining and initial element may stand to that which it defines and precedes: as, for instance, in the Sanskrit *râja-putra*, "a king's son;" *dharma-vid*, "knowing one's duty;" *dêva-datta*, "god-given, *θεό-δοτος*;" *mahî-supta*, "sleeping on the earth;" and the like. However, it is not quite clear to me how it could be made to fit into Dr. Penka's theories. For, if the Aryan system of cases is in any sense a continuation of the sort of Chinese syntax alluded to, one is forced to ask how comes it that the Aryan languages do not deal in case-prefixes rather than case-endings? This is a highly interesting question, which I am in no way prepared to answer. Some would, perhaps, suggest that the case-endings are of pronominal origin and need not be supposed subject to the same rules as words of another origin; but this would not avail the author of this book. For, though he considers most of the case-endings to be pronominal, he has laboured hard to prove that the ablative and the instrumental are exceptions to the rule: nay, he has gone so far as to attempt (pp. 157-159) to derive the former from a root, *tas*, meaning to separate, and the latter from a root *a*, meaning to join or unite, as to which I still feel a little uncertain.

Enough has probably been said to show that the author's conclusions are not always established beyond all reasonable doubt. But before the publication of the rest of the book he will have had time to peruse the latest writings of Fick, Brugman, Osthoff, and De Saussure, and to modify some of his views as set forth in this portion of it, which, it is but right to say, proves, whatever else it may have failed to prove, that he is a man of some originality of thought, and capable of producing better work than the present sample could conscientiously be said to be.

JOHN RHYS.

SCIENCE NOTES.

Electrical Currents developed by the Passage of Fluids through Tubes.—We noticed some months ago (see ACADEMY, Nov. 30, 1878) the experiments of Dr. Dorn on this subject, which were published in the *Annalen der Physik* (vol. v., p. 20), and which went to show that the explanation of the phenomena given by Edlund on the basis of his unitary theory was untenable. In his recently-published inaugural address on the electromotive forces which occur in free water-jets (*Annalen der Physik*, vol. vi., p. 553), Dr. Elster arrives at conclusions which are in the main in agreement with those of Dr. Dorn. He finds (1) that a liquid motion *per se* develops no electrical current corresponding to that which arises by the flow of liquid through a tube; (2) that capillary electrical currents are produced by the friction of the particles of the moved liquid—in the case of non-melting liquids, by their friction on the particles of the solid wall, and in the case of melting liquids, by friction on the particles of a layer of the liquid condensed on the surface of the solid, this layer behaving towards the contiguous liquid as a heterogeneous substance; (3) that the capillary electrical currents discovered by Quincke are identical with the friction-currents which occur in the rubber of an electrical machine, first observed by Zöllner. Numerous experiments in support of these conclusions are described.

DR. BAUKE is continuing his researches on prothallia with great success. In the *Flora*, No. 14, will be found a short paper by him on the prothallium of *Salvinia natans*. He has taken up the phases passed through by the unfertilised prothallia of this plant, which it will be remembered were left untouched by Pringsheim in his work in the *Jahrbüch. f. wiss. Botan.*, Bd. III. The value of these researches for comparative purposes will be much increased by the promised general review of his results.

The Formation of Organic Ultramarines.—De Forcrand has already shown that the ultramarines of different metals may be obtained by allowing the chloride of the metal selected to act on the silver ultramarine, and the idea occurred to him that the process might be extended to the chlorides or iodides of different alcohol radicles. The silver compound was heated to 130° for 50 to 60 hours with an excess of ethyl iodide. After the operation had gone on for 10 to 15 hours the tube was opened, the product washed with alcohol, hyposulphite of soda, and water, and placed again in the tube with an excess of iodide. This process was repeated several times until, in fact, the carefully-washed product contained no more silver. The final product has a light grey colour, and is decomposed when heated, ethyl sulphide being evolved. If it be previously strongly heated with sodium chloride no ethyl sulphide is given off, the grey powder turns blue, and the original ultramarine with all its properties is formed. In order to show that the ethyl really entered into the constitution of the ultramarine the products of the action of heat on the body were collected in mercury chloride; the crystalline precipitate had the composition $(C_2H_5)_2S, H_gCl_2$, from which it is evident that the ethyl actually formed a constituent. Similar reactions were observed with the iodides of other alcohol radicles and with some quaternary ammonium iodides (*Comptes Rendus*, lxxxviii., 30).

Anomaly presented by the Magnetic Observations at Paris.—M. Flammarion, in examining the records of different magnetic observatories of the globe in connexion with the eleven-year variation of solar spots, has noticed a curious anomaly exhibited by the magnetic declination at Paris. Since 1870-71, the last maximum of solar spots and of diurnal variation of the declination needle, the amplitude of this variation has diminished everywhere. M. Flammarion gives the relative number of sun-spots as well as the diurnal variation of the declination for the years 1870-1878 at the following places—viz., Munich, Prague, Christiania, Milan, Rome, Paris, and (up to 1874) Toulon. The amplitude of the variation at all these places steadily falls from the year of maximum, with the single exception of Paris, at which it appears to have remained stationary. The author is unable to offer any explanation of this anomaly (*Comptes Rendus*, lxxviii., 704).

Discovery of an Iguanodon near Oxford.—Prof. Prestwich has described in the current number of the *Geological Magazine* an interesting discovery which has recently been made in the Kimmeridge Clay near Oxford. While digging clay for brickmaking at Cumnor Hurst, three miles to the west of Oxford, the workmen have brought to light a number of bones, apparently those of an Iguanodon, some of which are still in a beautiful state of preservation. The bones seem to be those of a creature smaller than the usual specimens of *Iguanodon Mantelli*, but this difference in size may be due to age, since the Cumnor bones are evidently those of a young animal. The character of the associated molluscan fauna proves that the bed whence the bones were extracted belongs to the Kimmeridge Clay. The discovery is, therefore, of much interest, since it shows that the Iguanodon was not confined to the Lower Cretaceous and Wealden period, but that during the time at which the Kimmeridge Clay was in course of deposition this dinosaur must have been an inhabitant of the neighbouring land.

Oxidation of Quinine with Potassium Permanganate.—According to the experiments of S. Hoogewerff and W. A. Van Dorp, during the oxidation of quinine by this method a part of the nitrogen is removed in the form of ammonia, some oxalic acid is formed, as well as a nitrogenous base which separates in transparent crystals and melts at 244°. This new body is tribasic, and has the formula $C_8H_5NO_6$. A number of its salts have been prepared. Quinidin, as well as cinchonine, appears to furnish the same product when oxidised, and it appears to be tricarbopyridinic acid $C_5H_2N(COOH)_3$ (*Ber. chem. Gesell.*, xii., 158).

Lactucone.—N. Franchimont reports his having obtained a considerable quantity of lactucarium out of *Lactuca altissima*, from De Vrij, and his having induced Wigman to prepare the lactucone from it, and to compare it with betulin. He obtained it in the form of microscopic needles, insoluble in water, soluble with difficulty in alcohol, easily soluble in petroleum and melting at 2[illegible]°. Analysis pointed to the formula $C_{14}H_{24}O$, which does not accord with those adopted by Senior and Ludwig. An acetyl derivative could not be obtained, and phosphorous pentasulphide by the withdrawal of water left a hydrocarbon of the form $C_{14}H_{22}$. Lactucone appears to be homologous with camphor and the zeorine of Paterno (*Ber. chem. Gesell.*, xii. 10).

THE death was recently announced of Dr. J. C. F. Hoefer, author of *Histoire de la Chimie*, *Histoire de la Physique*, *Histoire de la Botanique*, &c.

IN place of Delafosse, A. Delesse has been elected a member of the Academy of Sciences of

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Paris. The President of the Academy for the present year is A. Daubrée.

THE Royal Academy of Sciences at Berlin have elected Prof. Kundt of Strassburg, Prof. Wiedemann of Leipzig, Prof. Quincke of Heidelberg, Prof. Töpler of Dresden, and Prof. Sir G. B. Airy of London corresponding members of the physical-mathematical class. Dr. Anton Dohrn, of Naples, has received the title of Professor from the Prussian Minister of Public Instruction.

THE death is announced of Edouard Pictet, of Geneva, the distinguished entomologist, aged forty-four.

WE learn that Dr. Edouard Bornet, of Paris, eminent for his researches on the structure and reproduction of Algae, and author of other works on that order, and Prof. Heinrich Gustav Reichenbach, director of the Botanic Gardens, Hamburg, alike distinguished for his special knowledge of and publications on the Orchid group, have recently (May 1) been elected Foreign Members of the Linnean Society.

MEETINGS OF SOCIETIES.

NEW SHAKSPERE SOCIETY.—(*Friday, May* 9.)

F. J. FURNIVALL, Esq., Director, in the Chair. The first paper was by Mr. Edward Rose, "On Sudden Emotion: its Effect upon different Characters, as shown by Shakspere," in which he endeavoured to prove that the effect of sudden and intense emotion upon characters (like that of Hamlet) prone to self-analysis was not to stun or crush them, as it did simple and unselfconscious minds (like those of Othello and Desdemona), but to stimulate them to excessive intellectual activity. Instances were given —as the effect of the Ghost's revelation upon Hamlet, and of the murder of Duncan upon Macbeth; and, on the other hand, of Ross's news on Macduff, and Othello's furious jealousy on Desdemona. Mr. Rose also suggested that Shakspere, beginning in his earliest plays with a purely conventional expression of intense emotion, had gone through a stage of ultra-realism, and had finally adopted an artistic method, not purely realistic, of representing in words the effect of emotion which would in life be too strong for such expression.—The second paper was by Mr. Wyke Bayliss, arguing that *tears* should be read for *fears* in Macbeth's "I have almost forgot the taste of fears," in V., v., 119. The decision of the meeting was unanimous against this view.—The third paper was by Mr. T. Tyler, author of the tract on the Pessimism of Hamlet, and was "On Shakspere's Reconciliation with the World, as shown in the Plays of his Fourth and Last Period." The plays discussed in this paper were *Pericles*, *The Tempest*, *Cymbeline*, and *The Winter's Tale*. The reader referred to the opinions expressed by Messrs. Furnivall and Dowden concerning the remarkable change of feeling manifested in these plays, when compared with the dramas of the previous period, that of the great tragedies and bitter comedies. In his view there was a change from *pessimism* to *meliorism*, caused mainly by Shakspere's acceptance of Bacon's well-known sentiments concerning the benefits to be derived from a knowledge of the laws and resources of nature, and the practical application of such knowledge. In support of his view Mr. Tyler referred to the dates of the publication of Bacon's *Advancement of Learning* (1605) and *Wisdom of the Ancients* (1609), and quoted many passages from the plays above-named, especially from *The Tempest*. Among the points of criticism was a suggestion that the name of Caliban's mother, Sycorax, is not derived from the Greek, as some critics have supposed, but that it is substantially an anagram of the word *sorcery*, and that *Sycorer*, obtained by simple transposition of the letters, was changed by Shakspere into *Sycorax*, to improve the sound, for the sake of his verse, and probably also because *Sycorer* is masculine rather than feminine.

SOCIETY OF ANTIQUARIES.—(*Thursday, May* 15.)

HENRY REEVE, Esq., C.B., in the Chair. Mr. Ouvry, Prime Warden of the Weavers' Company, exhibited the charter granted to the Company by Henry II. in confirmation of a previous charter by his grandfather. It is dated at Winchester, and witnessed by Thomas Becket as Chancellor. The probable date is 1155. In the reign of King John there were constant disputes between the Corporation of London and the Weavers' Company, and the latter for fear of this charter being seized by the Mayor's officers delivered it to the Treasury to be kept for them. The charter itself is in good condition, but the seal is broken.—Mr. R. P. Greg contributed a paper on the occurrence of the Greek fret or key pattern in Mexico and Peru, where it is found on pottery, on buildings, and on spindle whorls. In the New World, the filfot and the herring-bone pattern are not found, and the cross but rarely. Mr. Grey considered the resemblance of the patterns of the New World to those of Greece to be merely accidental, and that both were perhaps typical of water. Admiral Spratt illustrated this remark by describing the channels for irrigating an Oriental garden, which are frequently arranged on the principle of the Greek fret.—The Rev. F. Hopkinson exhibited an armorial plate, executed in 1640, of the family of Acton, which claims to be descended from a "dux Hwicciorum."—Prof. Helbig exhibited the drawing of a large bronze celt with ornamental flanges.

FINE ART.

Leonardo e Michelangelo. Studio d'Arte di Camillo Boito. (Milano: Hoepli.)

THIS is a sketch rather than a study—an attempt to exalt Lionardo at Michelangelo's expense. Da Vinci, according to this writer, is a paragon, Buonarroti a caricature. The contrast is cleverly worked out; I hardly think, sincerely. Irrespective of all else, the materials at the disposal of the historian vary in respect of each master; and a conscientious judge would be puzzled to give an impartial verdict on evidence which to an advocate may appear convincing. Michelangelo, for instance, painted the ceiling of the Sistine and carved the tombs of the Medici: Lionardo composed the *Last Supper* at the Grazie and modelled an equestrian statue of the Sforza. In so far they are quit in the pages of history. But it makes a great difference in our judgment of the two artists that the works of Michelangelo should have been preserved and those of Da Vinci have been lost. Michelangelo, again, is known to us by his letters: Lionardo by journals and essays. We see the two men in different circumstances and under different lights. There are moments, indeed, where Lionardo and Buonarroti are in direct contrast. The first liked painting better than sculpture: the second, sculpture better than painting; yet even this is subject to attenuation, since Michelangelo is known to have held different views at different periods as to the relative value of the sister arts, declaring at one time that sculpture was as the sun and painting as the moon, at another that he thought sculpture and painting so equal in claims as to be fit matter for an honourable peace.

But in order to show how the fury of criticism may work on a young imagination, I need but to condense what is here said of the two great masters in succession. Lionardo has a delicate organisation. He is given to research and always in love with the beauties of nature; he worships in every shape material truth. His subtlety is equal in realising the minute varieties of shape and expression in the human face, and in transfiguring nature to a sublime ideal. He cares nothing for the antique or classic, but his chastened taste adorns the commonest forms of daily use among men with the most select charms. A divine singer *all' improviso*, his mind is that of a poet, yet he is open to every impression and capable of any, the most abstruse, calculations. He is never in love, though he surpasses his contemporaries in beauty and manliness of person. He is equally chaste in life and in art. His personality is never reflected in his creations, in which he never obtrudes. He creates with equal perfection at the two poles of good and evil the ideals of the Saviour and of Judas. He looms in history as a silent, solemn, and majestic apparition.

Michelangelo, on the contrary, has no heart. His letters are dry, his rhymes are cold, Nature has no charms for his realistic being. He never speaks of the lovely sky or sunny fields of his native Tuscany. His pictures have no landscapes, and even his backgrounds are peopled with naked men. He had strong passions, which broke out vehemently in his old age. He was rough and coarse, even quaint and grotesque; withal had a strange longing for peace, which made him run or hide in moments of danger. In some of his paroxysms of ill-temper he was imprudent; but habitually he was cautious. Always in excess, he was alike fond of quiet and a prey to disquiet, timid yet scornful, charitable yet suspicious. No prominent quality guided or regulated his conduct, ideas, or sensations. His art is untrue, his drawing false, his anatomy defective. His sole aim in life was to give prominence to himself.

All this, smartly illustrated by facts and deductions, yields a light and pretty sketch which hardly claims to be taken quite seriously, the more as there are indications that, in respect of reading, the author is not altogether on the level to which recent research should have brought him; and, as regards art, his knowledge of examples is comparatively limited. J. A. CROWE.

THE SALON OF 1879.

(*First Notice.*)

THIS year there are nearly a thousand more paintings on the walls of the Salon than last; and this makes the task of selection exceedingly difficult, for after the leading pictures have been examined there remains an enormous mass of work a large proportion of which is really meritorious, but to which it is impossible to give attention. Of this mass it must, however, be said that at least half has absolutely no right to be on the walls—that is to say, if we are to look upon this exhibition as an exhibition of the works of men whose apprenticeship is past. Of old to have been "accepted" was regarded as a proof that a man had, as it were, in academic phrase, "taken his degree;" now pupils and masters put in their appearance together on equal terms, and the responsibility of the jury is practically shifted on to the shoulders of the public. Unless, indeed, we are prepared to look upon the Salon as a yearly fair, where everyone may expose his wares for sale, some change must certainly take place; the large concessions which have been made to the pressure from without cannot of course be immediately withdrawn, but it might perhaps be possible, considering the vast space which is at the disposal of the administration, to hang everything that is sent in, and, after a certain period has elapsed, to close the majority of the rooms, exhibiting only a few hundred works

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selected by the jury, from the study of which the public—both lay and professional—might be supposed likely to benefit.

Many noted names are this year absent from the catalogue: neither Meissonier nor Gérôme exhibits. Puvis de Chavannes barely maintains his now established reputation; Bouguereau's defects are more apparent than his merits in his two contributions; Henner has, once more, repeated that which he has been doing over and over again for the last ten years; neither Maignan nor Toudouze shows to advantage; and Bonnat is not at his best in either of his two portraits. On the other hand, Jules Breton's studies are remarkable, though not important in point of size; Carolus Duran tells conspicuously with his *Mdme. la Comtesse V——*; Laurens commands attention with a masterly work; the smaller of Benjamin Constant's two pictures cannot be passed by; the portraits by Priou, by Mdlle. Jacquemart, by Gaillard, Bastien-Lepage, Courtois, Blanchard, and Valadon are noteworthy; and, among the men who are coming to the front, Duez especially deserves study.

His work is a large triptych, containing three scenes from the life of St. Cuthbert. In the first compartment the Saint appears as a young shepherd boy guarding his flocks by night; he is kneeling a little apart from the sheep which fill the immediate foreground, and uplifting his hands in prayer as he sees, in the moonlight sky above, the soul of his patron, St. Aidan, Bishop of Lindisfarne, ascending to heaven like a tongue of flame. The central compartment shows St. Cuthbert, in his turn Bishop of Lindisfarne, wearing the splendid robes and insignia of his sacred office, and accompanied by a little lad. The Saint is bearing the word of God through wild and sparsely-populated districts of country—there is no sign of habitation; weary and hungry, he therefore invokes the aid of God, and, in answer to his prayer, an eagle appears bearing in his claws an enormous fish which has been seized in the waters of the distant sea—seen to the left over the edge of a sudden deep depression in the broad stretch of green hillside, which fills the whole of the foreground and middle distance. Against this stretch of green is set, to the right, the imposing figure of the Saint, his deep olive-hued robes falling stiffly out on the grass as he lifts his hands in a movement of satisfied appeal, while, a little in advance, the child who accompanies him falls on his knees, stretching forth his arms and gazing backwards in awed amazement on his master, as the great eagle approaches, darkening the upper part of the picture on the left, and making mighty curves with his broad wings against the grey sky above, whose rolling clouds are full of light and movement. In the third compartment the Bishop in his old age has become a hermit; poorly and scantily clad, he sows, in a little cleared space between rocks and sea, the grain which shall bring him bread, and as he sows the birds of the air devour it; but again he appeals to the Most High, and his tormentors fly in terror. They certainly cannot be supposed to be awed by the dignity of the Saint, who is in this instance represented by M. Duez as a very common old man, and to whom he has also given in the centre compartment an imbecile expression which will not be felt by everyone to be suited to the mitre. M. Duez has perhaps intentionally chosen forms which, though they do not lack character, are not of a noble type, and which, therefore, are calculated to interest rather than attract, for the little companion of the Saint in his journey through his diocese is rather too much of a street ragamuffin, and reminds one of that young Neapolitan vagabond whom in 1876 Genito modelled, to the horror of all persons of "taste," and Meissonier bought. The landscape, which is carefully arranged to suggest the same horizon line of sea running along through each of the three compartments, is perhaps the most thoroughly-executed part of the work, and the attention excited by M. Duez' triptych is due not only to the fascinating introduction of modern treatment in place of the usual conventional rendering of this class of background in *sujets de sainteté*, but to the solid artistic qualities—the frankness and simplicity displayed in its execution, and the corresponding freedom from affectation of manner or sentiment which distinguishes his conception of his subject.

Affectation of manner and sentiment marks the treatment of nearly all the religious subjects in the Salon—it is the difference only of less or more. Crauk, who meets us at the entrance with two large compositions from the life of St. Vincent de Paul, is sentimentally and conventionally devout after a somewhat German fashion; while Olivier de Merson brightens his mannerisms with touches of fancy. *Le Repos en Egypte* must not be taken too seriously; it is a caprice, but it is the caprice of an artist. A giant sphinx looms through the deep night which fills the canvas. The effect of night is disturbed by a fantastic spot of light which shows between the paws of the sphinx; this spot of light turns out, on close investigation, to be the Infant Christ who sleeps on the knees of his Mother, sleeping also, niched, high out of harm's way, on the monster pedestal which supports the monster statue: below in the darkness we trace the form of Joseph stretched near an expiring watch-fire, whose smoke goes up to heaven, while, away to the right, the weary ass searches hopelessly for food in the desert. M. Merson's larger and more important work, the subject of which is St. Isidore praying in the fields while a complaisant angel drives his neglected plough, has much more of the usual character of this painter's work than *Le Repos en Egypte*, and also as usual conveys the disturbing impression that the background ought to be in the front and the foreground at the back. The sky is tremendously blue, so blue that it distracts attention completely from Isidore's pious efforts in the left-hand corner, to which he has retired apparently in order to avoid the shame of seeing his work done by somebody else. He kneels and prays with his back turned on the angel who, clad in fluttering robes of white paper, drives the plough, drawn by two oxen, off to the right. This figure of the angel has much that is truly charming: it shows a delicacy in the choice of forms, a grace of movement, a feeling, and a youth of air which contrasts with the somewhat grotesque ugliness of St. Isidore, while the whole picture is qualified by the presence of that grain of truth which, as it seems to me, always leavens the undoubted affectations of M. Merson's work, affectations which are not—may one say?—insincere.

In *Saint Isidore, Laboureur*, M. Merson has shown us that one angel can drive two oxen, but, according to M. Toudouze, it takes two, and those by no means undersized, to rock a cradle. This wooden cradle, which occupies the middle of the composition, contains a very small baby, behind whom we see what we learn from a quotation is "la morte fixant d'une prunelle éteinte l'infini;" all the rest of the space is occupied by "les anges gardiens," who wear enormous wings of grey and blue. There is, of course, in the execution of this work a great deal that is very remarkable, as, indeed, there must necessarily be in anything that a painter of M. Toudouze's powers chooses to do; but the impression of the whole is so ridiculous, the relation of means to end is so disproportionate, that it is difficult to speak of it with that respect which is due to anything which has been intended seriously, no matter how small may be the measure of performance. One can only suppose that the painting of *Les Anges Gardiens* is a task which has been imposed upon the artist, and we learn from the catalogue that the work belongs, indeed, to the gallery of Mdme. la Comtesse de Caen.

Wanting in the picturesque instincts which distinguish M. Toudouze even in his *Anges Gardiens*, M. Lehoux, by his interest in and choice of a certain class of form, by his hard labour, and his constantly progressive study, commands respect. Year after year he produces work which, although it never seems quite to lift him to the place which he is entitled to fill, ought not, nevertheless, to be overlooked. His *Saint Jean Baptiste* is not remarkable for pictorial quality: it is too academic for that; but, on the other hand, it is far from affectation and posturing; it is not remarkable for devotional character, but it has natural character, and shows, I think, sincere and earnest study of the nude directed by the desire to obtain a large style of form. St. John is represented standing on the further side of a pool in and about which are grouped in a circular composition those whom he is in the course of baptizing; over their heads, to the left, we see a mounted warrior and other figures which suggest the coming of the multitude which went out to hear the man preaching in the wilderness. It seems all the more necessary to stop and look at this class of work, because it tends to become less and less represented every year, and it has qualities the presence of which are precious to a great school; for they are the proof of the capacity to endure severe labour and long-continued training—a labour and a training to which hardly anyone will now submit. M. Puvis de Chavannes, for whose poetical talent I have the deepest sympathy and admiration, seems to me, in this respect, to have misled—certainly not willingly—many of those who are producing subjects of a similar character. There seems to be, here and there, this year, a growing tendency to dispense with solid and learned execution so long as the pictorial aspect of the subject be attained. Some of those, too, who are seduced by the character of his style and composition—as, for instance, Lerolle, in his *Jacob chez Laban*, and Lematte (who is, however, a much stronger man than Lerolle), in his more important picture *La Famille*—seem to aim at the superficial aspect of M. Puvis de Chavannes' work; they seem to arrive at something like a mimicry of its wonderful simplicity without the reality, the truth, of that simplicity.

As for M. Puvis de Chavannes himself, he has exhibited a painting called *Jeunes Filles au Bord de la Mer*, which has all the harmony of a picture—a harmony of clear-toned flesh, and white draperies seen against the golden sands under a grey sky deepening into rose against the dark blue sea, but it has nothing more. In his *Enfant prodigue* M. de Chavannes has shown us, too, a landscape, every line of which, every leaf and flower of which, is placed with the finest sense for lovely pictorial design; in front, on a fallen tree hard by a pool of stagnant water, is sitting the prodigal son, in a posture of utter abandonment, while behind, above, below, the swine, his companions, snuffle and grub; his fine linen is soiled, and his raiment of purple is rent: we may count the golden stars which once made its glory, but—it does not do to look too closely into the prodigal son.

E. F. S. Pattison.

NOTES ON ART AND ARCHAEOLOGY.

Mr. Solomon Hart has offered his large picture of *The Execution of Lady Jane Grey*, painted some forty years ago, to the town of Plymouth, to be hung in the Guildhall or one of the law courts. The painting is fourteen feet square.

We are glad to notice that in a second edition of Baedeker's capital *Handbook to London*, the catalogues of the various public and private picture collections included have all been revised by Dr. Jean Paul Richter. This is a sort of security for their containing the results of the very latest acquired knowledge; and, in truth, in looking over the catalogue of the National Gallery we find in it several corrections and suggestions that have not yet found place in the official catalogue. Criticisms of some of the pictures by such experts as Crowe and Cavalcaselle, Vosmaer, Reiset, Waagen, and Dr. Richter himself are also included, and add much to its interest. With regard to the collections at Dulwich and Hampton

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Court, Dr. Richter, setting aside traditionary nomenclature, follows, as to the former, the new catalogue which he and Mr. J. Sparkes have prepared, and does his best as to the latter by indicating the pictures most worthy of notice, and "paying no regard to the naming in the catalogue," which is generally admitted to be the most perversely inaccurate guide that was ever offered to visitors.

THE Dean and Chapter of Lichfield Cathedral have lately made an appeal for aid in filling with statues the 108 empty niches that extend along the newly restored west front of their cathedral. It is suggested, as the number of statues wanted is so great, that each should be the gift of a particular person, and subscribers are invited to choose from a list of saints, and Biblical and historical characters, the one they most desire to commemorate. This, however, is about all the choice allowed, for the dean reserves the right of selecting the sculptor and regulating the style of statue, so that all should be in uniformity. It would be more interesting, we think, if uniformity were not sought after in these works. Each being an individual gift, a certain amount of individuality would be gained if each donor were allowed to choose his own sculptor, and each sculptor allowed the free expression of his own idea. Some incongruity in arrangement might possibly arise out of such a plan, but it would secure greater character and originality than the dull uniformity now aimed at. Each figure is reckoned to cost 45*l.*, but surely if anyone wishes he might be allowed to spend more on any particular saint, bishop, or king that he elected to honour.

THE new *salle* which has been arranged at Versailles for the portraits of illustrious contemporaries is now open to the public. It only contains at present the portraits of Guizot, Delaroche, De Bondy, Alfred de Musset, Alexandre Dumas, Lacordaire, Ingres, and Le Verrier; but other portraits commissioned by the State will shortly be added, and in time it is hoped that it will receive many additions and become a large and interesting national collection.

THE current number of *L'Art* is entirely devoted to the paintings in the Salon. Reproductions are given of a number of artists' sketches for their pictures, several of them being of full-page size and carefully finished works, as, for instance, *Le Quai de Rive Neuve à Marseille* from a drawing by M. A. Brun after his painting of that richly varied subject. Among the smaller designs are also several of great merit, and the etching by Couture from Lepage's *Saison d'Octobre* is decidedly an effective work. The landscape and general character of the scene recall Millet to our thoughts, but the peasant women are not of his pensive, hard-working type, being distinctly modern and vulgar.

THE Belgian Government is said to be negotiating for the purchase of the Torlonia Museum at Rome.

THE *Anglo-Belgian Correspondence* states that five ancient pictures of the Italian and Flemish Schools, including an *Ecclesia triumphans per S. Eucharistiam*, a *Nativity*, an *Ecce Homo*, and a *St. Catharine*, have been stolen from a church in Ghent.

THE same paper announces that among other preparations for the celebration of the fiftieth anniversary of Belgian independence next year, it is proposed to erect, on one of the heights in the neighbourhood of Brussels, "a huge Pantheon, after the style of Westminster Abbey, to contain the portraits and statues of the great men, statesmen, generals, artists, writers, and philanthropists" of Belgium.

THE death is announced of the Comte Ferdinand de Lasteyrie, the distinguished archaeologist and writer upon glass-painting. M. de Lasteyrie was born in 1810, served as *aide-de-camp* to General Lafayette during the revolution of 1830, was afterwards elected deputy for the Seine, and entered upon a busy political life, being at one time member for Paris. Under the Empire, however, he withdrew from politics and devoted himself to art and literature. He is author of several works on archaeological subjects, the most important being his *Histoire de la Peinture sur Verre d'après ses Monuments en France*, published 1838–57. He was a member of the Académie des Inscriptions et Belles-Lettres, and a contributor to the *Gazette des Beaux-Arts*, wherein appeared his interesting article on the Constable de Montmorency, to which we recently called attention.

A LARGE and very effective etching of Makart's gorgeous picture *The Entry of Charles V. into Antwerp* has just been issued by the proprietors of *L'Art*. It is executed by Ad. Lalauze, who has bestowed an immense amount of work upon it, and has been decidedly successful in the interpretation of its strong light and shade and richly massed detail. But, notwithstanding these proofs of M. Lalauze's skill, his work in this large plate, as in some of his smaller ones, is not wholly satisfactory. For one thing, the modelling of the faces is very imperfect, the outline being in some instances scarcely defined, and in others indicated by a hard line. The various textures also are ill expressed, so that we perceive but little difference between the ladies' rich dresses, the grand banners, the horses' trappings and the architectural arrangements. The plate, in truth, is too large and too crowded to allow of the exquisite rendering of foreground detail that M. Lalauze gave in his charming etching from Burne Jones's *Vivien*. The picture itself, however, relies chiefly on a sort of dashing magnificence for its effect, so it is perhaps not so much the fault of the etcher as of the painter that when studied attentively it fails to please. The naked fair ones whom Dürer, as he told Melanchthon, looked at "attentively and without shame, because he was a painter," are very poorly-conceived figures, seemingly of under-size as contrasted with their costumed sisters; and poor Dürer, who regards them with an inane expression, is depicted as of the very weakest type of handsome artists, and shows none of the childlike interest that he really took in this magnificent show.

Dessins de Maîtres anciens tirés du Cabinet Royal des Estampes à Berlin. Phototypie Albert Frisch. Livr. I. (Berlin: Lippmann.) A very great service rendered by photography is the means it affords us of extending the comparative method of examination, which has been applied with such important results by modern criticism to so many of the beliefs and theories of former ages, into the department of art-history. The study of the drawings of a master as a means of gaining a more intimate knowledge of his art may, indeed, almost be called a new science, for it has only become possible to the majority of students at the present day. Formerly it was for the most part only the finished paintings of a master that were known and could be compared one with another, but now almost every week reveals new treasures in the shape of drawings which are very often made accessible to all who desire them by photographic reproductions. Such reproductions are especially valuable when they make known to us the contents of important foreign collections, such as the splendid series now before us, reproduced in admirable facsimile, from the drawings in the Berlin collection, by Herr Albert Frisch. The series at present published consists of twenty-five drawings—two by Italian, and the rest by German and Flemish masters, including eight by Albrecht Dürer, one of which is the curiously detailed and yet extensive landscape in water-colour with the word *Trotzichmiill* written on it, and another the powerful and highly-wrought design in *grisaille* of *Samson attacking the Philistines*, formerly in the Hulot collection. We have also one of Adrian van Ostade's exquisite little peasant interiors, and a clever water-colour drawing by Hendrik van Avercamp of a scene on the ice in Holland. All these and others, which, unfortunately, space will not allow us to enumerate, are reproduced with a faithfulness that leaves little to be desired. They are, indeed, fully as valuable for purposes of study as the originals themselves; and it would be rendering a good service to art, if museums and other places where collections of drawings are placed at the disposal of the student would add such reproductions to their store of original works. The British Museum is doing this to a large extent, and we hope to see the example followed in smaller establishments. These Berlin reproductions and the Holbein portraits before mentioned would form a capital nucleus for a collection of drawings reproduced from old masters.

MUSIC.

CRYSTAL PALACE CONCERTS.

ALTHOUGH not included in the regular series, the annual concert given for the benefit of Mr. Manns may be regarded as the legitimate termination of the season. The conductor of the finest orchestra in this country might fitly count upon the support of those who derive enjoyment from the Saturday Concerts, even if no other incentive were provided for attendance than the desire to render homage to one who has laboured long and worthily for the cause of music. But Mr. Manns is mindful to make the occasion one of interest, apart from any question of a personal nature; and in this respect the concert of last Saturday was worthy to rank with those of previous years. The inordinate length of the programme may be readily excused if only on the ground of the advisability of including examples of every style or school of composition. That the novelties were selected from the domain of programme music must not be taken as proof of Mr. Manns's undivided allegiance to the dogmas of the most advanced theorists. As regards Berlioz, musicians are now agreed on rendering tardy justice to his extraordinary genius; while of Liszt no work of importance had hitherto found place in the programme of the season. The French composer's *symphonie fantastique*, "Episode de la vie d'un artiste," has never, I believe, been presented in its entirety in England. It belongs to an early period of his life, when he had just adopted, with all the wild enthusiasm of his nature, the cause of the romantic in music. It served to complete his estrangement from the most prominent musicians of his time, including Cherubini, whose artistic convictions were so thoroughly opposed to those of Berlioz. Half-a-century has elapsed, and the controversy as to the value attaching to programme music is yet far from being decided.

It is to be regretted that the opponents of the modern form of art work have so frequently tended to introduce an element of confusion into the discussion by hurling opprobrious epithets at the heads of those who are accounted leaders of the new movement. The subject is a vast one and admits of illimitable argument. On the one hand, it is difficult to assail the position of the propagandists, that the treasures of legendary lore, the *tableaux* of history, the triumphs of poesy or pictorial art, are at least as worthy to serve as the foundation for the work of the musician as are the dance forms which originated the symphony. To decide otherwise is to deny the imaginative power of music, and to confine the divine art within the meshes of a cramping formalism which may leave sufficient space for the satisfaction of the intellect, but none for that of the heart. But it is equally futile to proclaim that the capabilities of music in its abstract or "pure" form are exhausted. The mere fact that genius such as that of Johannes Brahms can find scope for its exercise within the boundaries perfected by the classic masters is at once evidence to the contrary. For the present purpose it will be sufficient to postulate that the element of beauty should be perceptible in every

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musical work, and that the degree in which it is present should be taken as the basis of our estimate as to the value of the composition. Whether as a reflex of the sombre teaching of the present day as compared with the optimism of the eighteenth century or not, certain it is that the musical product of our time is becoming more and more deeply tinged with the gloom begotten of doubt and despair. The serious is changing into the horrible; the fanciful into the grotesque and the fiendish. Berlioz, Liszt, and Raff have exhibited this morbid tendency most powerfully, and the intemperate protests of those who deny the possibility of new musical developments, and who refer composers to Mendelssohn with the remark, "Thus far shalt thou go, and no farther," have at least one justification. The mission of the divine art is surely to cheer and to elevate, not to depress; and it cannot be admitted that the deification of ugliness is a consummation devoutly to be wished. There are many passages of exquisite loveliness in Liszt's *Symphonische Dichtungen*, but the joyless element prevails. In "The Battle of the Huns," No. 11 of the set, suggested by Kaulbach's fresco at Berlin, the nature of the subject necessarily forbids much relief. No one can be insensible to the power of the music, to its fierce rhythmical flow, to the splendid and almost appalling effect of the *Schlachtruf*, or, in one word, to the complete grasp which the composer evinces over his materials. There is something prodigiously fine in that burst of the full orchestra and organ on a chord of B near the close, after an apparent progression towards the tonic harmony of C; and, indeed, numberless instances might be quoted of touches of genius scattered up and down the work. And yet the impression left on the mind is not of that ennobling character which is experienced after listening to a fine performance of one of Beethoven's symphonies. The ball scene from Berlioz' *symphonie fantastique* is a melodious little gem delicately scored, but it is the only attractive movement in the work. The final scene, illustrative of the witches' orgy, is as ghastly in its details as a painting by Wiertz. Still we may hope for a performance of the entire symphony at no distant date. Everything that Berlioz wrote deserves a hearing, for genius such as he possessed commands respect if not unqualified admiration. The remainder of Saturday's programme may be more briefly dismissed. Mendelssohn's violin concerto was exquisitely played by Señor Sarasate, but, as usual, the Spanish violinist took the final movement at a breathless pace, the conductor making futile attempts to stay his fiery course, and to adopt a more moderate *tempo*. Herr Scharwenka would have merited unqualified praise for his rendering of Weber's "Concertstück" if he had not adopted Henselt's modifications of the text. If ever there was a composer who understood the genius of the pianoforte, that man was Carl Maria von Weber, and any meddling with his ideas is uncalled-for and impertinent. Later in the programme Herr Scharwenka joined with Mdlle. Anna Mehlig in the interpretation of his brilliant transcription for two pianos of the *Scherzo* in his B flat minor concerto. Schubert's unfinished symphony in B minor was also included, and it is almost needless to say that in this as well as in the other instrumental selections the playing of the band was little short of perfect. Among the vocalists were two *débutants* — Fräulein von Hennig and Herr Elmblad. The lady has a soprano voice of tolerably good quality, but her phrasing in an air from Handel's *Ezio* was open to reproach. The gentleman displayed a genuine bass voice and a good style in Mozart's "Qui sdegno." Mr. Osgood, Mr. Barton McGuckin, Mr. Joseph Maas, and Mr. W. T. Carleton also sang, but the two last-named were unfortunate in their selections. Mr. Carleton was not heard to advantage in a *quasi*-sacred air by M. Faure, of the sickly sentimental type founded by Gounod; while Mr. Maas may be advised that Hatton's "Come into the garden, Maud," is scarcely a suitable ditty for a high-class concert. It only remains to record that Mr. Manns received a cordial and well-merited greeting from an audience that filled every part of the concert-room. HENRY F. FROST.

THERE has been but little of interest at the two opera houses during the past few days. At Her Majesty's the announcements have repeatedly proved illusory, and Mdmes. Gerster and Nilsson are still numbered among the absentees. An excellent performance of *Fidelio* was given on Saturday, in which Mdme. Pappenheim, Mdme. Sinico, Signor Galassi, Signor Foli, and Herr Candidus took part. The German tenor was in good voice, and sang the music allotted to Florestan so well as to cause a feeling of anxiety to hear him in some more grateful and important part. The exquisite accompaniments were generally well rendered, but a protest must be made against the employment of the trombones in Pizarro's *aria* in the first act. These instruments are not in Beethoven's score, and the reason for their introduction in this already heavily-scored air is not obvious. Classical opera has proved serviceable in the hour of need, as *Le Nozze di Figaro* was given on Tuesday, and *Don Giovanni* was announced for Thursday. In Mozart's earlier work the cast was generally efficient, including Mdmes. Pappenheim, Crosmond, Minnie Hauk, and Lablache, with Signori Galassi and Del Puente. The Cherubino of Mdlle. Hauk is bright and piquant, though her rendering of the music is not by any means faultless. Verdi's *Aïda* is said to be in active rehearsal, and, in the absence of the best vocalists of the company, the production of novelty is greatly to be wished.

No adverse circumstances have occurred to mar the arrangements at Covent Garden, and since we last wrote, *Il Barbiere*, *Der Freischütz*, and *Don Giovanni* have been added to the *répertoire* of the season. Weber's opera has the advantage of an excellent Caspar in M. Gailhard, but neither Mdlle. Turolla nor Signor Gayarre appears quite at home in the work; and, indeed, the Italian version of this eminently German opera is at best an unsatisfactory affair. *Les Amants de Vérone* by the Marquis d'Ivry is announced for production this evening (Saturday).

THE 162nd concert of the Cambridge University Musical Society was given in the Guildhall on Tuesday afternoon. For once there was no novelty in the programme, the works performed being Mendelssohn's *First Walpurgis Night* and Beethoven's ninth symphony. But the production of the choral symphony for the first time at Cambridge may justly be considered an important event in the annals of the society. Very great pains had evidently been bestowed on the preparation of the work, and the conductor, Mr. Villiers Stanford, may be congratulated on the result. The choral portions were rendered with noteworthy smoothness and precision, the singing of the soprano contingent being especially good. Seldom, if ever, have we heard the cruelly arduous passages towards the close sustained with such brilliancy and unswerving intonation. It should be added that the original German text was used, to the greatly enhanced effect of the music. The instrumental sections of the work also went well, although the *tempo* adopted in the first and second movements was perhaps slower than usual. Mendelssohn's work is simple by comparison, and its performance was of surpassing excellence throughout. The principal vocalists, Fräulein Thekla Friedländer, Miss Hélène Arnim, Mr. Barton McGuckin, and Mr. H. E. Thorndike, were equal to all requirements. Leo's "Dixit Dominus" and Goetz's *Nenie* are among the works spoken of for production next season.

THE Philharmonic concert of Wednesday evening was made up of works more or less familiar to musicians. Schubert's unfinished symphony in B minor, Beethoven's pianoforte concerto in E flat, Max Bruch's violin concerto in G minor, and the overtures Leonora No. 3 and *Tannhäuser*, were the principal instrumental items. It will be observed that the programme did not contain one complete symphony, a circumstance almost unprecedented in the history of the Philharmonic Society. The orchestra was in bad form during the first part of the concert. The Leonora overture and the accompaniments to the Beethoven concerto were played in a very slovenly manner, but the solo part in the latter work was vigorously and brilliantly interpreted by Mdme. Essipoff. Señor Sarasate's marvellous execution in the Max Bruch concerto led to an unwonted demonstration. Three times was the violinist resummoned to the platform, and after he had satisfied his exacting admirers by playing a paraphrase of Chopin's Nocturne in E flat there was a further recall. Mdlle. Redeker and Mr. Joseph Maas were the vocalists.

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AGENCIES.

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SATURDAY, MAY 31, 1879.
No. 369, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, *and not to the* EDITOR.

LITERATURE.

The Life and Episcopate of G. A. Selwyn, D.D. By the Rev. H. W. Tucker. (W. Wells Gardner.)

THERE are some obvious advantages in the modern plan of publishing a great man's life within a year of his decease: all his friends of every degree are still at hand to place their recollections at the disposal of the biographer; perhaps, as in this case, the nearest friends of all may sanction and control the work of one who regards himself "wholly as their amanuensis." On the other hand, it is too soon to look at the results of the hero's life as a whole; to see what was permanent and fruitful in it, what, if anything, was perishable. It is too soon to write any man's life by the rule which Bishop Selwyn laid down in answer to a question a few months before his death—"Tell first all my faults, and then tell whatever the grace of God has enabled me to do in spite of them." Clearly, if a man's life is to be written from his own letters to admiring friends and from admiring friends' letters about him, any faults he may have will be kept very much in the background. Mr. Tucker assures us that he has suppressed nothing: and this is true—his sources left him nothing to suppress. There would have been nothing to suppress, little to extenuate, in any case, but we should have understood the first Bishop of New Zealand better if we could have heard more of the impression he made upon other contemporaries—Sir George Grey, for instance.

Such further information would bear chiefly upon questions of judgment and policy, and perhaps throw some light on details of temper; but the main outlines of character are already traced. Bishop Selwyn was not, as he seems to have fancied, one of those who "rise on stepping-stones of their dead selves to higher things." From the first, "sanctity" and "severity" in the Latin sense distinguished him. His sister writes of him at seven:—"There was nothing that was pious, noble, self-denying, and generous, that my brother did not exhibit in his daily life; and as years drew on he was more than ever constant in prayer, never ceasing in the service of his heavenly Master." At the same time he learnt to dance the Mazurka, and taught his sisters; which agrees very well with the springy poise of Richmond's well-known portrait, where the figure, though not full length, seems to be treading on air. At Eton, when there were only seven decent oars, he always took the "punt-pole," saying, "It's worth my while taking that bad oar. I used to have to pull the weight of the sulky fellow who had it; now you are all in good humour." At Eton too he gave the first indication of the tendency which he showed all his life to impose his own standard of simplicity upon others. One Easter holidays he wished to have Mr. Gladstone to stay with him: his mother said that visitors would be in the way when the spring cleaning was going on; he rushed upstairs, and came back with a great mattress, which he hurled down on the wet boards, saying, "There, now, where's the difficulty?" He became a good scholar, for, though he did not read much at Cambridge, he was second classic. Not having then conquered his distaste for mathematics, he was so near being "Wooden Spoon" that he said, "Well, I've had many a licking at Eton, but never felt so beaten as I do now."

After his degree he travelled on the Continent four months before forming any plan for his after-life, or setting himself consciously to prepare for future duties: an indulgence that seemed to himself so dangerous that when the time came for his son to take his degree he thought seriously of sending his wife to England two years before he could return himself, in order that his son might not be left alone at such an important crisis of his life. On his return he settled at Eton as private tutor to Lord Powis, and already had a Boswell, by whose labours Mr. Tucker has profited. His first achievement was to abolish the prohibition of boating, and to establish the regulation safeguards still in force. He studied Hebrew with other private tutors, and, to quote his own words,

> "hit upon a most agreeable way of reading the Scriptures with his mother; she took the English and I translated to her out of the Hebrew (without reading), and she corrected me, and supplied words when I did not know them. This plan is both quick and sociable, and pleased her by showing her the accuracy of the received version. At home the great problem is to be co-operative without losing too much time."

He soon took a curacy at Windsor, where he disproved the alleged need for a British and Foreign School, and raised a subscription to pay off a debt of 3,000*l.* on a newly-built church by giving up his own salary for two years and persuading the creditor to give up her claim to interest. He also wrote a remarkable letter upon cathedrals—intended partly as a protest against the tendency of the Ecclesiastical Commissioners to the extension of the parochial system—in which he laid down a programme which thirty years afterwards he was able to do something toward realising at Lichfield. It is characteristic that he thought the preservation of honorary canonries a great victory: it was of a piece with the suggestion which he afterwards sent home from New Zealand that the threatened bishoprics in Wales and on the Welsh border should be disendowed if necessary, but by no means disestablished, as they would offer a desirable retirement to colonial bishops who might be incapable of the fatigues of their office in a new country and yet unwilling to renounce the exercise of its spiritual functions.

He was appointed to the bishopric of New Zealand in the thirty-third year of his age, in 1841 A.D., and nothing in contemporary history is better known, or better worth knowing, than the record of the wonderful energy, physical and spiritual, with which he laid the foundations of the ecclesiastical organisation of his vast diocese. From the first his heroic labours and his blithe simplicity were appreciated in England as they deserved, though we learn from his biographer that his plans seemed too large to his family, one of whom had refused the bishopric for himself. Another point which will be new to most readers is that Bishop Selwyn found the Maories in the condition of a Church just in peril of losing their first love. They had been Christianised, but they had not been civilised. The native teachers enforced a discipline whose rigour appalled the bishop, upon the generation who were still full of the fervour of neophytes, at the risk of exhausting the faith of a community always ready to relapse into the old, easy heathen ways. One of the first endeavours of Bishop Selwyn was to counteract this tendency by the foundation of an Industrial College for English and Maori, where instruction was given in agriculture and handicrafts, as well as in the rudiments of literature and theology. It is difficult to say what other provision could have been made for the immediate needs of the time. It was urgent to train a Maori clergy, and neither Maories nor whites had the means of maintaining their children without work; but the whites disliked the association of the races, and, besides, did not see the reason of sending their children from home to spend the greatest part of their time in tasks which they might have learnt as well under their fathers' eyes. Thankless as the task of maintaining his college was, Bishop Selwyn persevered with truly admirable diligence, actually going through the drudgery of weighing out stores himself because he could not persuade his pupils to realise that by trusting a Maori lad with the keys they ran the risk of small daily waste which at the year's end might make the difference between the college being able or not to support another pupil. During the first ten years of his episcopate the Maories were still practically independent, and were able to make war upon one another and upon the settlers, who often ran great risks in endeavouring to enforce imperfect titles through their ignorance of the complicated Maori system of land-tenure. The Bishop was always ready to act as a mediator, no matter at what personal risk; and his entire self-possession in danger was more admirable because he was naturally sensible of the risks of which he made light, not having the utter constitutional fearlessness of Bishop Patteson. He was brave, as with his good conscience and superb *physique* he had a right to be; but serious peril made him anxious. Understanding the question, he was upon the whole on the side of the natives against the greed of the colonists, and upon the side of the Crown against their restlessness, for many settlers in those early days were anxious to get the natives to help them in repudiating the authority of the mother-country. The consequence was that the colonists misjudged him. The com-

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ment of the most charitable among them on his repeated attempts to open communications with Melanesia was that the Bishop was fond of yachting. The majority complained that they were neglected. It required faith like his own to believe that the chance of bringing twenty-five children to New Zealand to be trained during the summer repaid the time spent and the dangers incurred in three voyages in an unhealthy archipelago where the natives had already acquired the habit of indiscriminate retaliation upon all white strangers for the outrages of white sailors and traders, to which Bishop Patteson afterwards fell a victim. He himself thought nothing of the risks he ran: he thought that he did no more than many sandalwood-traders, and could never understand the claim of relations to control the movements of an actual or intending missionary. His theory of the matter was that clergymen should go wherever they are sent, just as officers in the army and navy do, the Archbishop of Canterbury being apparently the commander-in-chief. When his Life can be written without the risk of hurting the feelings of survivors, it will be seen how much he suffered in this way himself, though the help he seems to have missed the most was that of Mr. Abraham, who could not join him till he could be spared from Eton, where he had given up his overflowing boarding-house to raise the condition of the collegers by acting as "conduct" at 200*l.* a year. He was not able to join Bishop Selwyn till 1850; but afterwards they were never separated for long, as Bishop Abraham acted as his friend's coadjutor during the greater part of his English episcopate. His help, when it came, was much needed. He relieved the bishop at once of the drudgery of the college which had weighed upon him; and, soon after, the arrival of Patteson took the Melanesian Mission off his shoulders. But the later years of his episcopate in New Zealand were not the most prosperous. We hear of a confirmation tour in 1853, during which he confirmed three thousand Maories, hardly any of whom were between the ages of fifteen and twenty-six. The youth of the nation had given itself up to the opportunities of gain and dissipation which the growing settlements supplied. In the early stages of the "King Movement" he was hissed by the settlers; in the later he lost the confidence of the natives by acting as a chaplain to the British army of invasion when it had no other. This calamity led to another in the outbreak of the Hauhau fanaticism, the severest blow which fell upon Bishop Selwyn in a life of heroic and too often thankless labour. The madness had begun to subside and the native Church to rise from its ruins when the first Lambeth Conference met. Bishop Selwyn threw himself into the project with enthusiasm; he did not foresee that it was to sever him from the work which he had mastered and which he loved, and to expose him to the taunt of having exchanged immortality for five thousand a year. The see of Lichfield fell vacant; it was offered him by the Prime Minister; he declined it by return of post. As other dignitaries also declined, Archbishop Longley pressed Bishop Selwyn to reconsider his resolution; and Bishop Selwyn, with his accustomed deference to ecclesiastical authority, resolved that if the Queen personally reinforced the archbishop's recommendation he would accept his new duties as a matter of obedience. He gave a harder proof of his obedience when, after "electrifying" Convocation with a protest against the absurdity of trying to make litigation on ritual take the place of intelligible authoritative legislation, he consented silently to share such odium as the Public Worship Regulation Act (of which he disapproved) brought upon the bench of bishops, because the heads of Church and State were committed to support it.

The impressions of his English episcopate are, as was said already, somewhat vague. We are rather led to gather, against the writer's intention, that Bishop Selwyn was too attached to the manners and customs of an unestablished Church. There is a very instructive conversation between Bishop Wilberforce, Bishop Selwyn, and other bishops, on the question whether there was anything a diocesan synod could do which a diocesan board could not do quite as well. Bishop Selwyn, as Bishop Wilberforce allowed, showed admirable temper throughout the discussion; but, so far as appears, Bishop Wilberforce had the best of the argument.

Bishop Selwyn succeeded better in organising the machinery for recruiting the clergy of his diocese. He protested to the last against the "gentleman heresy," and was disposed to make Lichfield Theological College a finishing school for "probationers" who had served for two years as lay-helpers in the diocese, and come up at intervals for examination, retaining or not retaining their secular occupations until they entered the college. One of the most interesting contributions to Bishop Selwyn's biography is a letter from a "probationer" who was ordained after a training which taught him to "endure hardness" (for which he was heartily grateful); and his whole history, as given by himself, is a convincing refutation of the vulgar proverb about the silk purse and the sow's ear. His episcopate also did much to urge forward the question of the subdivision of large dioceses, for he was not able to keep up the personal supervision which was his ideal, even with the aid of his coadjutors. Otherwise its energy was yet more remarkable than its success. He had no second public in England whose legitimate enthusiasm would react upon his diocesans as the enthusiasm of his friends at home reacted upon his reputation in New Zealand. In America, indeed, he was received as he deserved; but he never outlived the reputation for sternness which naturally settled upon one who "always credited people with possessing a high moral and spiritual tone, and thus" in some cases "elicited the very spirit whose existence he assumed." From first to last he was deliberately hopeful. When he had to send his son to England for his education he consoled himself with reflecting how anxious he would have been if the boy had remained in his own charge, while as it was he could rely, not only upon higher protection, but upon the care of his English friends. When he heard of a young woman whom he had confirmed turning out badly, and was asked to improve the occasion, he requested that he might not be told too many of such stories, both because it was a mistake to wish to make a bishop supplement or supersede the work of a parish clergyman, and because the efficacy of his distinctively episcopal functions depended largely upon the spirit of confiding fervour in which he thought they should be undertaken and fulfilled.

A confirmation at which "his address to the newly-confirmed ('those dear boys at Shrewsbury') was affectionate and fatherly, even more than was customary," was his last episcopal act: he said himself in the vestry, "I believe I have come to the end of my tether." This was before the middle of March: he lingered till April 11, in growing pain and weakness. In his wanderings he said, "I am growing idle: who is seeing to that work?" Later on he murmured in Maori, "It is all light." At last, after being unconscious for hours, "he gave signs of pleasure at hearing Bonar's hymn, 'A few more years shall roll,' which had been sung at the consecration of the burial-ground at the workhouse at Stoke, and had much affected the old pauper inmates." Bishop Abraham was there to say the commendatory prayer, and other friends were by the bed of the strong man who was sinking to his rest. He was buried under the shadow of his cathedral, and, though his funeral fell in one of the busiest seasons of the year, more than five hundred of his clergy found or made time to follow him to his grave.

G. A. Simcox.

BIBLIOMANIA.

Connaissances nécessaires à un Bibliophile. Par Edouard Rouveyre.

Miscellanées Bibliographiques. Publiés par Edouard Rouveyre et Octave Uzanne.

Le Luxe des Livres. Par L. Derome.

Catalogue des Ouvrages, Ecrits, et Dessins poursuivis, supprimés ou condamnés depuis 1814 jusqu'au 31re Juillet, 1877. Par Fernand Drujon. (Paris: E. Rouveyre.)

M. Rouveyre has made the collection and reproduction of beautiful books the labour of his life, and he is a master of the persiflage and delicate casuistry with which the wretched victims of bibliomania strive to adorn and conceal their vice. He understands how to make the books he publishes so physically winning that it is hard to resist their persuasions. Who, for instance, can fail to succumb to the first volume on our list, with its parchment cover printed in deep orange and grey, and with its exquisite little design on the back, of an aerial child borne up, as on wings, by an immense open folio? We feel that in recommending such books and such an editor we lay ourselves open to the same reproof that we should deserve if we painted in luscious colours the ecstasies of a *haschish* debauch. As M. Bélot says of gaming, "nous affirmons, au contraire, que c'est un vice; mais ce vice existe, et puisqu'on ne peut le détruire, l'extirper de nos mœurs, on doit le diriger." This is precisely what M. Edouard Rouveyre does in his creamy pages, and absolutely without the least shade of puritanical re-

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pulsion. All friends and lovers of books will be grateful to him for that chapter in which he treats of the cleaning of rare volumes. Stains are of two classes, greasy and dry: the first class includes, besides the obvious forms of fatty degeneration, such varieties as finger-marks and stains of printer's ink. Still more hopeless are spots of the dry class, foxed and rusty pages, sealing-wax kisses and blots of ordinary ink. Patience and M. Rouveyre may, however, overcome not a few of the worst of these. For finger-marks, a layer of soap in a jelly should be left on the places for a few hours, and then be tenderly removed with a sponge moistened in warm water. A bath of boiling water sometimes does wonders for a foxy page. To conceal stains of printer's ink it appears that the innocent have been wont to use drops of gum; M. Rouveyre justly stigmatises this puerile proceeding, and recommends that remedy of our infancy, a little crumb of bread rubbed on the place. But there, we confess, our faith in him is a little shaken.

From things which every collector ought to know about the substance of his books we pass to what he ought to know about their contents. The chatty pages of the *Miscellanées Bibliographiques* teach us, in a desultory way that is exactly like conversation, an immense number of queer little facts about the oddities of bibliography. We have a list of lost books for which the sanguine collector is always looking out. In the happy hunting-ground of thoroughly honest book-worms there should surely be forthcoming one priceless copy of the *Œuvres Poétiques* of Catherine de Fradonnet, published in quarto exactly three hundred years ago. Mr. Matthew Arnold says that we have all a right to exist, we and our books, but it seems that there is an exception in the case of poor Mdlle. de Fradonnet. After lost books come very naturally the books that never were written, a subject on which much ingenious speculation might be wasted. Mr. William Morris once announced as "in preparation" the *Story of the Dolphins and the Lovers*, but where is that story now? Where is *Mansoor the Hierophant*, and where the tragedy of *Dejaneira*? These are questions that even M. Uzanne cannot solve, though they seem more vital to us than those concerning the *Praise of Oysters* by M. de Crébillon, or even those two unwritten dissertations by the same author on French, Dutch, and Turkish Pipes. Almost as melancholy a subject as that of unborn and stillborn books is that which is approached with more or less passion in all the volumes under review—namely, of lent books; the former, indeed, are generic, the latter is specific, but in the case of unique volumes—and a well-bred bibliomaniac will hardly discuss any other—to lend a volume is to destroy an edition. A pious Spanish canon murdered those to whom he had lent books and who refused to return them; M. Uzanne, however, hesitates in recommending this practice. Charles Nodier expressed the feeling of most collectors in the following neat distich:—

> "Tel est le triste sort de tout livre prêté:
> Souvent il est perdu, toujours il est gâté;"

while M. Rouveyre boldly mentions as the great enemies of the library, "insects, damp, rats, and borrowers." To these Pliny has added mice; but the worst enemy of all appears to be a nasty little gentleman named *ptinus fur*, with whom few of us are entirely unacquainted. Chrétien Mentzelius was so struck with the solitary passion of this insect that he developed a theory that the book was the female of the book-worm; but modern science has not encouraged this idea.

Certain books lend themselves more easily than others to destruction. Pamphlets are like mushrooms or like May-flies, they disappear as soon as they are published. Unless the collector has a bureau with drawers specially set apart for *brochures*, how can he hope to keep his *Letter to R. W. Emerson*, or his Pisa *Adonais*? A pamphlet bound by Bedford is like a lawyer's clerk in a full-bottomed wig: it carries with it an ill-defined sense of incongruity. Microscopical editions are very interesting and pretty, but they labour under a similar danger. An ambitious publisher of Madrid once brought out a *Don Quichotte* in three volumes, printed upon cigarette-papers; but he fell a victim to his own ingenuity, for the whole edition has disappeared. We in England boast the prettiest miniatures ever printed, the Pickering editions of Cicero, Virgil, Tasso, and Petrarch, of 1822, the Horace of 1826, and the exquisite little Homer of 1828. Didot brought out, in immediate competition with these, his microscopical editions of Voltaire, Molière, and other French classics. On books smaller than these the bilious commentator who comes under the lash of M. Uzanne might, we think, with impunity write "Idiot! stupide!" with a crow-quill.

M. Derome is considerably graver than M. Rouveyre and not so practical. His *Luxe des Livres* is a history of the voluptuous idolatry of the library as practised in ancient and in modern times. We gladly forgive M. Derome for being dull sometimes, since he gives us the following extremely pleasing poem:—

> "Certain bibliomane, ignorant personnage,
> Demandait à Panckoucke un magnifique ouvrage,
> En lui laissant le choix du livre et de l'auteur.
> —'Parbleu!' s'écria le libraire,
> 'Que ne parliez-vous donc plus tôt?
> J'avais ce matin votre affaire;
> C'était le plus bel exemplaire
> Du *Télémaque* de Didot.'
> —'De Didot! *Télémaque*! Eh! oui, chacun l'admire.
> Je le connais, il a du bon;
> Mais, tenez, vous avez beau dire,
> J'aimerai toujours mieux celui de Fénelon.'"

Moreover he gives some very curious details about the rapid growth in value of French books. A Montaigne of the 1595 edition, sold for four livres in 1748, fetched 1,800 francs two years ago. Victor Cousin collected all the thirty-two original quartos of Pierre Corneille for the sum of 160 francs; they are now worth, on an average, 1,000 francs apiece. Half a century ago a first quarto of Molière was of no value at all; the original editions are now quoted at 3,000 francs each. Such has been the rapidity with which this dangerous epidemic has advanced.

The catalogue of suppressed and condemned books is disappointing. Most of them, it is evident, richly deserved their fate. Still, we cannot help feeling some sympathy with the two sobbing children on the cover, who turn their backs in an agony of grief on the pyre where all the volumes condemned by the law of October 21, 1814, are burning. They are not really children, we know well; they are the disembodied spirits of all this martyred literature, and their tears are not tears of remorse but of rage. Still, have we not all a right to exist, we and our books? EDMUND W. GOSSE.

Pictures of the Past. Memories of Men I have Met and Places I have Seen. By Francis H. Grundy, C.E. (Griffith & Farran.)

POSSESSING the advantages of a natural inclination for stirring adventure, a versatile career, and a knack at story-telling often bordering on romance, young Grundy, our autobiographer, came of well-conditioned people, one of whom, his father, was colleague at Liverpool of the Rev. James Martineau, the well-known Unitarian minister; while his other parent was the mother of a large family, all destined to be put out in the world at the first feasible opportunity. Mixed up with Liverpool and Manchester, the Stephensons, and the palmier railway times, there was little difficulty in starting Francis, when his rather rackety school-days were over, upon the emulation of those railway potentates, of whose work his earliest experience was the terrible accident when Huskisson was run over. Before he was sent to a boys' school, where rival seminaries and their street fights caused undue bloodshed and loss of time, he seems to have acquired some knowledge of science from the lectures of a Miss Hurry, with whom the present head of the Stephensons was a pupil at the same time, an acquaintance which led to their fortunes in early life and work being much thrown together. One of his first employments when he got started in civil engineering was as a pioneer of a railway between Leeds and Bradford. The next move was to Halifax, where he chummed with George Robert Stephenson and shared a large double-bedded room with him. Here he made the acquaintance of Patrick Bramwell Brontë, the brother of the wondrous sisters of Haworth, whose biography he freely accuses Mrs. Gaskell of having spoiled by most unnecessary scandal about Patrick. Mr. Grundy apologises for his intimacy with this erratic, excitable opium-eater—who could not retain even a post as station-master, and who when he was taken in, out of pity, as tutor to the family of a wealthy patron repaid him (on his own confession) by undermining the affections of his wife—with the rather lame excuse, "I have always liked scamps with brains;" but good taste, it strikes us, required that this "man I have met" should rather have been allowed to be forgotten. A more stirring reminiscence is that of the Plug Riots, when our hero saw *nolens volens* an ambush laid for the Hussars and Rifles who were sent to quell them, and was patronisingly told by the rioters, "Thou'rt not to be fettled, but

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thou'rt to be kept inside of th' house." He tells also a capital story of a trick he played off on "Old George Stephenson, the Father of Railways," by passing himself off as a first-class passenger riding without a ticket (p. 110). Mr. Grundy's fifth chapter furnishes some contributed memories, by an old friend, of the residence of the Stephensons—father and son—Tapton House, near Chesterfield; and this friend's description of old George Stephenson's whims and oddities contrasts favourably with the more upstart vulgarities of a *novus homo* of less ballast and more bounce, George Hudson, "the Railway King." One of the best anecdotes of George Stephenson concerns his fondness for Welsh sheep about his land, and the cure he invented for their fence-jumping propensity—viz., *to couple them*. "The success was complete as regards the fences, but the sheep were generally found strangled, balancing one another on either side the fence. Then, as I have said, we ate them *ad nauseam*." Later in the period of his novitiate our hero, having to be much in town, came across a good many characters whom a man might pride himself on "having met" in a life's wanderings. One such was Leigh Hunt, whom he associates with Dickens's Harold Skimpole, and of whom he tells a most characteristic story:—

"One afternoon Leigh Hunt drove up to the door in a hansom. I met him where he was beaming benevolently at the cabman, who was beaming too. Says Leigh Hunt, after the usual salutations, 'Fine fellow that!' I ask how, for neither man, cab, horse, nor harness seemed particularly fine. 'Well,' says Leigh Hunt, 'I found him returning from Hammersmith, and he said, as an empty, he would take me for half fare [the whole fare was about three shillings], so I told him to drive on. He drove nicely and steadily, and now, when I asked him his fare, he left it to my honour. You know nothing could be fairer that that; so I said I was sorry to say I had only two half-sovereigns in my pocket, would one of them do? I could give him that, and if not enough he could call at so and so, or I could borrow it from you. Oh! that will do, he said: he would not trouble you. He took it, thanked me, and was getting on to his cab, when I stopped him to say that I was pleased with him, and that I should be returning about nine to-night, when he might, if he liked, come for me, and receive the same fare back. He said he would, but now he has driven away so suddenly as you opened the door, that I hardly know what to think'" (p. 167).

His reminiscences of Thornton Leigh Hunt and other members of the same family are curiously interesting, and it was through them that he became acquainted with G. H. Lewes, whom he considered a firstrate *raconteur*, and who, he says, wrote several of Charles Mathews's best pieces. Other reminiscences embrace the Great Exhibition and the Irish Famine, and the *locale* of all these has a great deal to do with giving an air of probability to some rather indigestible stories. One of these will suffice for a sample. He recounts a reminiscence of the Railway Mania, and the rush to lodge railway plans and bills for the next session before November 30 had expired and December 1 come in. The autobiographer avers that, having worked till the critical moment, at 1 o'clock A.M. on

"Dec. 1, he took a stiff glass of hot whiskey-and-water and went to bed 'at mine inn.' We all gave orders not to be roused. I did not remember even getting into bed. When I awakened it was eight o'clock in the morning by my watch, and I wondered at my recovered tone. I was not tired at all. So I went downstairs to breakfast, and found that it was 'to-morrow morning.' I had slept thirty-two hours without awaking! The waiter had looked after me, wound up my watch, and so on. The faculty have occasionally told me this is impossible. I only know that I did it. I walked twenty miles homeward that day" (p. 161).

We must do Mr. Grundy the justice to say that when he really undertakes to point a moral, touching, *e.g.*, the wandering life of younger civil engineers not yet permanently established, he speaks the words of truth and soberness, which a vast number of young hands may read with advantage. It was doubtless in some such "interval of business" that he was persuaded to emigrate in the good ship *Watergus* to New South Wales by a casual invitation of a brother-in-law to a yet undecided C. E. on the loose. Henceforth scenes of "Sydney Harbour," "An Australian Cremorne," "Camping-out in the Bush," "Journeys Across the Country," "Bush-Wanderings," "Gold Diggings," colonial stories, are *hujus farrago libelli*. The thoroughly loyal author took an active part in interfering with the popular instinct to execute lynch-law on the wretched O'Farrell, who, in 1868 at Sydney Wharf, fired a pistol at the Duke of Edinburgh. It would appear after all that the free-and-easy colonial life suits best such heroes as Mr. F. H. Grundy, for in his last pages we find him in no hurry to come home: but *chacun à son gout*, and by his own confession his later life has been but a moderate improvement on his first beginnings as a civil engineer. J. Davies.

Entombed Alive, and other Songs, Ballads, &c. (From the Chinese.) By George Carter Stent. (W. H. Allen & Co.)

Mr. Stent is an indefatigable worker in the field of Chinese legends. It is not long since he brought out a collection under the title of *The Jade Chaplet*, and now he gives us a supplementary series in a stout volume. Very little has hitherto been done in this branch of Chinese literature. The religion, history, and philosophy of China have been in turn attacked; but the popular legends and superstitious beliefs of the people have scarcely been noticed. And yet in a country where so many memorials exist of bygone ages, and where the stirring events common to Oriental history—the political intrigue, the revolutionary rising, the fierce contests for supremacy, the success of the sovereign or the overthrow of his throne—have been constantly repeated, there must necessarily exist a rich mine of legendary lore. The old worship of nature also as personified in the principal features of every landscape has added to historical legend a vast store of superstitious beliefs. Every prominent hill has its particular deity, and every conspicuous tree has its familiar spirit. But it is not always easy to get at these tales and legends. They float about from mouth to mouth, or are to be picked up in print in out-of-the-way book-stalls, where sometimes—as in the case of the ballad in Mr. Stent's volume on "The Flight of the Emperor Heen-fung to Jehol" during the last war—they lie concealed in defiance of the law; and those which refer to local events and superstitions seldom find their way far from the neighbourhoods which gave them birth. Mr. Stent does not tell us where he collected those which he has now translated; but from the fact that many of them have reference to the capital and its neighbourhood we imagine that Peking was the scene of his labours.

But though he is not communicative in his Preface on this last point, and though he does not mention the fact that several of the ballads have appeared from time to time in the pages of the *China Review*, he is sufficiently outspoken in his estimate of their poetical merit. "I freely admit," he says, "that, in many cases, the versification might have been improved upon." Such a confession may be held to relieve the reviewer from the necessity of expressing his own opinion on the subject, and we will therefore turn from the manner to the matter of Mr. Stent's volume.

The ballads are well chosen, and combine a judicious admixture of the historical and superstitious legends current at Peking. Some are evidently of Tatar origin. None but a nomad, for example, would have recorded the story of the suicide of Pa wang's horse, which, rather than endure separation from his flying master, who had been defeated in his attempt to seize the vacant throne (about 200 B.C.), drowned himself in the river which was to have parted him for ever from his lord. Pa wang is a great favourite with Chinese legend-mongers, probably on the principle which makes people admire in others the qualities in which they themselves are deficient. Endowed with dauntless bravery and resistless strength, this noted warrior was as successful in love as he was dreaded in war. Fortunately for his enemies, he was, like many popular heroes, extremely superstitious; and, being cheated into the belief that the unseen powers had decreed his death, he committed suicide rather than fall into the hands of his foes (p. 114).

The want of imagination which characterises the Chinese mind makes their superstitious legends appear tame in comparison with those of other countries. Mr. Stent has translated several for us, and, though they are curious, there is nothing really striking in them. We hear of trees which possess the power of attracting men to hang themselves from their branches; of trees whose lives are bound up with those of the Imperial dynasty; and of a pot made of the ashes of a murdered man mixed with clay, which, being gifted with the power of speech, denounced the murderer. But like the best Chinese stories, these legends have all the appearance of having been borrowed from other countries, and of having lost much of their attractiveness in the transfer.

"The Flight of the Emperor Heen-fung to Jehol" (p. 6) is a good specimen of a Chinese satirical poem. The misfortunes encountered on the road by the flying courtiers are described with a considerable sense of humour. But it is in pathetic narrative that the Chinese chiefly excel. Of this kind

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of writing Mr. Stent gives us several specimens; and these will probably be those which will remain longest in the recollections of the readers of his volume.

ROBERT K. DOUGLAS.

Sport and Work on the Nepaul Frontier: or, Twelve Years' Sporting Reminiscences of an Indigo Planter. By "Maori." (Macmillan.)

MR. INGLIS relegates his name to the end of his Preface, as if he imagined that to be called a New Zealander, and something quite distinct from the subject of which he treats, might give him a claim upon public attention. He also errs in entitling his book mere "sporting reminiscences," when the most important part of it relates to the position of the British planter in India. He is also far from being strong or accurate in Indian languages. To call a *kutawalla*, or "dog-keeper," a *mechter*, or "sweeper," confuses the name of a low but quite distinct caste (which does not object to take charge of dogs) with a special function; and there are other mistakes of a similar kind. But there our adverse criticism on this volume must end, its substantial merits are so good.

The greater, though not the most valuable, portion of it is devoted to sport in India. The author declares that he depends on this subject upon his own experience, or upon the recorded experience of his intimate friends, and a perusal of his modest pages will satisfy the reader that this is the case. His chapters on the tiger are both practical and interesting. Mr. G. P. Sanderson, in his *Thirteen Years among the Wild Beasts of India*, not only hints but argues that the poor tiger is much misunderstood and misrepresented; that he is a beneficent rather than an injurious creature; because but for him the crops of the Indian cultivator would be destroyed by deer and pigs. To a certain extent Mr. Inglis supports this view, for he states, of tigers, that "they seem to prefer pork and venison to almost any other kind of food, and no doubt pig and deer are their natural and usual prey." This statement, however, is much qualified, as regards the point at issue, by the following remark:—

"The influx of vast herds of cattle, and the consequent presence of man, drive away the wild animals, and, at all events, make them more wary and more difficult to kill. Finding domestic cattle unsuspicious and not very formidable foes, the tiger contents himself at a pinch with beef, and, judging from his ravages, he comes to like it. Getting bolder by impunity, he ventures in some traits to attack man. He finds him a very easy prey; he finds the flesh too, perhaps, not unlike his favourite pig."

From this view it would follow that the Hindú cultivator gets very little advantage from Mr. Sanderson's beneficent tiger; for it is precisely when the deer and pigs are driven away by himself and his cattle that the tiger begins to feed upon him and upon his cattle. Moreover, Mr. Inglis bears very distinct testimony as to the non-beneficent effects of the tiger as regards the Indian cultivator.

"Whole tracts of fertile fields," he writes, "reclaimed from the wild luxuriance of matted jungle, and waving with golden grain, have been deserted by the patient husbandman, and allowed to relapse into tangled thicket and uncultured waste, on account of the ravages of this formidable robber. Whole villages have been depopulated by tigers, the mouldering door-posts and crumbling rafters, met with at intervals in the heart of the solitary jungle, alone marking the spot where a thriving hamlet once sent up the curling smoke from its humble hearths, until the scourge of the wilderness, the dreaded man-eater, took up his station near it and drove the inhabitants in terror from the spot. Whole herds of valuable cattle have been literally destroyed by the tiger. His habitat is in those jungles and near those localities which are most highly prized by the herdsmen of India for their pastures, and the numbers of cattle that yearly fall before his thirst for blood and his greed for living prey are almost incredible."

On the whole I should say that the argument is against the tiger and against those sportsmen who desire that he should be kept up for their own purposes. Even his great beneficence in destroying pigs and deer must be but a poor consolation to those innumerable Indian cultivators, old women and more sensitive boys and girls, who yearly fall into his claws. The last verse of Blake's inimitable lines on the tiger still remains unanswered:—

> "When the stars threw down their spears
> And water'd Heaven with their tears,
> Did He smile, His work to see?
> Did He who made the lamb make thee?"

But *Sport and Work on the Nepaul Frontier* contains more important matter than that relating either to sport or to the ordinary work of an indigo planter, which is usefully described in detail. The general subject of the relationship of the European planter in India to the Anglo-Indian Government, to the native police, to the money-lenders and the smaller Zemindars, is here incidentally discussed in a very effective manner, and in one which ought to excite attention. A frank and bold, but not too bold, claim is put forward in favour of the action of the European "interloper" as one of the main causes of the progress which not only the land of India but also the natives of India have made during late years. While the honourable character of the civilians and of the English heads of the police is fully acknowledged, a strong plea is advanced in favour of a fuller recognition of the character and services of our non-official countrymen in India. "All educated respectable Europeans with a stake in the country should be made Justices of the Peace, with a limited power to try petty cases;" and it may well be asked why they should not, in the country districts at least. Even with a small knowledge of the language (and most of the planters possess a good deal more) they would administer better justice than do petty native officials. "The best friend of the Baboo cannot acquit him of a tendency to temporise, a hankering after *finesse*, a too fatal facility to fall under pecuniary temptations." Hindus will never govern India one tithe as well as Englishmen. "Not India for the Indians, but India for Imperial Britain"—which is the only effectual way of elevating the Indians themselves—should be our motto. Views such as these are advanced by Mr. Inglis with very considerable power and success; and what he has to say on this subject is well deserving of serious attention. What we have heard regarding it in this country for many years has been too exclusively from the points of view of the civilian and of the educated native and his philanthropic friends.

ANDREW WILSON.

Selections from the Household-Books of the Lord William Howard of Naworth Castle. Edited by the Rev. George Ornsby. (Surtees Society.)

THE Surtees Society has, for more than a generation, been engaged in doing good work among the records of our northern counties. No one, however, of the sixty-eight volumes which it has issued is, we believe, a more important contribution to the knowledge of the past than the book before us. The Howards, though not the oldest, are in several ways one of the most important houses which figure in our annals, and it is much to be regretted that there is no popular account of the family like *The Lives of the Lindsays*, which has added such a charm to the dry details of Scottish history. If such a book be ever written, these pages will furnish many details for the portrait of Belted Will Howard, one of the most widely known and popular heroes of the race. Mr. Ornsby, mindful of the fact that he is editing an old account-book, not writing a biographical essay, has avoided that mortal sin of editors, the habit of putting into the Introduction everything that is known or can readily be imagined concerning the subject of the book. We are not burdened with an abridgment of what Dugdale, Collins and the rest have told us about the Howards and their kin, but have merely a few pages about Lord William himself, and those with whom he was intimately connected by blood, friendship, or enmity.

Naworth Castle and its domains were not an old property of the Howards. They came to Lord William by marriage with an heiress of the Dacres, a house long and justly celebrated in Border warfare and Border song. For many years after it had become rightly Lord William's he did not enjoy the quiet possession thereof. All matters were not finally settled as to the devolution of the property until some time after Naworth had been seized and held on behalf of a claimant, Leonard Dacre, who inherited the blood of the old house in the male line. The armed force of Border thieves which this unfortunate person got together had to be encountered by Lord Hunsdon in military fashion. A skirmish—perhaps we ought to say battle—took place at Gelts Bridge with Leonard Dacre's mosstroopers. They fought, as their custom was, with dogged resolution. Hunsdon said of them that they gave "the prowdest charge upon my shott that ever I saw." These lawless proceedings were among Lord William's lesser troubles. Tedious legal proceedings consumed much of his early life. At length, however, untroubled times came, and he had leisure to devote his attention to the improvement of his estates, suppressing the lawlessness of his marauding neighbours, and to those literary and historical pursuits which seem to have always occupied no small portion of his thoughts. He is still remembered in tradition as the stern Lord Warden of the Marches who struck terror into the

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wild thieves by homely, rapid, and strict justice. That he was active in these matters according to his opportunities is proved by a list in his own handwriting of malefactors brought to justice by his means, which is given in the appendix of the volume before us. There are sixty-eight names in it, and most curious names many of them are: against all but ten we find the ominous contraction *exec.* It was not the wont in Lord William's days to deal lightly with murderers and felons when once in hold. Active as he was in support of the law, he never filled the post of Lord Warden, though so strongly and unanimously has tradition insisted on this point that even Sir Walter Scott was misled. It can, however, be proved to be an error, and, indeed, to anyone acquainted with the family history of the time, the appointment to such a post in the reign of Queen Elizabeth of one of the suspected family of Howard would seem almost impossible. That he laboured long and hard to bring the Northern Dalesmen into "civility" is evinced by several of the documents before us, and might be proved from other sources. The names Belted Will and Bauld Willie by which he is even to this day affectionately remembered refer to his soldier-like habits. His broad leather sword-strap, studded with nails arranged in a pattern so as to form a German verse, was formerly preserved at Naworth, and it may be that from this somewhat singular belt he took the name by which he is most commonly remembered:—

> "His Bilboa blade, by Marchmen felt,
> Hung in a broad and studded belt;
> Hence in rude phrase the Borderers still
> Call'd noble Howard Belted Will."

Of his literary tastes we have still a few memorials. In the *Catalogi Librorum Manuscriptorum Angliae et Hiberniae*, published in 1697, there is to be found a list of the manuscripts which he had collected; and a few of his books—but a poor remnant of what was no doubt once a rich collection—are now carefully treasured at Naworth. He also edited Florence of Worcester's *Chronicle.* If the Dedication to Lord Burleigh and the Preface be really by him—and we see no reason why they should not be—it is evident that he was master of a fluent Latin style. His account-books show that he took an intelligent interest in the antiquities of his own neighbourhood, and liberally rewarded those who brought them to him. In one instance we find him giving five shillings "To W. Bowman's son for finding an earthen pott." This must certainly have been a burial urn. And in another we come upon him giving fourteen-pence for the carriage of what we strongly suspect to have been a Roman altar. The entry runs:—"To Jo. Robinson for charges for carrying beare to Carlyle long since, and bringing an antique stone from Mr Tullie." He is said to have been a member of the first Society of Antiquaries, which came to an end through the unworthy suspicions of James I.; but of this there may be some doubt. That he was one of our earliest collectors of Roman remains does not admit of dispute.

To enter into any detailed examination of the contents of these household accounts is impossible. There is not a page in the volume which is not worthy of an extended commentary, but the entries are so various, and relate to things so widely diverse from one another, that it is impossible to do them justice in the limits at our disposal. We may safely affirm that no one interested in the social history of the sixteenth and seventeenth centuries, or in the dialect of the North country, ought to pass this book over without minute study. The lists of fish contain several names which are new to us, and of whose meaning we must confess our ignorance; but the pages absolutely bristle with old and curious words not to be found in ordinary dictionaries. To most of these Mr. Ornsby has appended explanations. In a few cases he has directed attention to them without venturing on a solution. We are sorry that he has not given a glossary, or at least a word-index at the end of the volume. Such an addition will be absolutely necessary for future enquirers into the history of our language. We hope the Dialect Society may be induced to undertake it.

Belted Will had coal upon his property, and it would seem that he, or rather his accountant, is the first person who has mentioned the use of the boring-rod. In 1618 we find a payment of 5*l.* 16*s.* 9*d.* "for a sett of boaring-rods bought at Newcastell." The editor tells us that the first mention hitherto known of these instruments occurs in a book published in 1649.

There is a note on page 51 which will be useful to many persons, if they can but be induced to remember it. North-country local history has often been made contradictory and absurd by writers not being aware of the simple fact that in the speech of the northern counties "Lord" did not necessarily indicate a peer, or even one connected with the peerage. Lords of manors, especially if their franchises were large and important, were constantly called Lords. Here we have Sir James Bellingham spoken of as Lord Bellingham, though he was a simple knight with no right whatever to the title as strictly limited by Southern usage.

In the accounts for building and reparations there is a charge of eight shillings "for dawbing the house lately Foster's," and this is explained in a note to mean whitewashing. This is certainly an error. To daub is to plaster with road-mud or clay, and perhaps with lime-mortar also, but of this last we are not quite sure. It is not a very uncommon word in old records, and still exists in the vernacular of some parts of England. An instance of its use nearly a century earlier than the entry before us occurs in an account relating to the priory of Sandwell, in Staffordshire, where we hear that a certain "barn is ruinous in wallyng as in dawbyng and ground sillyng" (*Mon. Anglic.*, iii., 191). The practice of daubing was a regular trade until very recent times, and has given rise to the by no means uncommon surname of Dawber. A skellet or skillet is not a small iron pan with feet, but simply a saucepan, whether of iron or brass. We have on several occasions met with brass skellets in old inventories. The word is a good one, and ought to be in all our dictionaries. Walker in his *Sufferings of the Clergy* (1714) relates how the wife of Thomas Wild, vicar of Painswick, in Gloucestershire, was turned out of her home by a Puritan mob in the depth of winter, and how those in possession refused "her the liberty so much as to boyl a skillet of milk for her crying and hunger-bitten children." The "fier pan for Mr. William's chamber" was not a warming-pan but an iron basket in which fire was carried from room to room. In former days the chimneys and hearths were large, and it was customary to have these fire-pans or fire-baskets and carry them from room to room, where they might happen to be wanted. Except in very cold weather a fire made up to the full extent of the capacious hearth would probably have made Mr. William's chamber far too hot for his comfort.

In the "Stabell Charges" for 1622 there occurs a payment of two shillings for "Horsbread." This entry points to the curious custom—now obsolete, we believe, in this country—of making a coarse kind of loaves especially for the use of horses. In a fourteenth-century account of the expenses of Simon de Eya, abbot of Ramsey, we find a charge of two pence "in pane pro palfridis domini ad noctem" (*Mon. Anglic.*, ii., 584): and by the 13th Richard II., chapter viii., it was enacted: "Et qe null hosteller face payr pur chivalx en son hostell naillours mes facen les pestours." Sheppard's *Court Keeper's Guide* and several other seventeenth-century law-books testify to the fact that it was one of the duties of the Manor Courts to see that travellers were not cheated in the matter of horse-bread. In 1633 there is a payment of three shillings "for 6 peeces of thunder-boultes." The entry is curious. Two very different objects go by this name: the *Belemnite*, probably on account of its likeness to a dart; and bronze celts, for a reason at which we can but dimly guess. As Lord William was a man of much intellectual activity, it is easy to conceive that both Belemnites and celts would be to him objects of curiosity which he might desire to possess. We fear, however, that it was not as an antiquary he bought them. The most probable conjecture is that they were procured as preventives of the lightning-stroke. It is a popular belief that lightning never strikes in the same place twice, whence it follows that if you carry a thunder-bolt about with you you are free from danger.

Mr. Ornsby has done his work with most painstaking conscientiousness. There are most useful personal and genealogical notes scattered through the volume, the statements in which, so far as we have been able to test them, are singularly free from error. There are also excellent indexes of persons and places.

EDWARD PEACOCK.

NEW NOVELS.

The Marriage Tie. From the German of Johannes von Dewall. By K. H. Stanton. In Two Volumes. (Remington & Co.)

The Cat and Battledore, and other Tales. By Honoré de Balzac. Translated into English by Philip Kent, B.A. In Three Volumes. (Sampson Low & Co.)

The Mystery of Killard. By Richard Dowling. In Three Volumes. (Tinsley Brothers.)

THE translator of *The Marriage Tie* has furnished the following brief Preface:—"That

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English people may learn what miseries the Law of Divorce brings, let them read this story from the German." It is quite true that the story does illustrate a very possible inconvenience resulting from that law as worked in Prussia; but the original author does not seem to have aimed at any particular ethical purpose, or to have any quarrel with the law as it stands, simply availing himself of it for the invention of a dramatic situation. The incidents on which the narrative turns are briefly these:—A young and beautiful Polish lady has been married to and divorced from a Prussian nobleman, by whom she has one child. She is remarried to an elderly Russian nobleman from the Baltic Provinces, and sees her former husband again unexpectedly at a theatre, after many years' separation. Never having ceased to love him passionately, she is much excited by the meeting, and, discovering where he lives, visits him secretly, to aid in nursing him through the illness which the shock has caused him. Her second husband follows her to the villa, armed with a pistol, but on entering the room where she is, accidentally lets fall his weapon in his emotion, and is mortally wounded by its discharge as it strikes the ground, surviving only a few days. A Russian friend is his confidant, and ultimately that of his wife also, who remarries her former husband, from whom she had been first separated through her own mad jealousy, and afterwards divorced by the machinations of her own family, who desired to seize and squander her fortune, and who had therefore opposed the marriage originally, and by intercepting all letters led each of their victims to believe the other anxious for complete severance. Obviously, a story of this kind, however cleverly worked out—and there is cleverness of a crude sort in Herr Dewall—does not touch the main principle, but only certain minor details. The whole difficulty in the narrative could have been cleared up at any time by confronting the parties, instead of managing the whole business through agents; and so far as English readers are concerned, our law of divorce, immoral and socially mischievous as it unquestionably is, at any rate is far superior to the Prussian in this important particular, that no mere incompatibility of temper, without actual breach of the marriage vow on one side or the other, is adequate to obtain a decree. And one evil which undoubtedly does flow from our system, that, if a second marriage have intervened, it shuts the door against a penitent husband or wife who desires to return, is actually less probable under the far more immoral Prussian code, because the second barring marriage can be readily dissolved by mutual consent, scarcely likely to be withheld in such a case. So the book cannot be cited as pertinent to the moral aspects of the question, and must stand on its literary merits, which are respectable, but not striking.

Balzac's eminence is due so much more to his invention, his ideas, and his analytical power, than to any special graces and finish of style, that he suffers less from translation than most other great French writers. To read Sainte-Beuve, George Sand, or Victor Hugo in English is to forego nearly all their charm, but Balzac bears a foreign dress almost as readily as Daudet. And therefore Mr. King's labour has not been thrown away. He has selected six short narratives from the "Comédie Humaine," as follow:—*La Maison du Chat qui pelote* (which lends its title to this excerpt), *La Vendetta*, *La Bourse*, *Le Bal de Sceaux*, *Madame Firmiani*, *Une Double Famille*, prefixing to them Balzac's own general Preface. These are, doubtless, sufficient to give some insight into the author's temperament and usual mode of treating his plots, and notably to show that the "theatre" of his Comedy bears closer relation to the anatomical lecture-room than to an opera-house. But it is not at all the most characteristic selection that might have been made in order to display his real powers. *Le Peau de Chagrin*, *César Birotteau*, *Le Père Goriot*, and *Eugénie Grandet* are all better exemplifications of Balzac; and among the shorter narratives *Une Femme de Trente Ans* might have been well put in the place of one or two of those which Mr. King has actually chosen. The translation is painstaking, and, except here and there, correct enough for all practical purposes, but it never suffers us to forget for a moment that it *is* a translation, and that the untransfused idioms and structure of a foreign tongue are present with us throughout; so that it is not to be read for style, but only for facts.

The Mystery of Killard is a noticeable book. Strictly limited in scene and characters to a small fishing-village on the coast of Clare and its inhabitants, and quite unlike the conventional Irish story, whether of the school of Lever or that of Carleton, it contrives to arouse and maintain interest with a very small number of incidents and personages, dramatically handled. The chief variety obtained is from the play of motives in the human figures, and the subtle influences produced on them by the natural phenomena of their wild and secluded dwellings, which are both set down with keen observation and no little sense of restrained power. In truth, Mr. Dowling's work suggests to the present writer in several places Victor Hugo's *L'Homme qui rit*, *Les Travailleurs de la Mer*, and *Quatre-vingt-treize*; and if there be far less of Titanic vigour, as is only to be expected, there is also much less of the fantastic grotesqueness and recklessness of diction which mar the great Frenchman's genius. But Hugo might in his younger days, and before he had learnt the fatal lesson of setting his own personality above the claims of art and reason, have given us such pictures as that of the lonely Bishop's Island, its solitary deaf-mute inhabitant, and the aged half-trained scholar who on the mainland devotes himself to a little child; while the eye for the sterner aspects of nature constantly presented on that iron-bound coast is almost as keen as his. One defect in regard of probability there is—namely, that Daniel Lane, the morbid and untaught deaf-mute, has but one confidant of his secrets, an illiterate and half-witted peasant, Tom the Fool, whose brain is diseased by one hallucination, and is, apart from that, only of the negro level of capacity, as the author specifically tells us; and yet, without the intervention of either speech or writing, the two manage to hold communications, involving complicated details which have to be made known to third parties, while no clear notion of the process by which mere signs between two persons, both below the level of ordinary educated intelligence, are enabled to convey these ideas is even suggested. And as the difficulty is recurrent, it must needs force itself on the reader's attention. If only Mr. Dowling go on as he has begun, we may look for remarkable work from him yet.

Richard F. Littledale.

CURRENT LITERATURE.

Wit, Wisdom, and Pathos, from the Prose of Heinrich Heine, with a few Pieces from "The Book of Songs." Selected and translated by J. Snodgrass. (Trübner.) What so many people have vainly attempted to do for Heine's poetry—that is, present it in its full quality and flavour to the British public—Mr. Snodgrass has very fairly succeeded in doing for the great stylist's hardly less remarkable prose. As he says, the fourteen volumes of Heine's prose works are practically unknown to English readers, who are thus debarred from enjoying as much wit and audacity, as much enthusiasm masked in irony, and as many delectable paradoxes as are contained in all the rest of German literature put together. Mr. Snodgrass has not essayed to give at all an exhaustive collection of Heine's witty, wise and pathetic sayings; but he has selected, in the order in which they occur in the complete German edition, such extracts as have specially commended themselves to himself. He has produced a very enjoyable volume, exactly adapted to the taste of lazy and luxurious persons, who can just take up the book for five minutes to read a delightful passage, complete in itself, and not long enough to fatigue the most fastidious attention. The translation is well done; occasionally we stumble against a Teutonism that reminds us we are reading a German book, but as a rule Mr. Snodgrass reproduces very creditably the wonderful velvet style of Heine, that scintillates and hisses like the fur of a stroked cat, and conceals the same instruments of savage attack. We cannot say that the verse-translations are successful, but they are very few and are modestly relegated to a sort of appendix. We hope that the success of this experiment will be so decided that Mr. Snodgrass may be encouraged to undertake the entire translation of one of the more important prose works of Heine—the *Reisebilder*, for instance. We believe that such a publication would be welcomed by the large section of the reading public which still refrains from understanding German.

Die Orientpolitik Russlands. Von Benjamin von Kallay. Aus dem Ungarischen von Prof. F. H. Schwicker. (Budapest, Wien und Leipzig: Lauffer.) This interesting sketch of Russia's Eastern Policy is by a writer who unites unusual advantages of local official knowledge and Slav scholarship. But he sinks the historian in the pamphleteer when he undertakes to show the continuity of Russian aggression against Constantinople from the establishment of the Varangian principality of Kief to the Treaty of St. Stefano. It is true that Gourko and Skobeleff are the descendants of the pirates who under Askold and Dir sailed down the Dnieper and across the Black Sea, and ravaged the neighbourhood of Byzantium—an expedition repeated in one shape or other by the Kief princes, Oleg, Igor, Svjatoslaf, and Yaroslav. But it is not true, as Kallay asserts, "that ever since her establishment as a State Russia has for ten centuries kept aiming with admirable tenacity at Constantinople and the territory which once was the heart of the Byzantine Empire." His "thousand years' struggle of Russia against Con-

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stantinople and the Balkan peninsula" has never existed. He admits that this ideal continuity of aggression suffered an "interruption" of several centuries, the inevitable consequence of the utter helplessness of Russia, first, while she was in her Heptarchy, and afterwards while the vassal of the Mongols and the victim of Polish and Lithuanian conquerors or partitioners. Peter the Great is the first modern Russian ruler to whom (with or without exaggeration) "undertakings against Constantinople" can by any possibility be ascribed; so that the alleged current of Slav enterprise had intermitted for above seven hundred years. It would be more consonant with facts to say that there was no current, but that there had been particular attempts. What should we say of an argument to prove the "continuity" of British policy which allowed that the ideas or action supposed had gone to sleep during the whole period between the reigns of Egbert and George III.? When the Czars began to feel their strength, they had quite enough to do on the side of Poland without indulging in dreams of Southern conquest. Far from exhibiting aggressive tendencies against Turkey, they resisted the entreaties of the Venetian and of the other Christian powers, and refused to "undertake these present wars against the Ottomites." The first conflicts of the two Empires grew out of the perpetual state of Scythian tumult, in which the marches of Turkey, Austria, Russia, and Poland were eternally involved, from Transylvania to the Caucasus, by the conflicts of the irresponsible Cossack tribes with the still more irresponsible hordes of the Tartar species. Furthermore, the Sultan, not the Czar, was, as a rule, the attacking party, so that, as Kallay himself has to allow, the Russian system before the time of Peter was defensive, aspiring, at furthest, to the punishment or subjugation of the Crim Tartars, whose incursions on Russian territory Kallay admits to have been an insufferable evil. "The northern coasts of the Black Sea afforded the surest basis of operations against Turkey—namely, against Constantinople." Undoubtedly they would; but we have no business to jump from this obvious fact to the assertion, unwarranted by any external proof, that Peter or his immediate predecessors argued in that way.

Selected Prose Works of G. E. Lessing. Translated by E. C. Beasley and Helen Zimmern. Edited by Edward Bell. (George Bell and Sons.) This remarkable volume includes the *Laokoon*, in the translation first published by Mr. Beasley in 1853, and the *Hamburgische Dramaturgie*, for the first time rendered by Miss Helen Zimmern, the biographer of Lessing. To the same careful and scholarly hand is further due a version of the tractate on "How the Ancients represented Death," which Lessing printed in 1769 to prove, in opposition to Klotz, that the ancients never represented death as a skeleton. With regard to the *Dramaturgie* we cannot be too glad that English readers are at last presented with a readable version of one of the most interesting and "epoch-making" of all aesthetic works. This is the book in which Lessing, as Heine put it, cleared the ground for a true German drama by tearing down the paltry booths in which Gallic fashion disported itself to the injury of public taste. This collection of essays on dramatic art was first published in 1767, in the form of a theatrical journal; but in spite of the attention it awakened, the time was not fully ripe for its appreciation, and by degrees it became necessary to print it only occasionally, and in 1769 it stopped. But it contained, mixed up with a great deal that was merely local and transitory, the fullest exposition of a sane and practical theory of poetic drama which had ever been put forth. The doctrines held by Lessing found confirmation almost immediately from Herder and Wieland, while Goethe speedily followed, and did homage to them in truly imperial fashion. In these essays on the drama, quietly and unobtrusively written, we see Lessing engaged in a no less momentous enterprise than the creation of modern German literature, pointing his countrymen, who trembled at the nodding of the periwig of Voltaire, to one Shakspere, who was greater than Voltaire, and above all laying down a foundation of healthy thought upon which they could build up a literature which should be not French, and not even English, but a genuine German product. Miss Zimmern's translation is extremely true, brisk and sparkling; she has used her discretion in making certain abridgments, justly considering that those complimentary passages addressed to actors and actresses now forgotten, which Lessing was obliged to insert for business purposes, would now only serve to weary the attention, and to distract it from the main argument. We hope that this, the third volume of Lessing's Works in English, published by Messrs. George Bell and Sons, will be followed by a fourth, concluding the prose writings.

Lübeckische Zustände im Mittelalter. Von Dr. C. W. Pauli. Nebst einen Urkundenbuch. (Leipzig: Duncker und Humblot.) This selection of documents from the Lübeck archives furnishes many valuable illustrations of German mediaeval law, and of the municipal, social, and commercial evolution of the Hansa. New light is thrown on the laws of debtor and creditor, of sale, contract, and rent; maritime code; the guilds, arts, trade and manufactures, commercial companies (which included the modern refinement of *Commandite*), and the street building law. In a debate of the Reichstag Prince Bismarck described Germany's function at the Congress of Berlin as that of "ehrlicher Mäkeler." Opportunely enough, Pauli discusses the history of that office. The Mäkeler was a sworn broker, expert, and witness to sales; special persons were authorised to conduct transactions in corn, horses, hops, and herrings. Unlike his nineteenth-century representative, the German mediaeval broker might do business on his own account, a licence of which "der ehrliche Mäkeler" of Germany took advantage in the recent negotiations at Berlin. Under the head of Building Law are some notices which show an unsuspected activity on the part of the sanitary and aesthetic police of the times. In 1483 one Hans Mülich got up a so-called *Katzenspiel* in his yard, which his neighbour, the Civic Councillor Brömse—*vir grandis, doctus et eloquens*—could not stand. Mülich thereupon had notice that the "cats'-play" was to close at Martinmas, not to be resumed without special licence from the grave Brömse. Pauli has accompanied his documents by an excellent commentary, which is full of comparisons with parallel legal and customary circumstances elsewhere.

It would be a pleasure to be able to recommend for general use Miss Guest's *Lectures on the History of England* (Macmillan), which were originally delivered to a class in the College for Men and Women in Queen's Square. She is so devoted to her subject, and must have taken such an interest in retailing what she has learnt, that it seems harsh to say that she has very much still to learn before she can be accepted as a teacher. She is fond of quotations, and though she often goes to the right books, she also frequently goes to the wrong ones. She tells us what Fuller has to say about Dunstan, and what Foxe, the martyrologist, has to say about Wyclif, but she does not tell us what Prof. Stubbs and Prof. Shirley have told us about those personages. Into the spirit of the mediaeval Church she entirely fails to enter; and the scenes, for instance, unfolded by Dean Church's *Life of St. Anselm* do not attract her to dwell on the saintly character of the monk of Aosta. To understand the weakness of the book it should be compared with that most admirable text-book for the lecture-room, Mrs. Armitage's *Childhood of the English People*, which tells the story of England to the end of the reign of Henry II. as it ought to be told. In later times we have much the same result. It is wonderful what an amount of sound knowledge is needed to see things as they really happened. For want of this, Miss Guest is always falling into traps laid for the unwary. Her account of the reign of Charles I. teems with rather more than the usual amount of blunders, culminating in the bold statement that ship-money was not wanted by him "for getting ships at all." The style of the book is lively, and no doubt Miss Guest's hearers learnt much from it that they did not know before, but the wisdom of publication is not evident.

The *Rental Book of the Cistercian Abbey of Cupar-Angus, with the Breviary of the Regular*, has just been edited for the Grampian Club by Dr. C. Rogers, with a Preface of fifty-six pages, and Historical Notices of the Abbots by Major-General A. Stewart Allan, of 117 pages. The Rental extends from 1443 to 1538, and is given in English abstract except where passages occur in the vernacular. The *Breviarium* or original abstract of the register or chartulary is given in full. As soon as the book was printed, the editor discovered in the General Register House at Edinburgh a MS. book of Cupar charters and leases from 1539 to 1559, and a "Book of Compositions" for leases from 1543 to 1562, with the Rental for 1542. These are to appear in a second volume, and when that is published we hope to review both in detail. Dr. Rogers seems to have bestowed great pains on his work and to have done it exceedingly well.

NOTES AND NEWS.

A translation of the interesting book on Zululand and the Transvaal by Senhor D. Fernandez das Neves, a Portuguese ivory-merchant, which was favourably noticed by us some months ago, will be published almost immediately by Messrs. Bell, under the title *A Hunting Expedition to the Transvaal*. The translator is Miss M. Monteiro, sister of the late well-known African traveller Joachim Monteiro.

We understand that Messrs. Macmillan and Co. will shortly issue a volume on *Political Parties in France* which was left ready for publication by the late Mr. James Macdonell.

The inaugural meeting of the Hellenic Society, or, as we understand it will be called, the Society for Promoting Hellenic Studies, will be held in the Freemasons' Tavern on Monday, June 16, at 4 P.M. The objects of the society are as follows:—(1) To bring together English Hellenists and members of Hellenic societies in other countries. (2) To provide a medium for the publication of archaeological, artistic, and linguistic memoirs on Greece and the Greeks, of copies of Greek inscriptions, works of art, and other monuments. (3) To promote the study of the ancient and modern Greek language and literature. (4) To establish an agency at Athens, through which members may be able to procure photographs of Greek sites, monuments and inscriptions, and obtain all necessary information and introductions when travelling in Greece.

A new journal, entitled *One and All: a Journal for Everybody*, edited by George Rose, will shortly make its appearance, and will be published by Messrs. E. J. Francis and Co.

We are glad to hear that it is proposed to collect materials for a County History of Lincolnshire, to be issued by subscription, in parts, beginning with the Hundred of Grimsby. All communications should be addressed to the Secretary of the Architectural Society, 45 Silver Street, Lincoln.

The second volume of the literary remains of the poet Runeberg has lately appeared at Helsingfors. The first volume contained two plays formerly unpublished, one entitled *Belägringen*, the other *Trassel*; and three minor comedies, one of

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them a translation from Heiberg, which appeared in the Helsingfors *Morgonblad*, a newspaper at one time edited by Runeberg. The present issue consists of dramatic poems and correspondence. The poet's letters now published are mostly on subjects connected with the literature of Finland and Scandinavia, and embrace the period from 1837 to 1863, in which latter year Runeberg was laid aside by the illness which finally deprived him of the use of his pen. They afford interesting glimpses of his relations to the literary and other occurrences—many of them now almost forgotten—of the period to which they refer. The third volume, comprising that portion of Runeberg's writings which he composed in the Latin language, is also shortly expected.

MR. J. PAYNE COLLIER has recently been engaged on a new edition of his well-known *History of English Dramatic Poetry and Annals of the Stage*, which has been so long out of print. It will be published very shortly by Messrs. Bell.

MESSRS. MACMILLAN AND CO. have in the press a small volume which the responsibilities we have assumed in Cyprus and Asia Minor will make of practical value. This is a handbook to the Modern Greek language, consisting of a short grammar, dialogues, and a series of passages selected from Greek writers of classical, mediaeval, and modern times to illustrate the development of the language. It has been prepared by Mr. Edgar Vincent, of the Coldstream Guards, and Mr. T. G. Dickson, English tutor to the children of the King of the Hellenes, and may be expected to appear in the course of the summer.

MESSRS. G. E. DOD AND CO. have lately been appointed the London agents of the Société Biographique de France, whose journal includes biographies of English literary men, soldiers, politicians, artists, and members of leading industrial firms.

WE hear from Australia (in a letter to the editor of the Melbourne *Argus* signed William Thomson, F.R.C., South Yarra) of a conjectural portrait of Shakspere brought over from England years ago by a colonist, and found recently in a pawnbroker's shop. In size it is about a foot square; the portrait is a three-quarter figure. The head is said to resemble the Becker death-mask. "In the left upper corner is a ribbon with the motto UTIOAGUS [? UT MAGUS, as a magician) and beneath it ÆGIS, 46 [? ætis 46]; and below that, 1610." It is now in the Melbourne Gallery, and is to be sent home for the judgment of experts, who may be permitted for the present to remain sceptical.

THE Moore Centenary celebration took place in Dublin on Wednesday, the 28th inst. Morning and evening concerts were given, at which Irish melodies were sung, and a band of harps played Irish music. An Ode written by Mr. D. F. McCarthy was recited; the following stanza, which describes Ossian, "the Homer of the West," as he advances to greet Tom Moore is one of the most striking passages of the ode:—

"But who is this that from the misty cloud
Of immemorial years,
Wrapped in the vesture of his vaporous shroud,
With solemn step appears?
His head with oak-leaves and with ivy crowned
Lets fall its silken snow,
While the white billows of his beard, unbound,
Athwart his bosom flow.
Who is this venerable form
Whose hands prelusive of the storm
Across his harp-strings play—
That harp which, trembling in his hand,
Impatient waits its lord's command
To pour the impassioned lay?
Who is it comes with reverential hail,
To greet the Bard who sang his country best?
'Tis Ossian, primal poet of the Gael—
The Homer of the West."

An address (or as it is styled *ore rotundo* an Oration) was given by Lord O'Hagan. It chiefly concerned itself with a vindication of Moore's character as a man, and of his conduct in his moral and social relations. Of Moore's poetry the speaker did not attempt to make any new or revised estimate; he fell back, in the main, upon the eulogistic notices of Moore's poetry to be found among the writings of the poet's contemporaries. Hazlitt's treatment of the Irish Melodies was ascribed to "the irritation he endured when Moore strove to rescue Byron from the clique of 'The Liberal,' and the dismal influence of Shelley's atheism." One of the most interesting portions of the celebration was the display of a Loan Collection of Relics of Moore. It included many manuscript letters and verses, portraits of the poet and his household, his harp, his piano, his Bible, and the christening-cap under which "The Last Rose of Summer" and "The Meeting of the Waters"

"Lay hidden as the music of the moon
Sleeps in the plain eggs of the nightingale."

The temporary obscuration of Moore's fame, of which Lord O'Hagan spoke with regret, will hardly be dissipated by the ode, oration, and christening-cap, though each was meritorious in its kind.

MESSRS. BICKERS AND SON are about to publish a new edition of *Evelyn's Diary and Correspondence*, uniform with the Rev. Mynors Bright's edition of *Pepys's Diary*. This book will contain an entirely new Life of the author, by Mr. Henry B. Wheatley, who will be glad to receive communications from those who possess any fresh information relating to John Evelyn.

MESSRS. C. KEGAN PAUL AND CO. have in preparation a *Glossary of Terms and Phrases*, edited by the Rev. H. Percy Smith, M.A., Vicar of Barton, Bury St. Edmunds, with the assistance of the Rev. Sir George Cox, M.A., Bart., the Rev. Prof. Twisden, Mr. C. A. M. Fennell, and others. The Glossary is intended to bring together such words and expressions (only), whether English or other, as occur with more or less frequency in General English Literature, and need for the general reader that explanation for want of which the meaning of a sentence or paragraph is often missed. It will include technical, historical, geographical, proverbial, and allusive words and phrases; but, on the other hand, it is not intended to be a dictionary of scientific terms or archaic words. It is designed primarily for the man of education, but the needs of the student and the mechanic will be duly considered.

MR. BRANDRAM is to give a Shaksperean recital on Thursday evening next (June 5), in the schoolroom of St. George the Martyr, Queen Square, in aid of the funds of the College for Men and Women, 29 Queen Square, an institution which is in need of help.

WE learn from Dr. F. Ascherson's "Universitäts-Kalender für das Sommersemester 1879" that the total number of students in the twenty German Universities in the winter-semester of 1878-79 amounted to 18,770. Berlin stood the highest, receiving 3,213, and Rostock the lowest, with 161. The three universities most thronged, next to Berlin, were Leipzig, Munich, and Breslau. These four, between them, received 9,224 students, or nearly as many as the whole remaining sixteen German High Schools.

THE *Freie Rhätier* of Chur states that the first book in the "Tyrolisch-Romanisch" dialect (*prum liber lading*) has been printed at Brixen. It is a translation of the legend of St. Genofeva. Prof. Biedermann has counted in the Tyrol 8,957 pure Latins or Ladins (*Ladiner*) who are located in the districts of Gröden and Enneberg, and 10,322 who speak a similar dialect, and whom he calls Italianised Ladins, who live in the districts of Fassa, Rufenstein, and Ampezzo. To these we may add the so-called Friulisch Ladins about Gradiska and other neighbourhoods. The language is near akin to both the dialects of the Graubünden "Romanisch," which are spoken by about 30,000 persons, who already possess a considerable literature of their own.

A CORRESPONDENT writes:—

"I observe in the ACADEMY of May 17 an article on the 'Anglo-Cymric Score.' I beg to enclose a list of similar words, still used in Perthshire and other parts of Scotland by children in playing certain games:—'Eenery, teenery, tethery, methery, bamff, aleetry, ceetry, hover, dover, dickery, dock.' The following children's rhymes are in use:—

'Eenity feenity fickety feg,
El del dolmen eg.
Irky birky story rock,
An tan toosh Jock.

Eenery teenery tickery teven,
I'll go Mary, ten or eleven,
Pin pan musky dan,
Nineteen, twenty, twenty-one.'"

WE learn from the new *Shakespeare Jahrbuch* that in the theatrical season 1877-78 no fewer than 428 representations of Shakspere's plays were given throughout Germany. Twenty-seven plays of Shakspere were represented, *Winter's Tale* being first on the list (given 42 times); *Hamlet*, 40; *Midsummer Night's Dream*, 38; *Merchant of Venice*, 37. The Meiningen company, frequently giving *Winter's Tale* during the season, secured for that play its seemingly high popularity.

UNTIL now the only part of Dante's works translated into Hungarian was the *Vita Nuova* and a few cantos of the *Inferno*. Dr. Johann Angyal has, however, undertaken the colossal work of translating the entire *Divina Commedia* into Hungarian, and has just issued the *Inferno*. The translation is pronounced correct, careful, and workmanlike, though wanting in poetic fire and diction. Moreover, while retaining the original metre, Dr. Angyal has sacrificed the rhyme. His annotations, based upon the latest Dante researches, appear to be excellent.

THE Armenian journal *Mshak* thus describes the condition of popular education among the Armenians in the diocese of Erivan:—

"In the Government of Erivan a very melancholy picture presents itself to us; hundreds of villages continue in profound ignorance, and no one thinks of diffusing education in these localities. The Armenian peasant loves and esteems learning, and is willing to spend his last copeck in educating his children; but he has no means of carrying out this praiseworthy impulse. On whom does the duty of guiding the peasant in this matter devolve? On the diocesan inspector, answers a correspondent. He says that the present inspector is engaged in teaching, to the neglect of his immediate and more important duties. Our correspondent further alleges that the inspector receives a miserable salary, and is compelled to resort to teaching in order to eke out the means of subsistence. He therefore suggests that the monastery of Echmiadzin should endeavour to settle a sufficient income on the diocesan inspector, whoever he may be; and then only will he be able to devote himself exclusively to his immediate duties."

THE Index Society, after publishing Mr. Wheatley's *What is an Index?* which may be regarded as an introduction to the series, have started with Miss Peacock's *Index of the Names of the Royalists whose Estates were Confiscated during the Commonwealth*, and Mr. Gomme's *Index of Municipal Offices, compiled from Appendixes to the First Report of the Commissioners appointed to inquire into the Municipal Corporations in England and Wales*, 1835. The titles of these volumes will speak for themselves, but it may be added that in addition to the former we have a reprint from Scobell's *Acts* of the three Confiscation Acts of 1651 and 1652, and that in addition to the latter we have an interesting Introduction on the subject of those offices to which the Index refers.

MESSRS. GRIFFITH AND FARRAN will publish shortly *Crewel Work: Fifteen Designs in bold and conventional Character, capable of being quickly and easily worked*, with complete Instructions by Zeta, author of *Lady's Work: How to Sell It*.

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NOTES OF TRAVEL.

Mr. Douglas W. Freshfield, in the May number of the *Alpine Journal*, discusses the statements as to the presence of Saracens at Saas and elsewhere in the Alps, which made their first appearance in Engelhardt's *Monte Rosa und Matterhorn Gebirg*, published in 1842. They certainly appear to have extended their incursions from their stronghold in the Montagne des Maures as far as the Great St. Bernard, but there appears to be no trustworthy evidence that they ever passed beyond. The term "Saracen" was very loosely used in the Middle Ages, and the "Saracens" who made their appearance in the heart of Switzerland may have been Magyars or Khazars. Mr. Freshfield very properly rejects the etymological proofs supposed to be furnished by the names borne by mountains. The same journal contains the "History of an Ascent of the Aiguille du Dru," by Mr. C. T. Dent, who, after repeated failures, was the first to reach its summit, on September 12, 1878.

The forthcoming number of Petermann's *Mittheilungen* contains an elaborate paper on the north coast of Siberia, between the Lena and Bering Strait, by Dr. Lindeman. The author furnishes ample details on the progressive exploration of that remote part of Asia, supplying a great deal of information hitherto accessible only to those possessing a knowledge of Russian. Serdtze Kamen, where Prof. Nordenskiöld has passed the winter, is shown on the accompanying map as lying seventy-three miles to the north-west of East Cape.

G. Cora's *Cosmos* publishes a translation of Captain Burton's paper on Midian, together with the large map accompanying *The Land of Midian Revisited*. The same periodical contains articles on the remains of Christopher Columbus, on Italian commercial enterprise in Abyssinia, and on Serpa Pinto's journey across Africa. The Italian traveller Ranzo Manzoni, before starting for the interior of Arabia, is paying a visit to the Somali coast.

On Monday last, at the anniversary meeting of the Royal Geographical Society, the Earl of Northbrook, G.C.S.I., late Governor-General of India, was elected President, in succession to the Earl of Dufferin. Among the new members of council elected at the same time were Col. H. H. Godwin-Austen, Sir Lewis Pelly, Sir Arthur Phayre, Gen. R. Strachey, and Gen. H. L. Thuillier (late Surveyor-General of India). After the presentation of the Royal medals to Count Schouvaloff on behalf of Col. Prejevalski, and to Gen. Sir Lintorn Simmons on behalf of Capt. W. J. Gill, R.E., and of the Geographical prize medals, a brief address on the recent progress of geography was delivered by Mr. Clements R. Markham.

Dr. G. Rohlfs is now making preparations for leaving Jalo for Kufra, from which a tract of sand-hills, eight days' march across, separates him. He describes the country between Sokna and Jalo as being wonderfully rich in fossils, and advises geologists to visit it. At Sella, he says, guides could easily be procured.

In the Academy of August 31, 1878, we were the first to give some particulars respecting Col. Gordon's experience of the value of elephants for the purposes of transport, and his suggestion that they might be advantageously used instead of *pagazi* by exploring expeditions in Eastern Africa. Since then the matter has been from time to time much discussed and dilated upon, but nothing has hitherto been done to test practically the value of Col. Gordon's suggestion. This has been due to several causes, among which are the large original cost of an elephant, and of transporting him from India or Ceylon to Zanzibar, the danger of loss by disease, and the fact that each would after all take the place of but sixty *pagazi*. Before long, however, we shall know whether elephants can be usefully and economically employed, for we learn that the King of the Belgians, who takes so deep an interest in the exploration and civilisation of Africa, has recently presented four Indian elephants to the International African Association for the use of the Belgian exploring expeditions. The animals arrived at Aden from Bombay on May 15, and were to be forwarded to Zanzibar at once. Should this experiment be successful, it will be necessary, for the sake of economy, to commence the taming and training of African elephants, which, whatever may be said to the contrary, is perfectly feasible, as has been shown by the fact that one of Colonel Gordon's elephants was trained in Egypt to supply the loss of an Indian animal.

In August last we recorded the organisation by the *Queenslander* newspaper of an expedition to make a running survey of the country between Blackall, Queensland, and Port Darwin, the northern terminus of the overland telegraph line, in the Northern Territory of South Australia. The expedition started in July last under the leadership of Mr. Favenc, and on two or three occasions only news has been received that they were making steady progress, but more slowly than had been expected. By the last mail from Australia we learn that Mr. Favenc and his party had at length reached Port Darwin during March, having successfully accomplished the object for which the explorations were undertaken—viz., to prove the feasibility of constructing a line of railway across the northern portion of the continent. Whether this railway be immediately constructed or not, Mr. Favenc has rendered good service to the colony by his examination of Northern Queensland, the result of which will, no doubt, be the speedy settlement of large tracts of hitherto unknown country.

The Surveyor-General of South Australia has received from Mr. W. H. Cornish, of the Survey Department, a Report of a journey of exploration which he undertook in the north-eastern part of the colony during last December and January. In this Report, which is dated from Lake Killalpininna, Mr. Cornish gives details of his work and the country surveyed, and he further announces his discovery of the fate of Mr. Henry Graham, who has been missing since August 1877. Mr. Cornish found out the circumstances attending his murder by two natives at a dry claypan or lake, called Throowadiuboorinna. It will not be uninteresting to add that during this journey Mr. Cornish employed camels as baggage animals.

Under the title of *Viaje al Pais de los Tehuelces*, Mr. Ramon Lista has just published (Buenos Ayres: Libreria Europea) the first part of an account of explorations in Southern Patagonia. The volume contains illustrations and a map of the country, on which his route is marked.

CAMBRIDGE LETTER.

King's College, Cambridge: May 26, 1879.

The University of Cambridge has lately been the scene of considerable activity. Perhaps in consequence of the discussions in connexion with the University Commission, a number of important questions have arisen for settlement at the same time. Some of these have sprung out of a request from the Head Masters' Conference that we would modify our *curriculum* of studies in such a way as to give more encouragement to men reading for double honours, and to check the desire for extreme specialisation which is too apt to seize on young men who are racing against each other for a competitive degree. Two plans were suggested: first, to abolish the order of merit in the honour triposes and to adopt the Oxford system of alphabetical arrangement in classes; and, secondly, to divide the principal triposes into two parts, the first of which could be passed at the end of the second year. By this means a student who had devoted himself to classics or mathematics during his first two years might qualify for his degree by spending his third year in some other pursuit. The members of the Senate have shown themselves jealous to preserve the order of merit, which is nevertheless shorn of its old attractions; but they have permitted the proposed division of the examinations. Cambridge will henceforth have an examination in the middle of the university course corresponding to the Oxford Moderations. It has been noted as strange that we should be imitating the plan of the sister university just as Oxford is contemplating with favour the example of Cambridge.

One effect of this change was not foreseen by its original advocates. The second parts of the mathematical and classical triposes have been split up into several divisions, so that a mathematician will not now be expected to know something of the whole cycle of mathematical sciences pure and mixed; and the various studies, History, Archaeology, Science of Language, Scientific Grammar, which make up the German conception of philology will at last be recognised at Cambridge. A classical student who has passed in his second year an examination in pure scholarship and composition corresponding to the scope of the old classical tripos will be able to offer himself at the end of his third year for examination in any two of these branches. The result is that classical scholarship, instead of being regarded merely as a training for the mind, is solidly based on the ground of its own intrinsic merits and importance as a study, the only qualities for which it can for any long time command attention or respect. It is possible that fewer students may in the future devote themselves to classics than heretofore, but the study is now safe from the risk of a rebellion against its narrowness which might have swept it away altogether.

The university is also undertaking the training and examination of teachers. Lectures in the next academical year will be delivered on the History, Practice, and Theory of Education by Mr. Quick, Mr. Fitch, and Mr. James Ward. The university also proposes to give certificates of practical efficiency in teaching, and to inspect training colleges. There is little doubt that this work must be done by somebody, and it is perhaps less foreign to the sphere of a university than some other duties which it undertakes. Another great scheme which has lately passed the Senate is a plan for the affiliation of local colleges to the university. The general lines of it are that the university is to have the control of the studies of the local college, the appointment of its teachers and the examination of its students, and in return it will dispense with a year's residence in favour of those of its students who shall wish to take a degree in honours. This, it is hoped, will attract a new class of persons to the university, and will prevent the formation of a number of small bodies endowed with the right of giving degrees which would very possibly contribute to lower the standard of academical education. It is not, we fear, too high at present.

Other less important matters are also exciting attention. The question of retaining Greek in the Previous Examination is likely to rouse a great deal of controversy. There is a wide difference of opinion as to what the substitute, if any, should be. Some advocate more Latin; some, one or more modern languages; some, a degree in science, as has been proposed at Oxford. It is impossible to tell what conclusion will be arrived at. Modern languages show signs of coming into favour. A Board of Modern and Mediaeval Languages recently appointed has addressed its list of requirements to the Commissioners, and there is some talk of a modern language tripos. The University Library is contemplating the building of a reading-room in the Schools' Court; and the Fitzwilliam Museum is considering the formation of a gallery of casts from the antique. For one of these, at least, we must wait until the Commissioners open the flood-gates of wealth, an event which the devotees of every study are anxiously expecting.

The intentions of the Commissioners are still

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veiled in obscurity. The colleges have completed their new statutes, and the Commissioners selected by the different colleges are to hold their sittings with the Royal Commissioners during the month of June. The only sign which the Commissioners have as yet made does not inspire confidence in their intention to respect the wishes of the university. The statutes which have been drawn up by them for the university show either an ignorance or a disregard of what has already been passed by the Council and the Senate. The Commissioners will not have a difficult task if they make up their minds to proceed on broad and intelligible lines. The main result expected from their labours is the re-establishment of the university as a teaching body, the knitting into closer union of the loose confederacy of the colleges, the changing of our *Staaten-Bund* into a *Bundes-Staat*. The question of scholarships will be brought prominently before them. Two petitions on this subject have been largely signed in the university. One modestly seeks to limit the age of competition for open scholarships to nineteen; the other goes farther, and asks the Commissioners to abolish entrance scholarships altogether, or at least largely to curtail them.

The time spent in the organic and administrative changes which I have been describing does not leave as much leisure as could be wished for literary work. Still, the Pitt Press has not been idle. I shall not, I hope, be charged with indiscreet laudation of my friends if I mention some of the books which the Press has published during the last year or so. First is the great work of Prof. Seeley, *The Life and Times of Stein*. It has been the labour of many years. It is the first serious attempt made by an Englishman to write any portion of the history of Europe from a European point of view. Its success may be slow at first, but it is certain to take a high and enduring place in historical literature. The poems of Behā-ed-din Zoheir, translated by Prof. Palmer, form a beautiful specimen of typography; and the translator, if not endowed with the consummate art of Mr. Fitzgerald, displays the same grace and ingenuity which have distinguished him in other fields. Mr. Jackson's edition of the fifth book of the *Ethics* bears out the reputation which he has justly acquired as an admirable teacher of ancient Greek philosophy to classical students. The Olympian and Pythian Odes of Pindar edited by Mr. Fennell have evidently been a labour of love. Dr. Kennedy's translation of the *Agamemnon* is worthy of his high scholarship, and attracted large audiences to his last course of lectures. Prof. Macfarren is publishing a treatise on Counterpoint, and Mr. Bryan Walker some selected Titles from the Digest. Mr. Freeman has translated Fourier's treatise on Heat. The number of school-books is legion. Divinity, Classics, Modern Languages, each furnish their contingent. The *Cambridge Bible for Schools* is a happy idea well worked out. Two books of Bede's *Ecclesiastical History* are edited by Prof. Mayor and Dr. Lumby with remarkable erudition. But it may be asked, should a university press publish school-books at all, and should university teachers occupy themselves in editing them?

As I write these lines a volume reaches me of a more hopeful type—Mr. G. H. Rendall's monograph on the Emperor Julian. It is an expansion of the Hulsean Essay for 1876. It seems to possess the best characteristics of the Cambridge theological school, learning, accuracy, fairness, and thoroughness. Such works are the most valuable products of a university, and the best guarantee of the efficiency of its teaching. Let us hope that the young author will labour yet more abundantly in this fruitful field. Oscar Browning.

INDIAN SURVEYS.

The General Reports of the Great Trigonometrical, Topographical, and Revenue Surveys of India, carried on under the superintendence of General Walker, C.B., have this year been published in one volume, illustrated with several maps, and contain a large amount of valuable information. So great, indeed, is the *embarras de richesse* in this volume that but a brief allusion can be made to the more important explorations. Under the command of Capt. Woodthorpe and Lieut. Harman, a party visited the Miri Hills, north of Assam, between the Subansiri and the Dihang rivers. The difficulty of obtaining coolies for the carriage of their food-supply and constant heavy rains prevented the party from doing as much as they expected; but they were able to sketch an area of about 1,500 square miles of country, and to obtain a fair knowledge of some 400 square miles beyond. This included a portion of the Dihang river, higher up than any portion hitherto surveyed, but not sufficiently high to show whether it is a continuation of the Sanpo river of Thibet. Capt. Woodthorpe afterwards proceeded to Sudiya to operate in the Mishmi Hills between the Dibong and the Brahmakund rivers. Ascending the Dibong in a boat he reached Nijam Ghât, whence, being disappointed of his Mishmi carriers, he pushed on without assistance from the natives, and ascended a range of hills, rising to 9,000 feet, which overlooked the whole of the main valley of the Dibong, enabling him besides to form a fair idea of the courses of each of its principal tributaries. The results of Capt. Woodthorpe's work are an accurate knowledge of the course of the Dibong and of about 1,000 square miles bordering it in the plains and an approximate knowledge of an area of about 1,100 square miles in the hills. Full extracts from Capt. Woodthorpe's Report on his North Brahmaputra explorations are given in an appendix. In a supplementary appendix we are presented with an elaborate and voluminous account of Trans-Himalayan operations conducted in part of Chinese Thibet. This comprises Mr. E. C. Ryall's Report on his surveys in Hundes, or Nári Khorsam—that portion of Thibet under the Government of China which occupies the upper basins of the Sutlej and the headwaters of Karnáli river—and Mr. T. Kinney's Report on the survey of the western sources of the Ganges, particularly the Jadh Ganga or Nilang valley, in which are included notes on former surveys, the physical features of the valley, its people, &c. Mr. Ryall's Report on the Hundes is rendered especially interesting by the care which he has evidently bestowed on the collection of geographical, ethnographical and other details.

OBITUARY.

All who are interested in the study of Welsh history will regret the death of Dr. Thomas Nicholas, at 156 Cromwell Road, on the 14th inst., at a comparatively early age. He was born near St. David's in 1820, and held the professorship of Biblical Literature and Mental Science in the Presbyterian College at Carmarthen until 1863, when he removed to London and occupied himself in promoting the scheme for the establishment of a university for Wales. While living at Carmarthen, Dr. Nicholas published a lecture on *Books and Reading* (1859), and a series of letters on *Middle and High Schools and a University for Wales* (1863). His volume entitled *A Pedigree of the English People*, a work of great ingenuity and research, in which he aimed at proving that at least a moiety of the subjects of the early Anglian and Saxon kingdoms must have been of the British race, passed into a fifth edition in 1878. In 1872 he published two volumes on the *Annals and Antiquities of the Counties and County Families of Wales*. The second issue of this work in a revised and enlarged form appeared in 1875. Some years previously he edited the seventh edition of Matthias Maurice's *Settlement of Christianity in Caerludd*. Dr. Nicholas had long been engaged in collecting the materials for a history of Wales, but it is to be feared that his collections have not yet been arranged into a state fit for publication.

After a long life spent without intermission in literary labours, Mr. James Grant, formerly the editor of the *Morning Advertiser*, died at 35 Cromwell Road, Bayswater, on the 23rd inst., aged seventy-seven. He was a native of Elgin in Morayshire, and in early life became a contributor to the *Statesman* and the *Imperial Magazine*, the latter being a religious and literary newspaper edited by Samuel Drew, who began life as a shoemaker, and obtained considerable reputation in literature by his Essays on the Soul. In 1827 Mr. Grant started, and for six years edited, the *Elgin Courier*, but, finding the management of one paper insufficient for the employment of his energies, set on foot two magazines in the same town. He removed to London in 1834, and was soon afterwards attached to the staff of the *Morning Advertiser*, holding the post of editor from 1850 to 1870. Before this period he edited the *London Saturday Journal* and *Grant's London Journal*; and since 1872 has been the editor of the *Christian Standard*. In 1836 he published under the disguise of "One of No Party" two volumes of *Random Recollections* of the Houses of Lords and Commons. These works became very popular, and were followed by a second series in 1838. A companion volume on the *Bench and the Bar* appeared in 1837. During the next few years Mr. Grant published a variety of works of considerable popularity in their time, but now almost forgotten, which contained sketches of life in London and Paris in all their varied aspects. In 1853 he published two volumes, entitled *Records of a Run through Continental Countries*, descriptive of his travels in France, Italy, Germany, and the Low Countries. His work on the Newspaper Press of this country (1871-72, 3 vols.) contained much information collected with considerable pains, but its effect was spoilt by errors in taste and inaccuracies in fact. In the Prefaces to these volumes Mr. Grant promised a history of the *Saturday Review* and of our periodical literature past and present; but these works, if they were ever written, are still in manuscript. A translation of Mr. Grant's *History of Newspapers* was published at Hanover in 1873.

The death is likewise announced of Mr. William Froude, F.R.S.

PARIS LETTER.

Paris: May 22, 1879.

The memorable sitting when M. Renan was received at the French Academy has had an epilogue, or rather two epilogues. In a charming letter to M. Mézières, published in the *Journal des Débats*, M. Renan replied to the reproach urged against him of supplementing the insufficiency of his texts by means of his imagination. In particular, he showed how he constructed the portrait of St. Paul, quoted by M. Mézières as an instance of this excess of imagination; and in this connexion he stated his views on the employment of the imagination in history. He borrows every trait of his characters, of his pictures, of his descriptions, from the texts; but he groups them so as to form of them a living and consistent whole, and he takes care to underline doubtful points by such expressions as "perhaps" or "it seems to me." All this is true, and M. Renan's letter is an exquisite piece of historical criticism; but M. Mézières' reproach is nevertheless in great measure justified: for M. Renan knows so well how to disguise his "perhapses" that they often pass unperceived, and he himself often takes one of these doubtful facts as the starting-point of a new line of reasoning or of a new hypothesis, so completely that from hypothesis to hypothesis, from "perhaps" to "perhaps," the reader finds himself at last swimming in a high-tide of fancy. The second epilogue of M. Renan's speech was a letter to "a German friend," likewise published

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n the *Journal des Débats*, and afterwards as a separate pamphlet (Lévy). The object of this letter is to explain the passage in his speech relating to Germany, a passage which irritated the Germans and scandalised the most refined among M. Renan's French hearers and readers. We quoted it in these columns, and said that doubtless there was some hidden sense in this apparently brutal attack. M. Renan, in fact, tells us that he did not wish to depict or to criticise Germany as she is, but rather the ideal to which the political chiefs of Germany would fain condemn her. He then sketches a very eloquent picture of the miseries of victorious Germany, and shows that its Government has done nothing either for itself or for the world. Above all he reproaches the statesmen of Prussia with being neither amiable nor generous, and he maintains, what is very disputable, that it is the duty of conquerors to do great things. The Prussians will answer that they do not care to be either amiable or generous; that they wish to be strong and to secure the unity of Germany; that Louis XI. was neither amiable nor generous, and that he has been admired for three centuries by the French as one of the founders of their unity. There are, however, many just and sharp touches in M. Renan's letter, and the Germans, while feigning to smile, have felt its sting.

In the kaleidoscope of Parisian life one image is swiftly succeeded by another. Scarcely were the last echoes of M. Renan's speech dying away when the stage was occupied by M. Zola and his school. Of the members of his school there is little to be said, save that their office is to caricature their master, and to bring prominently before every eye the defects and errors of the system. M. Hennequin's *La Dévouée* and M. Huysmans' *Les Sœurs Vatard* (Charpentier) are works absolutely false in conception, devoid of all deep psychological reality, and claiming to be realistic because the background is painted in with wearisome minuteness of detail, while the descriptions, sometimes revolting and sometimes vulgar, are dwelt on lovingly. M. Vast-Ricouard's *Revue Réaliste* is without talent or interest of any kind. It aims at rousing the depraved curiosity of the public by an excess of vulgarity or immorality, and appears the work of writers with no convictions who are speculating on the passing fashion of the day. The only interesting feature, then, in M. Zola's school is M. Zola himself. It is true that he multiplies himself, that he makes himself all things to all men; he is a host in himself. He encumbers the literary stage with his own broad shoulders. We have lately had M. Zola appearing as a political writer. In his pamphlet *La République et le naturalisme* (Charpentier) he gravely declares that "the Republic will be naturalistic or will cease to exist." There is no sense in this; but that does not matter. In the midst of long-winded and commonplace considerations we meet with a witty and truthful portrait of the various types of republicans, which has ensured the success of this lengthy and over-serious fantasy. But Zola the politician is succeeded by Zola the literary critic; and we prefer him in his new guise. In a series of articles in *Le Voltaire* he has made a study of contemporary poetry; has criticised with unerring incisiveness the poetry of Gautier and De Banville, which consists of words and nothing else; and while forming too favourable an estimate of the wilful eccentricities of Bouchor and Richepin, has pronounced a most earnest and lofty eulogy of Sully Prudhomme, and indicated in excellent terms the part which science is destined to play hereafter in modern poetry. Not content with criticising the poets, M. Zola, in the Preface to MM. Noel and Stoulling's *Annales du Théâtre et de la Musique* (Charpentier), has given us an appreciation of dramatic authors, and here, too, he has shown himself a man of taste and of intellectual power. He places Augier first for the healthy vigour of his talent, and while doing full justice to the high qualities of Dumas and Sardou he has laid his finger on their grave defects by saying of the former that "il ne se sert de la vérité que comme d'une tremplin pour sauter dans le vide," and of the second that he is able to impart to his characters "movement and not life." Finally, in a manifesto *A la jeunesse* he has criticised with vigorous eloquence the romantic school, and has shown that science alone must henceforward take for its province the training of the intellect.

Those who take M. de Goncourt's new novel, *Les Frères Zemganno* (Charpentier), for a manifestation of the naturalistic school will be greatly deceived. Doubtless the brothers De Goncourt exerted a great influence over contemporary novelists by introducing the processes of painting into literary description, by displaying remarkable talent as colourists, and also by sometimes applying themselves to the painting of certain social backgrounds; but they never denied the rights of poetry or the loftier aspects of human nature. They never, like M. Zola, reduced the motives of human action to animal and purely physiological impulses. In the Preface to his new book, M. Edmond de Goncourt claims for art the right of painting the beautiful, and even of mingling dreamland with the world of reality. In this book, in fact, will be found, beside a minutely truthful and artistically-coloured delineation of the life of travelling mountebanks, a touching story of two brothers, one of whom becomes an invalid, while the other thenceforward devotes his entire life to him. When we remember the close ties of thought and affection by which MM. Edmond and Jules de Goncourt were bound to one another as long as the latter lived, and the irreparable void left by his death in his brother's life, we can read between the lines of the tale the whole sad confession of a brother's love that will never more be comforted.

If we turn to works of scholarship we shall see that there are no signs of slackening in the movement to which I have repeatedly called attention. The French School of Archaeology at Rome is publishing a series of memoirs which hold their place worthily beside the memoirs of the Ecole des Hautes Etudes. M. Elie Berger devotes a work of profound research to the criticism of *Richard le Poitevin*; M. Clédat classifies the *Sirventes* of the troubadour Bertrand de Born, and analyses his historical importance; and MM. Müntz and Bayet apply themselves to the study of Christian archaeology, a branch of science hitherto too much neglected in France, and unrepresented on the official staff of our higher education before the nomination of M. Bayet to the Faculty of Letters at Lyon. M. Müntz's work on *Les Arts à la Cour des Papes pendant le xve et le xvie siècles* (Thorin), only the first two parts of which, containing the period between 1417 and 1471, are yet published, by bringing together all the authentic documents we possess on the works of art executed for the Holy See, at once supplies the historian with valuable information on one of the most brilliant aspects of Pontifical history, and the archaeologist with a means of verifying the source and authenticity of a multitude of art-works. M. Müntz has brought to this wide and minute enquiry an admirable fund of abundant and unerring scholarship. M. Bayet in his *Recherches pour servir à l'histoire de la peinture et de la sculpture chrétiennes en Orient avant la querelle des Iconoclastes* (Thorin), has illustrated a whole phase of Christian art which was but little known, and shown the close relations which connect the Christian art of the East with that of the West, how the East took the initiative in this department, and how, after a period in which religious art had a simple and *naïve*, popular and symbolical, character, the revolution effected by Constantine in the Empire and the Church gave rise to the pompous, official, and hieratic art known under the name of Byzantine. M. Bayet's book, which is written with clearness and elegance, likewise contains abundant materials for the purposes of archaeology as well as history.

Again, we are indebted to veterans of the University for works of more general interest. M. Perrens, in continuation of his great *History of Florence* (Hachette), has published a fourth volume, which takes us from 1313 to 1358, and which contains the period of the incessant wars of Florence with her neighbours Pistoja, Lucca, and Pisa, of the progress of the democratic government and of the domination of the Guelf party, and the two dramatic episodes of the tyranny of the Duke of Athens and of the Black Death of 1348. In the new instalment of his work M. Perrens had not the same difficulties to encounter as in the earlier portion, for the ground had been already cleared by Italian scholars; and so he has been enabled to give his work a character more nearly approaching to perfection. He presents us in a single view with the economical, constitutional, and military history of Florence, and his work, which is solid and even a little ponderous, leaves the attempts of Trollope and Capponi very far behind.

M. Chéruel, who has devoted many years to the study of the seventeenth century, and has undertaken to publish the enormous *Correspondence of Mazarin*, of which two volumes have already appeared, has not thought fit to confine himself to simply editing unpublished documents. He has conceived, and very justifiably, the higher ambition of co-ordinating them, and he now presents us with the first two volumes of an *Histoire de la France pendant la Minorité de Louis XIV.* (Hachette). This period is only known from general histories, the very inadequate works by M. Gaillardin on Louis XIV. and by M. Barin on the Ministry of Mazarin, M. de Saint-Aulaire's *Histoire de la Fronde*, and M. Cousin's brilliant but prejudiced and inaccurate books on the illustrious women of the period. M. Chéruel was unable to deal with every portion of the rich subject before him, and his type of mind, too, does not allow him to seize wide general views; but, thanks to numerous unpublished documents and very careful criticism, he has shown in a new light every point that he has touched upon. The history of the campaign is written with the clearness of a military writer; the Duc de Guise's expedition to Naples in particular is treated with great talent; the state of men's minds and the movements of parties in France are shown in an altogether new light; the despatches of the Venetian ambassadors furnish M. Chéruel with facts hitherto imperfectly known or not known at all; but it is especially Mazarin's career which has unexpected light thrown upon it from M. Chéruel's profound study of his *Carnets* and Letters. Our estimate of the Minister is but heightened when we see with what difficulties he had to grapple, what intrigues he had to discover, what intrigues also he had himself to frame in order to ensure his supremacy over the weak-minded Regent and the thousand enemies who never ceased to harass him. We can but admire the suppleness with which he could attend to the pettiest details of Court anecdotes without losing from sight the main lines of a policy which has ever for its aim the greatness of France. M. Chéruel's book will have an important place among the historical works of our time.

The book by M. de Valroger, Professor at the Ecole de Droit, on *Les Celtes et la Gaule Celtique* (Didier) is exposed to certain criticisms through the nature of its composition, in which a host of materials of somewhat motley origin are heaped together, but it proves the progress made in our day by sound historical criticism. M. de Valroger is not a philologist, and is not acquainted with the Celtic languages; he is therefore lacking in the first requisite for the production of an epoch-making book on the origin of the Celtic races; but he is a learned jurist, a man of active mind, who has zealously collected all the information now available on the history, legends, liter-

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ure, institutions and religion of the Celts, and is formed a compendium of these matters which ill certainly be useful to all those who wish to quaint themselves with the subject without a eat expenditure of time. He has with considerable tact separated rash hypotheses from truly ientific facts; and on almost every point his sults may be accepted as correct. We need not call the fancies in which the Celtomaniacs have dulged, and particularly the *naïveté* with which M. Jean Reynaud, Amédée Thierry, Henri Martin ve used the Celtic legends to identify the Belgae ith the Kymri and the latter with the Cimmerians, ve taken the fabrications of audacious impostors r remains of ancient religious traditions, and have tributed to the Celts in pre-Christian times fty spiritual ideas of which they never dreamed. . de Valroger has resolutely swept away all aese chimeras. By a comparative study of all hat we know of the Gauls, the Welsh, the Bretons, the Irish, the Scotch, he shows particularly how little we know of the Gauls themselves, nd the impossibility of finding in their institutions nd ideas anything that survived in mediaeval rance. Some will consider M. de Valroger's book ery bulky for a purely negative result; but it s not wholly useless to show the inanity of all hypotheses which have been accumulated on s subject, and the errors and false lines of asoning whereby they were arrived at; and by ne way he gives us many positive details of great nterest regarding the Celtic world.

The movement of philosophical studies is no ess active than that of historical studies. The oung thinkers who have come out of the Ecole ormale within the last few years are indefatigable, nd have roused in the public mind a taste for hilosophy which had seemed dormant for some me past. M. Ribot, editor of the *Revue Philosophique*, has just caused a great commotion in the amp of the disciples of spiritualistic psychology y his book on *La Psychologie allemande contemporaine* (G. Baillière). He tells them, in fact, vithout circumlocution that the method which hey employ, the internal observation of the henomena of consciousness, has produced almost ll that it can produce; that it is scarcely anything ut a subject for literary dissertations of more or ss subtlety, but that it is utterly uninstructive; at the really fruitful method is that of the erman psychologists, Wundt and Fechner, ho study the physiological conditions of psychological phenomena, who try to bring them nder physical and mathematical laws. It is rfectly true that the Germans were the first to rnish us with psychological details of an unestionably scientific character; it is perfectly ue that the disciples of the spiritualistic school obliged to abandon all their positions one by e before the progress of the natural sciences; M. Ribot appears to us to have been newhat too forcible in his expressions when he ms to deny the value of internal observation. must be employed simultaneously with the exnal experiments inaugurated by the Germans; two methods cannot dispense with one another, we believe that internal observations, made fully and by unprejudiced minds, may yet furn us with many interesting data. The English chologists, previously dealt with by M. Ribot, ve this conclusively. It is very instructive to the efforts of the spiritualists to guard the nate basis of their doctrines from the aggress of the physiologists. Kantism alone, it ns to me, must furnish them with the only und on which they can make good their dece. This great doctrine, maintained for many rs by M. Renouvier, now seems likely to win v glory. M. Nolen has come forward as its nest champion, and M. Liard has but developed considerable length a purely Kantian point of w in a very thoughtful book on *La Métaysique et la Science* (G. Baillière). He examines what the notion of Absolute can be applied, shows that it is foreign to all that belongs to the domain of science and to the whole domain of the intellect generally. None of the intellectual notions, neither time, nor space, nor substance, nor cause, has an absolute character. In the moral consciousness alone does the Absolute find a certain refuge. We have not to criticise here this very comforting and noble conviction, but we fear that its present readers may retain only the negative portion of M. Liard's book, which is a very vigorous piece of deduction, and may consider the positive part of his system very open to assault. Other members of the spiritualistic school, instead of professedly taking up philosophical questions, and attempting to build up fresh systems of their own, prefer to devote themselves to the history and criticism of the systems of others. This is the mode of proceeding adopted by M. Guyau, one of M. Fouillée's most brilliant pupils, who is, like him, essaying a very difficult reconciliation between spiritualism and physiology, between freedom and determinism, between the morality of interest, that of pleasure and that of absolute duty, and, like him, reconciles them rather on the literary than on the philosophical ground. M. Guyau's two books, on *La Morale d'Epicure et les doctrines contemporaines* and *La Morale anglaise contemporaine* (G. Baillière), are elegant and incisive statements, but are lacking in that scientific accuracy which can alone satisfy the mind. The same qualities distinguish M. G. Compayré, whose book on *Les Doctrines de l'Education en France depuis le xvie siècle* (Hachette) exhaust a subject which had been often touched upon, but which had never been treated with such fullness and detail. This excellent work, deservedly crowned by the Institute, is welcome at a time when the great question of national education is engaging all the best minds in France.

The French press has just been enriched by two important organs. The *Globe* is a daily paper, conducted by members of the Left Centre, which aims at introducing the form of the English papers into France by publishing eight pages a day. Literature, information of all kinds, and foreign news will have a much more prominent place assigned to them than in the ordinary papers. Unfortunately, the first numbers are far from answering to this attractive programme. On the other hand, unqualified praise may be given to the way in which the publishers of *La Vie moderne* have understood their task. To bring together the most brilliant among Parisian artists and writers, novelists, art and literary critics, and poets, and to publish an illustrated weekly paper that shall be interesting, refined, amusing, and honourably conducted—such has been their object, and they have attained it. *La Vie parisienne*, which aimed at being the journal of elegant society, has long been composed wholly of scandalous anecdotes and questionable jests; its drawings are vulgar, and it contains nothing to instruct or elevate the mind. It is impossible to let it lie on a respectable drawing-room table. *La Vie moderne*, on the contrary, published by M. Charpentier, and edited by M. Bergerat, in addition to delightful drawings by MM. Butin, Detaille, A. Marie, Meissonier, Leloir, offers us, in articles by MM. Daudet, Duranty, Silvestre, &c., a goodly selection of literary and artistic criticisms, works of imagination, sketches of modern life, which are almost without exception refined and well written, and none of which can give offence to the most scrupulous taste.

G. Monod.

SELECTED BOOKS.

General Literature.

Budilović, A. Ueb. die literarische Einheit der Slaven. St. Petersburg: Roettger. 1 M. 50 Pf.

Heydemann, H. Mittheilungen aus den Antikensammlungen in Ober- u. Mittel-Italien. 10 M. Nereiden u. den Waffen d. Achill. Ein Beitrag zur Kunstmythologie. 8 M. Halle: Niemeyer.

Hohn, F. W. Geschichte der Literatur d. skandinavischen Nordens von den ältesten Zeiten bis auf die Gegenwart. 1. Lfg. Leipzig: Schlicke. 1 M. 80 Pf.

Napier, Macvey, Correspondence of, edited by his Son. Macmillan. 14*s*.

Stark, K. B. 2 Alexanderköpfe der Sammlung Erbach u. d. Britischen Museums zu London. Leipzig: Engelmann. 5 M.

History.

Boultbee, T. P. History of the Church of England. Pre-Reformation Period. Longmans. 15*s*.

Bulliot, J. G., et J. Roidot. La cité gauloise selon l'histoire et les traditions. Paris: Champion.

Burke, O. History of the Lord Chancellors of Ireland, 1186–1874. Longmans. 12*s*. 6*d*.

Holzappel, L. Untersuchungen üb. die Darstellung der griechischen Geschichte von 489 bis 413 vor Chr. bei Ephoros, Theopomp u. a. Autoren. Leipzig: Hirzel. 4 M.

Krause, C. Helius Eobanus Hessus, sein Leben u. seine Werke. 1. Bd. Gotha: Perthes. 7 M.

Raine, James. The Historians of the Church of York and its Archbishops. Vol. I. Rolls Series. Longmans. 10*s*.

Physical Science and Philosophy.

Lewes, the late G. H. The Study of Psychology: its Object, Scope, and Method. Trübner. 7*s*. 6*d*.

Petrino, O. Frhr. v. Die Entstehung der Gebirge erklärt nach ihren dynamischen Ursachen. Wien: Gerold's Sohn. 1 M. 60 Pf.

Prokles, R. Vom Ursprung der menschlichen Erkenntniss. Eine psycholog. Untersuchg. Leipzig: Schlicke. 8 M.

Philology, &c.

Brédif, L. L'éloquence politique en Grèce: Démosthène. Paris: Hachette. 10 fr.

Frey, K. Aeschylus-Studien. Bern: Jent & Reinert. 2 M.

Hagen, H. Zur Geschichte der Philologie u. zur römischen Literatur. Berlin: Calvary. 8 M.

Schormann, G. F.: Ein Ueberblick seines Lebens u. Wirkens. Berlin: Calvary. 1 M.

CORRESPONDENCE.

WORDSWORTH AND BURNS.

Winstead, Temple Road, Dublin: May 26, 1879.

Mr. Wallace in his review of Principal Shairp's *Robert Burns* (Academy, May 24) seems to me to represent not quite accurately Wordsworth's feeling with respect to the more riotous, untamed, and wilful elements in the genius and the poetry of Burns. Wordsworth did not regard these with a cold or a reproachful gaze; he felt towards them genially, sympathetically. The opinion which one great poet entertains of another is a matter of so much interest that I may be excused for occupying space with the following quotation from Wordsworth's "Letter to a Friend of Robert Burns"—too little known to those who are not students of Wordsworth—which was first printed in 1816, and is included in Dr. Grosart's edition of Wordsworth's Prose Works:—

"Permit me to remind you that it is the privilege of poetic genius to catch, under certain restrictions, of which perhaps at the time of its being exerted it is but dimly conscious, a spirit of pleasure wherever it can be found—in the walks of nature, and in the business of men. The poet, trusting to primary instincts, luxuriates among the felicities of love and wine, and is enraptured while he describes the fairer aspects of war: nor does he shrink from the company of the passion of love though immoderate—from convivial pleasure though intemperate—nor from the presence of war though savage, and recognised as the handmaid of desolation. Frequently and admirably has Burns given way to these impulses of nature; both with reference to himself and in describing the condition of others. Who, but some impenetrable dunce or narrow-minded puritan in works of art ever read without delight the picture which he has drawn of the convivial exaltation of the rustic adventurer Tam O'Shanter? The poet fears not to tell the reader in the outset that his hero was a desperate and sottish drunkard, whose excesses were frequent as his opportunities. The reprobate sits down to his cups, while the storm is roaring, and heaven and earth are in confusion; the night is driven on by song and tumultuous noise—laughter and jest thicken as the beverage improves upon the palate—conjugal fidelity archly bends to the service of general benevolence—selfishness is not absent but wearing the mask of social cordiality—and, while these various elements of humanity are blended into one proud and happy composition of elated spirits, the anger of the tempest without doors only heightens and sets off the enjoyment within. I pity him who cannot perceive that, in all this, though there was no moral purpose, there is a moral effect.

'Kings may be blest, but Tam was glorious,
O'er a' the ills of life victorious.'"

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When we consider that the water-drinking poet but once in his life—and then in honour of Milton's memory—felt his brain "excited by the fumes of wine," and that his most serious breach of conjugal fidelity was the occasional offence of being late for dinner, I think it will be allowed that his sympathy with Tam and Souter Johnny is creditable both in kind and in degree.

EDWARD DOWDEN.

M. MASPERO ON SOULS IN EGYPT.

Clapham: May 27, 1879.

Permit me to thank Miss Edwards for her interesting account of M. Maspero's lecture, just delivered before the Association Scientifique de France, and also to say that the main facts insisted upon by M. Maspero are precisely some which I put forward in a paper read before the Society of Biblical Archaeology on the first Tuesday of last March. The paper itself was written last year, and had been for some months in the hands of the president and secretary of the society. I do not say this for the purpose of attacking the originality in this matter of M. Maspero, of which I have not the least doubt whatever, but simply of defending my own. There is nothing surprising in the fact of two persons being led independently to identical results by the study of the same evidence.

I used to think, as M. Maspero does, that by the *ḥat-ka* in certain inscriptions the whole tomb is meant; but this is not the case. A man can have but one tomb, and there is evidence that he could have several houses of his *ka*. Besides this, there are certain monuments which are not tombs, and which are called *ḥat-ka* in the inscriptions upon them—*e.g.*, in J. de Rougé, *Inscriptions hiér. copiées en Egypte* (p. 126). M. de Rougé calls the monument *l'édicule*, and he could not give a better name to it, for the Latin *aediculae* has precisely the signification of the *ḥat-ka*.

P. LE PAGE RENOUF.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 2.—3 P.M. Royal Institution: "The Intellectual Movement of Germany," by Prof. Hillebrand.
5 P.M. Royal Institution: General Monthly Meeting.
TUESDAY, June 3.—3 P.M. Royal Institution: "Suggestions to Students and Readers of History," by Prof. J. R. Seeley.
8.30 P.M. Zoological: "Description of the Vessels of the Neck and Head of the Ground Hornbill," by W. Ottley; "On the specific Identity of the British Marten Cats," by E. R. Alston; "On Birds collected by the late Mr. T. K. Salmon in the State of Antioquia, U.S. of Columbia," by Messrs. Sclater and Salvin.
8.30 P.M. Biblical Archaeology.
WEDNESDAY, June 4.—7 P.M. Entomological.
8 P.M. Archaeological Association: "Further Discoveries at Lincoln," by the Rev. S. M. Mayhew; "The Horners' Company of the City of London," by C. H. Compton; "The Course of the Wansdyke, near Bath," by J. T. Irvine.
THURSDAY, June 5.—3 P.M. Royal Institution: "Suggestions to Students and Readers of History," by Prof. J. R. Seeley.
4 P.M. Archaeological Institute.
8 P.M. Linnean: "Ferns of Northern India," by C. B. Clarke; "Structure and Development of the skull of Urodelous Amphibia," by Prof. W. K. Parker; "Lichens of English Polar Expedition of 1875–76," by Prof. Th. M. Fries; "Mollusca of *Challenger* Expedition," IV., by the Rev. R. Boog Watson.
8 P.M. Chemical.
FRIDAY, June 6.—8 P.M. Geologists' Association.
8 P.M. Philological: "The Laws of Stress in Compounds and Sentences in English," by H. Sweet.
9 P.M. Royal Institution: Lecture by Prof. Dewar.
SATURDAY, June 7.—3 P.M. Royal Institution: "Swift," by Prof. H. Morley.
3 P.M. Actuaries: Anniversary.

SCIENCE.

The Colour Sense: its Origin and Development. An Essay in Comparative Psychology. By Grant Allen, B.A. (Trübner.)

THIS monograph on the origin and development of the colour sense runs on the lines laid down by Mr. Darwin and Herbert Spencer. It aims at showing that the colour sense in man is inherited from the animals through which he has descended from some remote ancestor, and is not a comparatively recent acquisition which can be traced going on during historical times. The work accordingly consists of two parts. In its main thesis it tries to prove that man, as a naturally frugivorous animal, whose carnivorous tastes are only a late accretion, has, from those of his ancestors who habitually lived among and upon bright-coloured flowers and fruits, acquired a special nervous organisation peculiarly capable of discriminating colours, and peculiarly susceptible of pleasure from these perceptions. The second part of the essay is a criticism of views lately put forward in Germany which represent primitive man as entirely devoid of colour distinctions, and which see in the oldest linguistic records of the most advanced races evidence that the colour sense was then but imperfectly developed. It will probably be the verdict of many readers that, while Mr. Allen has done much to destroy the credit of the theory which represents colour as a perception specially and independently acquired by man, he has not done more than exhibit by an almost boundless wealth of interesting illustrative cases the widespread influence and importance of colour in the economy of the vegetable and animal world. Yet, apart from the central question of his essay, Mr. Allen has much to instruct and interest a reader. We may sometimes feel impatient with his bold generalisations and over-ingenious theories; but besides this there is much lucid exposition, in a popular style and yet generally in a careful and philosophical spirit, of some of the most important results of recent physical and biological enquiry.

If we are to believe Mr. Allen's own estimate, the most important and original part of his work is a theory that the average brilliancy of an animal's colour approximately corresponds with the average brilliancy of its food. Bright-coloured food means a bright-coloured animal: and a dull and inconspicuous creature will be found to have dull and inconspicuous food. Mr. Allen seems even ready to say that in some cases the very colour of the animal reproduces the colour of what it eats. But surely, however possible it may be to adduce numerous instances in proof of such a connexion, the exceptions are so important, the modifications due to protective colour, mimicry, and general environment so incalculable, that slight weight can ever attach to a mere empirical law, till we become better acquainted with the molecular physics of colour in plants and animals. Even if this theory were true, its bearing on the colour sense is not very direct.

The *origines* of a full-grown sense for colour lead us back, in Mr. Allen's pages, to a time when this earth of ours was without other colour than green, and was devoid of bright-hued flowers. In due time there arose on some plants certain feeble and inconspicuous bits of colour; flowers, if flowers they can be called, consisting only of the organs indispensable for reproduction; and between the several plants of a kind the winds of heaven played as matchmakers. Meanwhile, the insect species as they came upon the scene, with a yet undifferentiated sensibility to the variations in the rays of light, had their eyes naturally attracted to these slight attempts at colour, which seem to appear in a plant wherever energy is disengaged, and notably at those points selected for the reproductive process. The insect eye was automatically drawn onwards to the incipient colour, and as the insect mouth found sweetness and honey in the nascent flower, the insect was induced to repeat its visit. Thus the feeble tint accompanying stamen and pistil served to develop the colour sense in the insect, and the plants of most conspicuous hue secured the most frequent visitants. In this way the plant found a more certain method of being fertilised than when the pollen grains had to be trusted to the inconstant wind. Thus the more conspicuously the envelopes of the flower were coloured, particularly when they served to hold honey ready for a visitor, the greater likelihood that the plant should find insect visitors, and be increased in numbers. At the same time the colour sense of the insect would be developed, the nervous organs for colour perception would be in vigorous condition, and thus, even apart from the accompanying pleasures derived from its food, the insect would have a natural liking for colours. The same may be said of humming-birds as of insects. And thus in time the diversified beauties of the floral landscape would be evolved mainly in response to the needs and pleasures of the insect tribes. With the necessary qualifications, it may be said that similar results would occur if birds and mammals be substituted for insects, and fruits (in the popular sense, as distinguished from seeds or nuts) for flowers. Oranges and plums acquired or determined their hues because birds and mammals were thereby attracted, and these birds and mammals got a fancy for colour because the need of finding food had increased and differentiated their original faculty of discriminating one hue from another. And, last of all, man himself derives from his quadrumanous arboreal ancestors a taste for the colours which adorned and characterised their food.

As Mr. Allen admits, the evidence for much of this is insecure. The theory, assuming an incipient colour sense in insects and birds and incipient colouration in certain parts of plants, shows how a development both in the subjective faculty and in the objective quality might have been brought about by the circumstances of the constant interdependence in which a large part of the animal world, man included, stands towards the vegetable. But there are many awkward exceptions, not to be set aside by Mr. Allen's request to take matters in the lump and not be too exacting in single instances. Imagination is a dangerous minister, when it leads us to "state our hypothetical conclusions, for clearness' sake, in the language of established fact." And the argument seems weakest precisely at the point at which it ought to be strongest. It gives too little explanation of the immediate ancestry of the colour sense in man. It is not from the quadrumana that man can inherit a taste for

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colour if that taste is in any close connexion with general brilliancy of hue either in the monkey or the monkey's food. The Darwinian chain is a long one, and Mr. Allen has bestowed more attention on the earlier than on the later links.

In the philological and anthropological discussion at the close of his book Mr. Allen has shown a sound judgment and laid down some important principles on the interpretation of the facts of language. The scantiness of many primitive colour-vocabularies is simply due to the absence of any practical necessity which makes it important to mark out one colour from another. With the growth of the arts, the separation of shades and tints becomes more and more minute. Perhaps Mr. Allen has not sufficiently adverted to the possibility of national differences in the feeling for colours, as for many other things. And it might be said that the art of gardening has a considerable place in fostering the taste for colours. Perhaps this may have something to do with the defective nomenclature for colours in ancient Greek. And what does Mr. Allen say to the services of that frugivorous nation, the Turks, towards the cultivation in European lands of the brilliant flowers of the tulip, the hyacinth, the Asiatic ranunculus, and the horse-chestnut? Wm. Wallace.

Selected Titles from the Digest. Part I.—*Mandati vel Contra.* Digest XVII., 1. Translated and Annotated by Bryan Walker, M.A., LL.D., Law Lecturer of St. John's College, Cambridge, &c. (Cambridge: University Press.)

It is perhaps not too much to say that the Digest is the most worthy product of Roman thought, and that there is no other piece of Roman literature which admits of comparison with it either in intrinsic importance or in the influence it has had on the civilisation of the world. And it is probably true also that there is no piece of Roman literature for the four centuries beginning with Plautus which in England is so little read. Of late years parts of it have been set as subjects for Law Examinations at Oxford and Cambridge, and this has no doubt encouraged Dr. Walker to undertake a translation and edition of parts of it. I hope he will persevere; and, if in what I have to say I dwell upon faults, it is because this book gives evidence of knowledge and ability capable of doing good service, and not needing to be fed upon flattery. I have read it carefully, and gained by doing so; but criticism is required.

First, Dr. Walker has not, apparently, troubled himself about the authority for the text, or given up the old-fashioned notion that one MS. is as good as another, and that an editor may select among MS. readings that which strikes his fancy most. It so happens that in the greater part of this particular title the Florentine MS., on which all others are shown by Mommsen to be almost exclusively dependent, has not passed under the revision of the ordinary corrector. For the latter half and rather more of this title we have thus less MS. assistance than usual, and the text is certainly not the better for it. But even in the first half the text should not always be blindly reprinted and the sense extracted without regard to grammar. In l. 24, § 4, Dr. Walker prints "quod heredi praecepisset se ei empturum," and translates: "Because he had charged the heir to buy it for him." Why not adopt Halsander's correction "quod heres recepisset"? In l. 57 Dr. Walker says he has adopted Cujas' reading, *inutiliter*, for the ordinary *utiliter*, apparently ignorant that *inutiliter* is supported by the Bolognese MSS. and by the Basilica, has been shown by Savigny to be necessary, and, being adopted by Mommsen, may now be considered the ordinary reading. Other instances might be given. I would suggest that in l. 19 "ut redimatur" is merely a gloss upon "de semel emendo" suggested by "redemerit" in the next line, and ought to be struck out. I do not believe Dr. Walker's translation, "with a clause for resale," to be right as the text stands, notwithstanding that it has Pothier's support.

Secondly, Dr. Walker has not, I am afraid, sufficient respect for the Latinity of the Digest to prevent him from translating, carelessly or defiantly, in a way which he would not do in an ordinary classical author. He almost avows this want of respect in a note on l. 49. That law is, indeed, not without difficulties; but the discussion of them by Vangerow in his section on *traditio* would have saved the editor from some perplexed statements in his notes. It is, at any rate, certain that "cum . . . emisset" denotes an event precedent to *vendidi* and not the same transaction. The ordinary punctuation has, perhaps, led Dr. Walker wrong. Two distinct cases are put, each of which raises a nice point on the law of eviction and on the law of agency. In the first an owner, acting as the agent of a *bona fide possessor*, sells in ignorance his own slave; in the second case an owner inheriting a slave, who was really his own already, directs an agent to sell him, in ignorance of his own original title. But there really is no justification for translating "quod erat condemnatus" (l. 6, § 7) "any amount which he *might be* adjudged to pay;" or "si solus tempore liberatus" (l. 29, § 6) "discharged merely by lapse of time" instead of "discharged in his own case by lapse of time" (see Savigny, iii., p. 220, for the meaning). In l. 48, § 2, the editor makes nonsense of the passage by ignoring the regular meaning of *quivis*. He actually translates "ut cuivis credas" "that you should lend to somebody" (instead of "that you should lend to anyone you choose"); and "quemvis fundum" "a certain field"! There are not a few other mistranslations, some from momentary mistake, as in the first sentence of l. 53; others from not catching the sense, as in l. 54 where *et . . . et* is translated "either . . . or;" others from an imperfect grasp of the precise force of the words, as in l. 22, § 11, "si redundet in eum captio qui suscepit mandatum," where "redundat" is not "become excessive," nor "captio" quite "inconvenience." "If the mandatee should thereby be exposed to loss" would be a nearer translation. In l. 6, § 7, "sub nomine alterius" is not "on the other's account," but simply "under the name of another" (a use of *alter* for which there is plenty of authority). In l. 36, § 2, "propius est ut mandatum suscipi possit" is not "it is possible for a mandate to be undertaken," but "it is more suitable to allow of a mandate's being undertaken;" "Eleganter tractat" is not "minutely discusses" but "discusses a nice point;" and so on.

Again, in translating a book like the Digest where the language is taken from that of common life, but with a generally very precise use of all terms at all technical, it is very desirable to retain as much as possible the same English word for the same Latin word. To this Dr. Walker seems to have paid but little attention, and the neglect of it blunts the sharpness of the expression, though it does not so often alter the meaning or greatly mislead the reader. Instances of this may be found pretty frequently.

Further, there is sometimes a real misunderstanding or mis-statement of the matter. A few instances may here be given; they are certainly not all. In the note to l. 10, § 4, the *utilis institoria* is said to be granted *to* a procurator. It can be no news to Dr. Walker that the *institoria* and *utilis institoria* were actions not in favour of a procurator, but to make a master liable for the obligations of his manager. In l. 14, a note on "si vendiderit hereditatem," &c., states "It is throughout taken for granted that he had ceded the inheritance before *aditio*, and is *heres ab intestato*." Dr. Walker should consult the title "De hereditate vel actione vendita" (xviii., 4), and he will not confuse the sale of an inheritance with the extinct *in jure cessio* of the old law. In l. 34, § 1, a man who is part inheritor of an estate accepts a mandate from another person to purchase it for him. This person dies before the purchase is completed, and thereby, according to the ordinary rule, the mandate drops. But it is suggested that under certain circumstances the matter may be treated as a conditional sale. Dr. Walker quite rightly says the condition is the willingness of the co-heirs to sell their interest. This clearly implies that the purchase is already effected as far as the mandatee's share is concerned, subject to the condition mentioned, and, therefore, the death has not taken place *re integra*, and does not, therefore, invalidate future claims. Dr. Walker reverses this, and supposes the death to have taken place before the mandatee's share, and not before the shares of the others, had been purchased. If so, there has not been a sale on condition, but no sale at all, and the death has taken place *re integra*! Again, in l. 44, the word *persequi* is translated "proceed *extra ordinem*," and reference is made to Dig. l., 16, l. 178. This meaning is, indeed, authorised in passages where, as in the Aquilian stipulation (D. xlvi., 4, l. 18), it is to be distinguished from *actio* and *petitio*; but its much more common meaning, as here, is simply "sue for," and may be seen in line 22 of this very title; in xviii., 1, 34; or in the Institutes, iv., 6, §§ 16, 17; or in plenty of other places. Dr. Walker has here fallen into a very common mistake of taking the explanations given in the Digest as lexicographical and general definitions, in-

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stead of being merely pieces of practical legal interpretation and often confined to special uses or occasions.

A few words may here be added on the question already touched of the Latinity of the Digest. It has many admirable qualities; it is natural, business-like, brief, careful, clear-cut, in many respects the very model of style for such matter. But the brevity with which a case is referred to does not unfrequently demand in the reader not only a clear head but also a happy insight into the precise point or aspect of the case which is meant to be presented, and of which the legal characteristic is to be determined. Some *prima facie* confusion is not unfrequently caused by the third person of a verb being used without its grammatical subject being expressed, or even being the nearest to it. Nor is it convenient to have in the statement of a hypothetical case the same party sometimes made in one clause the first or second person, and in another clause made the third. In these statements of hypothetical cases the present subjunctive and indicative are interchangeable, and so is the perfect subjunctive and the completed future indicative; and the time previous to such a perfect or completed future is often denoted by a pluperfect indicative, and subordinate clauses put in the imperfect subjunctive. If we add to this the frequent omission to mark by the use of the subjunctive the dependency of a clause upon an infinitive, or of a question, we have stated at any rate the most noticeable grammatical usages of the legal style. Straining the grammar in order to help one through a difficulty is as little justifiable here as in a writer of the Augustan age.

Henry J. Roby.

SCIENCE NOTES.

The Origin of Limestone Rocks.—Mr. Sorby's Presidential Address to the Geological Society, delivered at the last anniversary meeting, has just been published in the Society's *Journal*. The address forms a valuable dissertation on the structure and origin of limestones, giving the result of well-nigh thirty years' study of the subject, and including, as might have been expected, a vast amount of original research. As an introduction to the main subject Mr. Sorby describes the microscopic structure and the mineral nature of shells and other organic bodies of calcareous character. He then discusses the influence of original mineral constitution on the preservation of fossils; the chemical deposition of calcic carbonate; and the consolidation of limestones. The body of the essay consists of a description of the typical limestones, in descending geological order; and at the end of the paper the chief points are neatly presented in tabular form. Although this masterly essay is modestly styled "only a sort of first attempt and rough sketch" of the subject, we venture to predict that it will become classical in geological literature, and that no one for many a year hence will venture to write on the genesis of calcareous rocks without reference to the 1879 Address.

Eikosylene.—This body is a derivative of the paraffin of brown coal. E. Lippmann and J. Hawliczek find that nearly all the paraffin met with in commerce contains oxygen. The specimens on which they operated were treated with sodium to remove it. To introduce chlorine into these purified products they employed phosphorous pentachloride, which was added to the solution of the paraffin in carbon tetrachloride and heated with it. In this way a chloride having the formula $C_{20}H_{39}Cl$ was obtained which, when distilled under ordinary atmospheric pressure, gave up its chlorine in the form of hydrogen chloride, the hydrocarbon to which they have given the name of eikosylene, and which has the formula $C_{20}H_{38}$, remaining isolated. It possesses all the characters of an olefine, and forms a second chloro-derivative having the composition $C_{20}H_{38}Cl_2$. Eikosylene is consequently homologous with cetylene $C_{16}H_{30}$, and may be regarded as a high member of the acetylene series (*Ber. chem. Gesell.*, xii., 62).

Prof. Hughes' New Induction Balance.—The simple apparatus which Prof. Hughes described and exhibited before the Royal Society on May 22 and the Physical Society on May 24 is likely to be employed as an instrument of accurate research in several departments of science. One form of the apparatus consists of two coils of insulated copper wire, fixed on a horizontal wooden rod, about one foot apart. They form part of a circuit —the primary—which contains a small battery and a clock-microphone. Between them is a third similar coil—the secondary—moveable along the rod, with a telephone in circuit. Changes of the current strength in the primary coils produce induced currents in the secondary, and consequently sounds in the telephone, when the moveable coil is near one or other end of the horizontal rod, but for some position between the two the sounds will entirely disappear. If the primary coils are precisely alike in all respects, the zero point will be midway between them; but by sufficiently diminishing the length of wire on either coil the zero point can be drawn as near to it as we please. This is the form of instrument which has been already used by Dr. Richardson for obtaining a measure of the relative hearing powers of individuals. For other applications a different arrangement is required; it consists of two hollow cylindrical boxes, around each of which are wound two parallel coils. One pair of these is connected by a wire and is placed in circuit with a battery and clock microphone. The other two are connected in a telephone circuit. The induction set up in the secondary line from the current passing through the primary coils is balanced by the reversal of one of the bottom coils and adjusted to an absolute-silence point. Now, if any metallic substance, a coin, for example, be placed in one of the boxes, the balance is destroyed by the induction currents set up in the body of the metallic substance introduced, and the ticking becomes audible; and so delicate can the adjustment be made that if two coins, similar, but not absolutely identical in weight or composition, be introduced, the difference can be at once detected by the sound. Prof. Hughes has drawn up a table of the comparative disturbing value of discs of different metals, all of the size and shape of a shilling. The list agrees in the main with the lists of electrical conductivities, but there are considerable divergences, which may be due to some peculiarity of structure of the metals when formed into discs. The behaviour of iron is peculiar, owing to its magnetisation by the primary current. The instrument has disclosed very remarkable differences in bars of iron and steel of the same exact form and size, but differently treated; these have led the author to the conclusion that the effect of magnetism is similar to that of temper. A rise of temperature is found, in the case of all metals, to produce a notable effect, the direction of the effect being in the case of the non-magnetic metals different from that which is observed with iron, steel, and nickel. For the measurement of electrical conductivities, both of solids and liquids—and perhaps of gases also—for assaying, for detecting changes of temperature, and for a variety of other purposes, the new Induction Balance is likely to prove a valuable addition to the store of tools of the investigator.

The Transformation of Starch into Dextrose in the Cold.—Starch, it is known, is slowly transformed into dextrose when boiled for a long time with water. Riban has made some observations which seem to show that the same result may be arrived at in the cold, though much more gradually. A solution formed by boiling one part of finely-divided starch in one hundred of water saturated with salt and filtering the solution is imputrescible, and may be preserved for a long time. After a year the author's solution appeared to be less sensitive to iodine, and after three or four years was no longer coloured by that reagent. It was neutral, limpid, contained no trace of any organised ferment, reduced the copper solution energetically, and was coloured brown by alkalis. Determined by the copper test, every 100 cc. contained 0·111 gramme of dextrose; but when ferrocyanide of potassium was employed, which is not affected by dextrin, 100 cc. contained 0·10[illegible] gramme. A mixture of nine-tenths dextrose and one-tenth dextrin was consequently formed from the starch. The solution in a tube 200 mm. long rotated to the right: $a_D = +0{\cdot}15°$. The author calls attention to the importance of this transformation of starch in the cold without a ferment in its bearings on the physiology of vegetable growth (*Bull. Soc. Ch.*, xxxi., 10).

The Parkes Museum of Hygiene, which is temporarily located at University College, London, will be opened to the public on and after July 1 next.

Fairfield County Minerals.—G. J. Brush and E. S. Dana have just published a second paper on the minerals of Fairfield County, Connecticut, in the *American Journal of Science*, May 1879. Some time ago we drew attention to their first paper. In the present communication they describe a new mineral which they name *fairfieldite*. It occurs in massive crystalline aggregates, rarely in distinct crystals. It has a hardness 3·5, and the specific gravity 3·25, a subadamantine lustre, and is white or of a pale straw-colour. The streak is white, and the substance itself transparent. It occurs in small particles in fillowite (described beyond), and in masses of some size immediately associated with eosphorite, triploidite, and dickinsonite. The crystals belong to the triclinic system. The analyses closely accorded with the numbers:—

Phosphoric acid	39·30
Iron protoxide	6·64
Manganese protoxide	13·10
Lime	30·99
Water	9·97
	100·00

which correspond with the formula $3RO.P_2O_5.H_2O$, where $R = Ca : Mn + Fe = 2 : 1$ and the ratio of $Mn : Fe$ is also $2 : 1$. Fillowite occurs in granular crystalline masses which are not infrequently penetrated by distinct prismatic crystals of triploidite, and sometimes enclose particles of fairfieldite. Reddingite is very commonly associated with fillowite, and in many cases it is not easy to distinguish the two minerals. The hardness is [illegible] and the specific gravity 3·41—45. The lustre is subresinous to greasy; the colour generally [illegible] yellow, also yellowish to reddish-brown, with a red or green tinge, and rarely almost colourless. The crystals have a marked rhombohedral aspect; the measurements, however, point to a monoclinic form, and that this is the true explanation was proved by the subsequent optical examination. The results of the analyses of this mineral nearly agree with the numbers given below:—

Phosphoric acid	40·19
Iron protoxide	6·80
Manganese protoxide	40·19
Lime	5·28
Soda	5·84
Water	1·70
	100·00

which are those corresponding to the formula

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$3R_2P_2O_8 + H_2O$, if in this formula R = Mn : Fe : Ca : Na = 6 : 1 : 1 : 1. A small amount of water was met with even in the most transparent specimens. If the water be not essential, the composition of the mineral would be somewhat analogous to that of triphylite, containing sodium in place of lithium.

PHILOLOGY NOTES.

Die nordische und die englische Version der Tristansage, hgg. v. E. Kölbing. I. Theil. Tristramssaga ok Isondar. (Heilbronn: Henninger.) The present volume gives the full text of the Icelandic *Tristamssaga*, together with a German translation and notes and a literary-historical Introduction. The main results are that the Icelandic Saga is a close translation of the Old French poem of Thomas, of which fragments only have been preserved; and that the Middle High German of *Tristan und Isolde* of Gottfried von Strassburg is also derived directly from Thomas's poem. The English *Sir Tristrem*—an edition of which, with Introduction, notes, and glossary, will complete the work—on the other hand, takes great liberties with the original story, so as almost to destroy its continuity, the poet concentrating his attention chiefly on the complicated strophes in which his work is composed. The most interesting and important result of Dr. Kölbing's investigations is his having definitely settled the relation between Gottfried's poem and his original. It appears that, as regards the matter, Gottfried scrupulously adhered to the original, often translating whole passages word for word, allowing himself alterations or omissions only when his poetical taste and judgment were directly offended against. Dr. Kölbing protests rightly against the prevailing tendency to vindicate for the Middle High German poets over-much independence and subjectivity of treatment in their borrowings from French literature, and points out that in future our attention must be mainly concentrated on the stylistic differences between the French epics and their German adaptations.

UNDER the title *Bertran de Born, sein Leben und seine Werke* (Halle: Niemeyer), Herr Albert Stimming has published a critical edition of the poems of the well-known troubadour, accompanied by a full biography. Though many points are still obscure, the editor has cleared up a good deal of the poet's history, which is intimately connected with that of our Henry II. and his sons, whose friend and subject Bertran was, and in whose quarrels he, as lord of a castle in Périgord, took an active part; and not the least interesting portion of the book is the short native Provençal notices of events in his life, especially those referring to the poems numbered 32 and 33. The determination of the text of each poem is mainly based on the classification of the MSS. containing it, all variants being given, and conjectural readings being italicised; the orthography follows that of the MS., whichever it may be, containing the best readings. The notes are full, and the Glossary complete, so that an elementary acquaintance with Provençal grammar will enable the work to be read intelligently; but the general use of the Glossary is rendered troublesome by its referring only to the poem and line, without there being the slightest indication of the former at the head (or side) of each page of the text. The only respect in which Herr Stimming's work appears deficient is the purely linguistic, especially the phonological; he merely remarks that the orthography (*i.e.*, phonology) cannot be determined from the rhymes, as the poet uses the various (dialectically [or chronologically ?] differing) forms of a word as he finds convenient. This is probably true to some extent, but we should like to have the evidence put before us; we think, to take one of his own examples, that the editor would find it difficult to show that certain rhymes require the form *cavals* (Mod. Fr. *chevaux*), and exclude *cavaus*. And if the rhyme-evidence fails, an examination of local charters, and of the dialect now spoken in the poet's home, would have often justified the choice of a certain form to the rejection of others, and thus have diminished, to the great advantage of beginners, the prevailing confusion; it may be safely assumed, to give a single instance, that Bertran, except when pressed for a rhyme, did not use the five forms *dreit*, *dreich*, *dreg*, *dret*, *drei* (Mod. Fr. *droit*), but only one of them, yet his editor does not appear to have attempted to determine which this was. As might be expected from the publisher, paper and print are excellent; and the volume may be cordially recommended, not only to students of Provençal literature, but to all who wish to learn something of old Provençal aristocratic life.

Manuel de la Langue Chkipe ou Albanaise. Par Auguste Dozon. (Paris: Leroux.) Philologists may be congratulated upon possessing at last a satisfactory grammar of the Albanian language. Von Hahn's *Albanesische Studien* and Camarda's *Grammatologia comparata della lingua albanese* have gone far towards clearing up the mystery that so long hung about the dialects of the Skipetars or Albanians, but a full and trustworthy grammar was still wanted: and this want has now been supplied by M. Dozon. M. Dozon's work consists of three parts. First of all, it contains a collection of popular tales, songs, and other unedited texts; next, a grammar of the Premedi dialect, supplemented by varying forms from the other dialects; and, lastly, an Albanian-French vocabulary. Apart from the question of nationality which recent events have brought before the attention of the public, there are several questions of interest connected with the Albanians and their language. It seems pretty clear that they are the descendants of the Thraco-Illyrians of ancient Greek history; and were it not that our knowledge of their language does not reach back beyond about three centuries, we might expect to find in it explanations of the proper names of early Northern Greece. The want of literary monuments, however, is calculated to disappoint this expectation; at all events, most of the explanations that have hitherto been hazarded are more than doubtful. The receptivity of Albanian is one of its most striking features. Words have been borrowed from all sides—from the Greek, the Roman, the Slav, and the Turk. Even the name of *father* has been borrowed from Turkish, and the early date at which the language began to be indebted to others may be gathered from the fact that the forms of some of the Latin loan-words show that they must have been adopted while Latin was still a living tongue. The presence of these loan-words has given rise to erroneous views of the philological affinities of Albanian; thus Camarda, as M. Dozon notes, has been misled into taking for native words what are really recent importations. New light has been thrown by M. Dozon upon that leading peculiarity of Albanian, the so-called postfixed article. According to him it is really a suffix of the noun corresponding with the determinative suffixes of the Servian and Old Slavonic adjective. There can be little doubt, however, that it really was once an independent pronoun, which in course of time passed into a flectional suffix.

Zur Geschichte der Philologie und zur römischen Literatur. Von H. Hagen. (Berlin: Calvary und Co.) This is a reprint of four articles on the Jurist and Philologist, Peter Daniel, of Orleans; A. J. Bongar's Diary of his journey from Vienna to Constantinople in 1585; B. J. Bongar's lampoon against Fabian of Dohna; unedited letters to Bongar; some poems from the Latin Anthology and the Latin version of Oribasius, the physician of Pergamus and friend of Julian. A. J. Bongar's Diary would probably be thought of the most general interest; but it is provokingly short, and throws but little light on contemporary life and manners. The book gives evidence of careful labour and research, and may be recommended to those who are interested in the history of Latin philology.

FINE ART.

A Catalogue of the Greek Coins in the British Museum. Macedonia, &c. (Printed by Order of the Trustees.)

WHILE the previous volumes of the Catalogue of Greek coins in the British Museum were models of accuracy, the present one, losing nothing in this respect, has the important addition of an ample introductory chapter, in which the coins of other collections are drawn upon liberally to supplement those of the Catalogue itself in bearing out the political or other historical facts connected with the early coinage of Macedonia, the Thraco-Macedonian tribes, and Paeonia. The author is Mr. Head, Assistant-Keeper of the Department.

Questions of standard and type are of infinite consequence to the historian, and for his benefit Mr. Head has worked unsparingly in tracing the various influences which in turn had operated first on the primitive mining populations of Mount Pangaeum, and thence spread westward possibly as far as Italy. This, in fact, is the great feature of his essay; and if an early connexion between this district and Italy is not absolutely proved, it is at least exceedingly interesting to find a coin struck in the sixth century B.C. at the town of Aeneia, representing in a delightfully archaic manner Aeneas carrying on his shoulders Anchises and following Creusa, who carries similarly their son, Ascanius. Hitherto it had been supposed that the familiar Roman illustration of Aeneas carrying Anchises had been derived from a design on Sicilian coins with a quite different signification. Now, however, the source is clear, and at the same time otherwise interesting as lying in the route along which early civilising influence is argued to have spread to Italy. This coin is in the Berlin Museum. In some cases the designs on these coins are strikingly similar to subjects of not uncommon occurrence on Etruscan scarabs—for example, the coin No. 2 (on p. 136) with a figure which, if it were on a scarab, would be described as a Gorgon running to the right, holding up a necklace, and having two large wings to her back and two small wings to her heels. It is true that, taken exactly, the figure is kneeling, as Mr. Head says, but Curtius in a memoir on figures in this attitude has proved that it was meant to indicate speed, as, indeed, her two sets of wings also convey. Mr. Head calls the wings on her heels winged *talaria*, such as Hermes and Perseus wore; but I doubt whether he is right. Again, the coin No. 9 (p. 147) with a Centaur carrying off, let us say, Deidameia might be compared with Etruscan scarabs, but a perhaps more interesting comparison would be, first, between it and an early coinage of Thasos, where there is this difference, that the Centaur has become a Satyr, retaining only the ears and the tail of the horse, and, secondly, between these two coinages and the sculptured Centaur carrying off Deidameia in the Alcamenes pediment of

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the temple at Olympia found in recent years. In this sculpture the attitude, drapery, and type of the heroine have a likeness to the female figure of the Thasian coin which implies something in the nature of direct copying, or at least tends to show that the artist who executed the sculpture and he who designed the coin had passed through the same school. Brunn, as is well known, has argued that Paeonios, who worked with Alcamenes at Olympia, had brought with him from Mende, in Thrace, a manner peculiar to this northern district.

The figure described on page 81 as Seilenos is more like Dionysos, for whom the *kantharos* in his right hand would be the appropriate symbol, though no doubt it could also be held by Seilenos. But even slight matters of this kind to which exception might be taken are hard to find. As regards the coins chosen to illustrate the volume, they are, where it is a question of artistic style, drawn with true appreciation.

A. S. Murray.

THE SALON OF 1879.

(*Second Notice.*)

In the month of August 1303, the people of Carcassonne and Albi, stirred by the preaching of Brother Bernard Délicieux, broke into the dungeons of the Inquisition under the eyes of Jean de Pecquigny, "réformateur du Languedoc"—this is the subject of M. Jean Paul Laurens' contribution to the Salon. A great doorway walled up occupies the right; stalwart men attack the solid masonry with pick and crowbar, while behind them, on the broad step in front of the building, stands Jean de Pecquigny, accompanied by the Consuls of Carcassonne. On the edge of this step, his back turned to the work which his words have set in motion, Brother Bernard with uplifted hands solemnly restrains an excited crowd, of which we see only the forerunners. All these figures are set against the immediate background of a high brick building; only at about two-thirds across the picture there is a sudden break: the building ends, and a high wall is carried along the remaining space, above which we get in the upper left-hand corner a square opening, and see, beyond the prison towers, the habitations of men with windows open to God's heaven. Although the puffy white clouds of the sky are obtrusively ill-shaped, the whole effect is wonderfully true and real to anyone who knows the light of the days of blue sky in the South; and the way in which pale tints are lost in an obliterating glare, while full and positive hues are merged in unsearchable depth and glory, has been interpreted by M. Laurens, not only with the native sympathy of one born to this clear atmosphere, but with the artist's sense of how the sudden contrast of pictorial effect would give emphasis to the meaning and essence of his subject. This picture is not, indeed, likely to have the same measure of popular success as M. Laurens' *Death of Marceau*, because it cannot appeal, as that work did, again and again, to the imagination even of the utterly untrained; it is, however, impossible for anyone who knows the past and present of religious persecution to look upon it without a terrible vision of the anguish of the unseen prisoners who for conscience sake sit in darkness and under the shadow of death; or from the cells of the Inquisition the imagination takes a wider scope and laments the pain of those who dwell in unconsenting bonds—bonds which eat into both spirit and flesh. But the hour of deliverance is the hour that strikes at the moment chosen by M. Laurens, and in selecting which he has departed from his usual custom of dwelling on the most gloomy aspects of life—a cast of thought which is, of course, offensive to the average public, but which has frequently prevailed in some of the greatest minds and finest natures of the race. The walls are yielding to repeated blows, and the Inquisitor in robes of crimson and scarlet looks on helpless; he occupies the centre of the picture, and the hues of his clothes are heightened by neighbouring touches of green such as Veronese loved, and by the yellow draperies of one of the consuls standing near; this yellow gets its full value detached against the sombre brown of Brother Bernard's garments, and thus M. Laurens, by obtaining an extraordinary force in the blood-red and vermilion of the immediate foreground, puts his red-brick walls, which would otherwise be overpowering, into their proper place.

There are very few men now, I think, who show anything like the same virility of manner as M. Laurens. The character which marks M. Luminais' *Départ pour la Chasse, dans les Gaules*, is forcible; but his *Mort de Chramm* is a better example of his talent. Chramm, we find from the catalogue, was in the habit of rebelling against his father, Clotaire I., who after repeated offences lost all patience, strangled Chramm, tied him to a bench, and then set fire to the building in which he had been imprisoned, burning him together with his unfortunate wife and daughters. Right across the foreground, slightly foreshortened, bound to a rude plank supported on wooden trestles, lies the motionless body of Chramm; on the further side are two stout posts, to which the living victims are tied—in sullen misery the wife gazes with envy on him who no longer feels, as the flames approach, and her youngest born, hiding her face, clings to her knees; the elder girl, on her knees to the right, near the head of her father, writhes in her bonds, heaving back and shoulders with frantic force. The background is hot with coming fire, full of deep tones of warm rich browns against which the flesh and floating yellow locks of the fair Gaulish woman tell as dominant spaces of light; then in front come the dull-green hues—suddenly touched and enforced by morsels of black and orange—which clothe the dead. There is much in the execution of M. Luminais which recalls the effect produced by the solid and masterly practice of Couture, whose last contribution, *L'Homme à la Musette*, now appears on the walls. The skill with which vigorous accent is given to every detail, and admirable relief is obtained, while at the same time each outline is incorporate in the general mass, are points to be noticed in all that M. Luminais does, although neither the *Départ pour la Chasse* nor *La Mort de Chramm* conveys so striking an impression of the masterly character of his talent as the great decorative work, a hunting-scene, executed for the Restaurant of the Hôtel Continental. From a comparison of this work with his treatment of historical subjects one is led to infer that M. Luminais would always show the greater facility in dealing with matter for picturesque romance. In spite of the evident sincerity of his ambition, the definite framework, which imposes itself on a painter of history, seems to act as a restraint, rather than as a stimulant, to his imagination, forcing him often to dispense with the employment of those very materials which constitute his chief wealth. Yet when one turns to many of the historical painters of note, and finds that Lucien Mélingue, in spite of the earnest labour and study with which he applies himself bit by bit to his work—which was never more apparent than in his present contributions, *Le Prévôt des Marchands* and *Etienne Marcel et le Dauphin Charles*—is still as far as ever from any sense of the general effect proper to a picture; when we find that Maignan, who gave us a right to expect much of him, has (for the moment at least) altogether gone out of the way; above all, when we look at Moreau de Tours, we feel that Luminais can ill be spared from their ranks. The people who figure on Luminais' canvas—like Couture's *L'Homme à la Musette*—really exist, they are actually there, but the personages whom M. Cabanel's able pupil puts upon the stage never could have been anywhere. At least, with all due reserve, that is how it strikes me when I look at *Une Extatique au xviie Siècle: Epreuve du Crucifiement.* The crucified lady, partially draped, and extended on her back on the wooden cross which lies across the foreground, is very pretty, and arranged in very good taste; the choice of form, the style of drawing (be it said under correction), is as superior as one would certainly expect from a distinguished pupil of so distinguished a master as M. Cabanel; many of the heads of the bewigged and bepowdered beaux, who (seen at half-length) crowd eagerly around and look in vain for any trace of physical suffering—many of these heads show the painter's shrewd observance of physiognomy, and yet it is impossible that these men, or the woman who is the object of their curiosity, were ever part of the world of things. The unreality of the general aspect seems almost strange when one takes into consideration how good some of the work is, and may possibly be due chiefly to the quality of the painting, which seems very conventional and wanting in personal character. M. Flameng is by no means so pretentious in manner as M. Moreau de Tours; but on the other hand we get in his *Appel des Girondins le 30 Octobre, 1793: Prison de la Conciergerie*, only a large supply of stock expressions, faces, and postures. The principal figures are placed at a long dining-table covered with a white cloth; the light streams down from the windows above their heads, and makes the whole of the left of the canvas tell brightly against the gesticulating crowd who appear on the opposite side beyond the dead body of Valazé, which, placed on a stretcher, occupies the foreground. The effect thus produced is somewhat grotesque, for the men at the table are all well provided with plates and knives and forks—there is even some bread in a corner, but otherwise the cloth is clear; and, as they rise and gaze eagerly across to the stretcher which is set down exactly in front of them, it is impossible not to be visited by a horrible suspicion that they are going to cut up their unfortunate victim, and that the hero in the vast cocked-hat, who stands at the head, is inviting them to begin. M. Flameng has been a pupil of Cabanel, and lastly of M. Jean Paul Laurens, whose favourite themes seem to have influenced his choice of subject, but his execution shows traces rather of the teaching of his first master; it has none of the frankness and energy which distinguishes M. Laurens' work, and which is specially sympathetic to the rendering of the sombre aspect of tragic drama.

Monotony of surface often diminishes the effect of work admirable in itself, and there are indeed, but few painters who have a touch which really represents something like personal character. In this respect M. Emile Lévy seems to be curiously unequal. His portrait of *Mdme. la Baronne de C——* is very remarkable; he has painted an ungrateful subject to admiration. The brown-velvet gown and scarlet-and-yellow dress of Mdme. la Baronne are managed with the most delicate taste, and the drawing of her hands is made to describe all that, about her dainty face, of which her face might leave us in ignorance. In his poetic composition, *Les jeunes Epoux*, the work is less expressive. M. Lévy shows us the bridegroom who has brought home his bride; she has crossed the threshold of the new home which he is to make; friends and kindred are seen in the distance, through the open doorway, looking back as they leave her for the first time alone with him who now lifts the veil. Whatever there is of shortcoming in M. Lévy's rendering of this beautiful subject seems a mere question of surface and touch; there is something feebly "stumped" looking in the putting-in of the background, and neither the

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nor the draperies of the figures, which are gracefully designed, look sufficiently real for the solidity of other parts of the work, and, as a consequence, the general tone seems unequal and thin. Tone may, however, be purchased too dearly; to "tone" M. Henner, for instance, sacrifices everything. As I have said, he this year again repeats himself; we have another *Jésus au Tombeau* and yet another *Eglogue*, which, at the proper distance, looks all that it could possibly be made. Two nymphs are seen against the deep, mysterious green foliage shadowing a pool which reflects the blue of the sky, showing above the overhanging branches; one to the left, seated by the waters, pipes—pipes intently, her soul going out in her play; the other, to the right, is less simple and natural—she poses a little as she leans against her pedestal. The effect of the whole is forced; the depth of the sombre green is purposely exaggerated to give value to the flesh, and this is a trick which stales with repetition; but the result is so rich in hue, there is something so poetic in the suggestions of the infinite clear twilight which invites beneath the branches to all the secrets of the woods, that it is impossible to quarrel with it. But—one parts with one's satisfaction on near approach. On near approach it is clear that nothing is really executed. The magical "tone," and the impression of the full sweep of the loaded brush, are all that remains; we are, indeed, victims of a trick, but it is at least a trick which belongs to M. Henner alone.

There is no other painting from the nude which has anything like the charm of M. Henner's *Eglogue*. The *Salmacis* of M. Némoz expresses other aims. It is a pretty figure, the drawing of which strikes one as showing really delicate taste; but the hue of the green background is unpleasant and exaggerates the ill effect of a certain abuse of reflected light, which recalls the method of Bouguereau, and gives an unreal quality of waxen transparency to the flesh. Bouguereau himself contributes two important works. The first, *Jeunes Bohémiennes*, shows how impossible it is for him to handle a subject which demands a frank and honest understanding with nature. The second, *Naissance de Vénus*, has the presumption to challenge comparison with a composition of Raphael's. The commonness and stupidity of the heads of all the figures in this work are more than usually tiresome, and the Tritons are the most foolish monsters of their kind that were ever seen; but Venus herself in the centre is an example of that delicacy and elegance of drawing and skill in modeling which recommends so much of M. Bouguereau's work, and the air and light of the general effect are remarkable. It is, indeed, in this point of general effect that M. Jules Lefèbvre seems to have chiefly failed in his *Diane surprise*. At a distance everything is lost in half-tones, and the work looks worn out and effaced. Diana, in the centre, is erect with anger; one of her maids wades through the pool in which she has been bathing, bringing the news of coming intrusion; others surround their mistress in agitated haste; and one, a young fair girl, in the foreground, kneels, bent forward in a gentle movement of startled shyness which is delicately expressed in the character of the face. This figure is so fresh and harmoniously youthful that it impresses one with the belief that some day perhaps M. Lefèbvre will realise to the full his high ambitions.

The aspect of innocence and youth is so rarely attained in these subjects that one cannot pass M. Jean-Aubert's *La leçon d'harmonie* without a glance at it. The girl and boy—he bronzed and glowing in his crimson raiment; she all fair and golden in her white robes—are nestling together by the edge of the blue waters, with broad trees waving overhead. She must pipe to him, and he guides her search for the harmonies he loves; and the two may well be absorbed as they are in each other and their play, for in the thicket behind them there is Love himself, who gives the key-note which inspires the lover's ear. Again, among the water-colours are drawings by M. Pollet—*Un Taudis*, a remarkable study of a beautiful woman, of whom only the back is seen, as she lies down on her garret bed drawing the clothes about her; and a second work, *Omphale*—the portrait of a woman miserably thin, whose hips stand out, making great lean, ugly curves: a creature who, were she draped, would sway beneath her draperies with sinuous elegance; as it is, her essential charm is lost. Yet compare the quiet, unconscious bearing of Omphale with the obvious undress of the two bright figures whom M. Lix has christened *Perles et Corail*; or, take an extreme—look at *La Tentation*, by M. Gérôme's pupil, Garnier, whose wonderful ability serves only to make his outrageous vulgarity the more hideous and revolting.

M. Pollet is an old man; M. Jean-Aubert dates back among the scholars of Delaroche. It is strange, but it seems as if to the young men of this generation the sight of candour, of simple unconsciousness, of the loveliness of innocent virginal freshness were forbidden.

E. F. S. Pattison.

PAINTINGS ON PORCELAIN.

The fourth annual Exhibition of Paintings on Porcelain by Amateurs and Professionals, now to be seen at Messrs. Howell and James's, shows that the amateurs are gaining in strength and confidence, producing works which often exceed in originality those of their friendly rivals. The prizes have, as usual, been most carefully and judiciously awarded, and though the gold medal of the Crown Princess of Germany for amateur work has again fallen to a lady of rank (Viscountess Hood), no one can say that she is not justly entitled to it. Her two portrait-plaques—*The Hon. Mabel Hood* and *The Hon. Neville Hood*—are equal in execution to those of the other amateur prize-takers, and the greater difficulty of the subjects (full-length figures) justifies their selection for the first place. On the other hand, Miss Edith S. Hall, who gained the "Princess Alice" prize, has shown such rare decorative skill in her *Lilies* and *Daffodils* and *Rose Elves* that we shall look forward with great interest to her future work. The silver badge of Princess Christian very properly rewards the charming lily tiles of Miss Ada Beard, whose modesty is shown by the very small sum at which she appraised her skill. The Countess of Warwick's prize has fallen to Lady Rawlinson for a portrait of Sir Henry, and two dishes remarkable for their feeling for Persian colour and design; and Lady Olive Guinness' prize to Miss Everett Green, for her pretty *Birds of a Feather flock together* and *Is he dead?* The prizes for "Heads and Landscapes" have been awarded to Mr. Percy Anderson and Lady Nicholson, and those for "Ornaments, Birds, and Flowers" to Mdme. Camille Moreau and Miss F. B. Hartzhorne; and Messrs. Hancock's extra prizes to Miss E. Loch, Miss Nicholls, Mrs. Bourdin, and Miss Corderoy. Although we cannot help regretting the presence of one of the ruder sex among these ladies, where he appears as much out of place as Cyril among the girl graduates, we cannot help recording our admiration for his remarkably fine and poetical studies of heads: strong, beautiful, and refined, reminding one of Sandys and Burne Jones, but more masculine than the type preferred by the latter, they show the presence of another artist of great promise, if not of genius. The first prize for professional work has again fallen to Miss Ada Hanbury's realistic studies, quite as remarkable as they were last year for power of drawing and colour. Miss Linnie Watt, who takes the silver medal presented by the Crown Princess of Germany, never painted a sweeter picture than her *Gathering Spring Flowers*; and Miss Florence Lewis, who gains the "Princess Alice" prize for professionals, has excelled all her previous efforts in her superb arrangement of chrysanthemums, in which she has adopted *impasto* with great success. Miss Charlotte Spiers carries off the first prizes in both departments of "Heads" and "Ornament" (professional); Miss Ellen Welby and Miss Kate Hammond the second prizes; and extra prizes have been given by Messrs. Hancock to Miss H. Thorneycroft, Miss J. B. Folkard, James Allen, Edward Hammond, R. W. Willis, and William Bradshaw. The high average merit of the exhibition is perhaps best shown by the number of works to which the initials (V. H. C.) (H. C.) and (C.) are appended by such judges as E. W. Cooke, R.A., and F. Goodall, R.A. Among amateurs alone 142 ladies and gentlemen have been thus honourably noticed; and after carefully inspecting the beautiful display we think that a few more names might have been justly added.

NOTES ON ART AND ARCHAEOLOGY.

A satisfactory proof of the growth of art teaching in this country is afforded by the fact that several thousand designs above the number of last year have been sent in this spring for examination at South Kensington. The official examiners have had a hard time of it, and their labours, we hear, are likely to be more rather than less next year, for as many as half-a-million examination papers have been applied for by the various art schools for competition in 1880. While so much discussion is going on in France regarding the best means of teaching drawing and the necessity for rendering it a compulsory part of education, it is pleasant to be able to point to such satisfactory results in our own country arising out of the South Kensington system. Several of our best designers at the present time are South Kensington pupils.

Some interesting examples of Early Italian architectural ornament have lately been placed on several screens in the North Court of the South Kensington Museum. They were collected by Mr. J. Robinson from the Castello di Mondolfo, near Fano, in the Duchy of Urbino, and sold by him to the Museum for 200*l*. They consist chiefly of capitals, small friezes, &c., and date about 1490.

One of the plans advocated by M. Havard in his *brochure* on the "Teaching of the Fine Arts" is being effectively carried out in France by the Société d'Excursions Artistiques," a society which we have before mentioned as having been formed during the Paris Exhibition of last year for the purpose of providing accomplished lecturers, who at stated times give what is called a "promenade conference" on the works of art contained in the various museums, &c., of Paris. We have had several of these "promenade conferences" of late at the British Museum under the superintendence of Mr. Newton and other *savants*, who have given most instructive lectures on ancient art amid the glorious relics there preserved; but the lectures have been for the most part addressed to the members of societies or educational establishments, and have not been open, as we should wish them to be, to the general public. It would be a sure means of furthering art education in this country if competent teachers were from time to time to undertake the office of guides and to point out to the uninstructed the value and beauty of the art treasures contained in our national museums, galleries, and exhibitions. Among others who have done this in France may be mentioned M. Ph. Burty, who last week gave an interesting lecture on the collection of drawings by Old Masters which is at present being exhibited at the Ecole des Beaux-Arts. M. Burty confined himself entirely to the masters of the French school, whom he has more especially studied; but the *Chronique des Arts*, in writing of his discourse, expresses a hope that his example will be followed by others who will deal with the schools of Italy and Germany, and we may hope that it will likewise inspire some of our English art-critics to undertake a similar task. Such instruction would be especially useful at the winter

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exhibitions of the Royal Academy and Grosvenor gallery.

An Etruscan tomb, in which were found several amphorae and other vases of different sizes, has lately been discovered during the construction of a road from Antimo to Montorso, in Italy. The discovery is of importance, because the superintendent of the excavations believes that this is not an isolated tomb, but that it marks the site of some Etruscan burying-place. The Minister of Public Instruction in Italy has therefore ordered that the excavations should be continued, in the hope that they may prove of value for the history of ancient Etruria.

The preparations for the International Exhibition at Munich are proceeding rapidly toward completion. The interior arrangement and decoration of the great glass palace is said to be especially advantageous for the display of works of art, as the architect—Herr Albert Schmidt—has benefited by the study of former exhibitions, and has avoided many of their inconveniences. In particular the pictures will not be massed together one above another in long galleries, but will be spread over as large an area as possible, and made to contribute to the general effect, while their own merits are thus made more apparent. The exhibition will open on July 20.

The last few weeks have again been rich in "finds" at Olympia. Beside further portions of the pediment, many marbles have likewise been found dating from the Roman period, among them an excellently preserved head of the elder Faustina, wife of Antoninus Pius, whose neck exactly fits a female *torso* found in the *exedra* of Herodes Atticus; a headless female draped figure; and two nude male *torsos*. A deeper excavation near the Leonidaion yielded three very valuable bronze inscriptions; while at the south-west corner of the Altis were found many remains indicative of the subjugation of Greece by the Romans, such as fragments of monuments, &c., with inscriptions: one a fragment of a decree concerning the holding of the Olympian games, in which mention is made of the honours that should be accorded to the Roman Emperor.

On June 22 a monument to Boccaccio is to be unveiled at his birthplace, Certaldo ("Patria Certaldum, studium fuit alma poësis").

In the competition for the monument to be erected to the memory of Victor Emmanuel at Turin the sculptor Costa carried off the prize against fifty-four competitors. His design is pronounced to be very beautiful. Four Doric columns with symbolical figures form the pedestal; the king stands bareheaded upon a carpet bearing the arms of Rome, the date 1870, and an inscription.

In reporting the opening of the Exhibition at Kioto, Japan, in March last, the correspondent of the *Hiogo News* remarks that an improvement is particularly noticeable in the department of porcelain and *cloisonné*. Ishikawa and Owari *ken* are stated to be fast losing their pre-eminence in these manufactures, the Kioto ware being now nearly, if not quite, as good, and generally much cheaper.

Some time since the so-called "Burgunderteppiche" in the Museum at Bern were subjected to a "restoration." These magnificent tapestries formed part of the famous "Burgundian booty" taken by the Swiss after the battles of Grandson and Murten (Morat), and are supposed to have decorated the tent of Charles the Bold. They were woven partly at Arras and partly at Bruges, in separate portions, which were afterwards joined together; and have been attributed by experts to the time of Philip the Good of Burgundy, the father of Charles the Bold. Three of these "Tapeten," which are worked *en haute lisse* with wool and gold and silver thread, were "completely restored" some years ago. The authorities were so pleased with the result that they despatched a fourth to the *atelier* of Mdme. Carey-Bay, who reports that the "restoration has occupied at least a year and a-half, although the damages were not nearly so extensive as those of its predecessors." The subject of the tapestry is the Adoration of the Infant Saviour by the Three Kings. One of the previously restored pieces represents the singular legend of the canonisation (*Heiligsprechung*) of the Emperor Trajan.

August von Bonstetten, a distinguished Swiss landscape-painter, died at his seat at Sinneringen, near Bern, on May 15. He was born in 1796, and was a man of considerable wealth. Like other young members of the old patrician families of Bern in the beginning of the century, he was educated for a military career, and served as an officer in the Bern regiment employed by the Dutch Government. In 1825 he sent a picture to the exhibition at Antwerp (*Le Marché d'Anvers*) which excited a good deal of attention. At the dissolution of his regiment, after the separation of Belgium from Holland, he returned to his fatherland, and devoted himself exclusively to art. He very rarely exhibited any of his pictures. The "Kunstversammlung" at Bern contains only two, but it is hoped that his death may enable the directors to secure some of his highly-wrought but powerfully-executed works.

This week's obituary likewise contains the names of M. Leray, a pupil of Paul Delaroche; and of Julius Moser, of Berlin, aged seventy-five.

MUSIC.

ROYAL ITALIAN OPERA: "LES AMANTS DE VÉRONE," BY THE MARQUIS D'IVRY.

It is by no means surprising that so many composers have selected the story of *Romeo and Juliet* as the foundation of an opera. Of all the plays of Shakspere this one lends itself most readily to the exigences of lyrical treatment; and that no musician has succeeded in producing an enduring masterpiece out of such a suggestive theme speaks but little for the ability of those who have at various periods believed themselves worthy to illustrate it. Among the earlier operatic versions of the tragedy was that by Zingarelli, produced at Milan in 1796. In 1825, in the same *locale*, an opera by Vaccaj was heard, and it obtained such high recognition that the final act was afterwards added to the French edition of Bellini's *I Capuletti ed i Montecchi*. This last saw the light at Venice in 1830, but it is by no means one of its author's best works, and has not held the stage. Other versions worthy of mention are those by Steibelt, 1793; Schwanberg, 1782; Dalayrac, 1792; and Marchetti, 1865. All these have long since vanished. It appears likely, however, that M. Gounod's setting of the tale, written for the Théâtre Lyrique in 1867, will obtain greater longevity. The Southern warmth and intense passion of the tragedy are not well suited to the French composer's dreamy, long-drawn manner, but he has succeeded in writing some very charming music which the world will not willingly let die. The musical antecedents of the Marquis d'Ivry were not such as to warrant the hope that he would succeed where men of undoubted genius had failed, and the first impression on learning that he had set Shakspere's play was that of amazement at his temerity. We have his assurance, however, that his work was completed before that of M. Gounod, and he has acted wisely in letting this fact be known. It was entirely in consequence of the personal friendship of M. Capoul for the amateur musician that *Les Amants de Vérone* at length saw the light at the Salle Ventadour a few months since. The French tenor assumed the reins of management for the nonce, and expended considerable pains on the mounting of the opera. At the outset it achieved a partial success, but curiosity was not succeeded by admiration, and eventually public opinion declared itself strongly adverse to the pretensions of the new work. Taking into consideration the immense range and extent of the field open to the opera *impresario* in search of novelty, it may seem strange that Mr. Ernest Gye should select a composition of such questionable reputation as his initial contribution to the *répertoire* of the Royal Italian Opera. One may reasonably hope that the discrimination begotten of experience will quickly assert itself, and prevent any repetition of such a conspicuous error. As regards the plan of the Marquis d'Ivry's work, it is merely requisite to state that it is similar to that of Messrs. Barbier and Carré, the librettists of M. Gounod's opera, in all its principal details. The only deviation from Shakspere's original is again at the close, where Juliet wakes in time to share in a duet with her lover. This alteration, permissible for lyrical purposes, was, it may be remembered, formerly in use on the English stage at the period when Shakspere's plays were all more or less subjected to change and mutilation in performance. A verbal analysis of a musical work can never be made thoroughly satisfactory, and in the present case it is certainly not expedient to speak in detail, inasmuch as there is not the faintest probability of *Les Amants de Vérone* being retained in the *répertoire* of Covent Garden Theatre. Such commendable features as may be discovered in the opera are purely negative. Ambitious as the Marquis d'Ivry has shown himself to be in his choice of a subject, he has evinced no vain desire to impart individuality to his music. He does not hide his poverty of invention under a cloak of eccentricity, and if he cannot extort admiration he avoids all chance of giving offence. There is abundant evidence to prove that he is a cultured and well-read musician, but there is none to show that he possesses a modicum of fancy or imagination. There are a few pretty melodies in the first act, and a delicate little *ensemble*, "Col novel giorno in ciel," in the balcony scene. But the composer does not develop a good idea when he obtains one, and hence the writing throughout the opera is fragmentary. This weakness is of course especially apparent in the concerted music, where we look for development and the working-up of a subject to an effective climax. In the dramatic situations—such as the quarrel scene, where Mercutio and Tybalt are slain; or at the close of the fourth act, where Juliet takes the potion—there is a painful lack of power and intensity of expression. The music does not heighten the effect of the drama in the least degree. In fine *Les Amants de Vérone* is a respectably mediocre work, highly creditable as the production of an amateur, but of no intrinsic value, and therefore quite unworthy of a position on the Anglo-Italian stage. Excepting the two principal characters, there is but little opportunity for any of the performers to create any marked effect. M. Capoul and Mdlle. Heilbron, who impersonated the title-*rôles* in Paris, resume their parts in the Italian version. If the French tenor would subdue his tendency to boisterousness in his acting he would be more acceptable as Romeo, but on the whole no grave fault can be found with his efforts. Mdlle. Heilbron imparts considerable charm to her conception of the heroine, and her strong dramatic instincts are of much service in the powerful scene of the fourth act. The music makes but small demands on the vocal skill of any of the artists, and Signori Cotogni, Vidal, Corsi, and Silvestri, and Mdlle. Ghiotti are therefore adequate representatives of the subordinate characters. The opera had been carefully rehearsed under the direction of Signor Bevignani, and its frigid reception on Saturday must consequently be accounted for by the inherent weakness of the music.

Henry F. Frost.

At the Musical Union Matinée of Tuesday, Mdme. Essipoff and Signor Papini appeared for the last time this season. There were but two complete concerted works in the programme—

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namely, Mozart's quintett in G minor and Rubinstein's pianoforte trio in B flat (Op. 52). The trio is one of the most favourable examples of the Russian musician's ability as a classical composer. There is much ill-regulated power in the first and last movements, but the *Adagio* is very expressive and the *Scherzo* piquant and charming. The prominence given to the pianoforte in this as well as in many similar works by modern composers may be regretted on pure art principles, but the cause of this tendency may be easily traced. Since the time of Mozart the style of writing for the piano has undergone extensive and continuous changes and developments, while that for the violin has not progressed in a corresponding ratio, for the reason that the genius of the last-named instrument was as well understood a century ago as at the present time. The beautiful *Andante Cantabile* from Tschaïkowsky's quartett in D (Op. 11) was performed by desire. Signor Papini selected as his solo the *Adagio* from Spohr's dramatic concerto, and Mdme. Essipoff played some trifles by Liszt, Schumann, and Chopin.

THE cloud which has rested on the fortunes of Her Majesty's Theatre since the commencement of the season has at length lifted, and with the reappearance of Mdmes. Gerster and Nilsson empty houses are no longer the rule. It is deplorable that during what is called the grand season of opera the public cannot be attracted save by star-vocalists. But by the pursuance of a short-sighted policy in the past managers have contributed to the present condition of things, and they must reap the bitter result. Mdme. Gerster is proceeding rapidly through the repertory of the "light" soprani, having already appeared as Lucia and Amina, while to-night (Saturday) she is announced for Gilda. Her voice has certainly gained in power, while its flexibility remains unimpaired, and her charm of manner is not less than heretofore. In selecting the character of Marguerite for her reappearance on the lyric stage Mdme. Nilsson displayed wisdom. Of the many exponents of this sympathetic yet difficult *rôle* the Swedish artiste was for several years the most acceptable. The traces of recent indisposition were observable in some respects on Tuesday, and Mdme. Nilsson's embodiment was generally more subdued than previous experience led us to expect. But the fascination exercised by the exquisite quality of the voice, and by the natural though well-considered treatment of the character, exercised its accustomed sway over the audience, and the applause at the conclusion of each act was unusually prolonged. The performance would have been more enjoyable, however, if Sir Michael Costa had been less emphatic in his endeavours to maintain a strict *tempo* throughout. It may be that Mdme. Nilsson and Signor Campanini indulged too freely in the "linked sweetness, long drawn out," but that is a matter of opinion as between the singers and the audience. If a conductor's right extends to the interruption of an artiste in the middle of a cadence, confusion must frequently be the result.

MESSRS. J. S. SHEDLOCK AND RUSSELL LOCHER gave the first of a series of three musical evenings at the Lancaster Hall, Notting Hill, on Wednesday. The programme included Spohr's pianoforte trio (Op. 124), Rubinstein's trio in B flat (Op. 52), and Beethoven's sonata (Op. 27, No. 2). The executants were Messrs. Shedlock, Wiener and Lütgen. Miss Mary Davies, Miss Emmeline Dickson, and Mr. Thurley Beale were the vocalists. The dates of the other musical evenings are June 11 and 25.

MR. E. PROUT's new cantata *Hereward* will be produced by the Borough of Hackney Choral Association, at St. James's Hall, next Wednesday evening, June 4. The libretto, by Mr. William Grist, is founded upon the late Charles Kingsley's novel *Hereward the Wake*, and the music has been specially composed by Mr. Prout for his own choir. The soloists announced are Mrs. Osgood, Miss Mary Davies, Miss Marian Williams, Mr. Barton McGuckin, and Mr. Frederic King. The band and chorus will number about 200 performers, and the composer will of course conduct his own work.

BY an inadvertence, Balfe's song, "Come into the garden, Maud," was last week attributed to Mr. Hatton.

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LITERATURE.

The Lover's Tale. By Alfred Tennyson. (C. Kegan Paul & Co.)

'HE poem here presented to us by the aureate is one which was composed in his ineteenth year, and which has therefore een in existence for more than half-a-cen-ary. In the chronological series of his 'orks it should be placed between the nonymous Louth volume of 1827 and the *Timbuctoo* of 1829, and it is in many respects nore worthy of preservation than either. t was not included in the collection of 832, but was destined to appear alone, as t does now, in 1833. It was, in fact, printed or that purpose, but withdrawn from the ress, as the author says, "without the missions and amendments which I had in ontemplation, and marred by the many isprints of the compositor." A friend, owever, preserved some of these imperfect roofs, and the poem has "of late been iercilessly pirated." Mr. Tennyson has, ierefore, deemed it wise to reproduce the vo parts already known to surreptitious aders, with the addition of a third, written ıg ago but not sent to press, and of a ırth, known to all readers of poetry as e *Golden Supper*, published in 1869.

We cannot be too glad that the *Lover's ıle* has escaped all the dangers of these ty years, and has arrived at last to show by what steps our incomparable poet rose o the first grade of his maturity. Perhaps nore perfect poem, written a few years er, would have been less welcome than this, which the very blemishes have a singular erest for us through the light they throw on the progress of their author's mind. ecially interesting is the proof they give he mastery held over the style of Tenny-at that moment by Shelley, a mastery would have left little or no mark in ature but for this poem, in the first part which the recent reading of *Epipsychidion* frequently seduced the young poet aside n his own more characteristic language. s influence was soon to fade before the ch more powerful one of Keats, the one t antecedent to Tennyson to whom the er has at any time stood distinctly in the tion of a disciple. But there is yet but y little of Keats in the music or imagery he *Lover's Tale*.

et us confess that the style of this juvenile m is at times confused, grandiloquent, rheated; when we have said all this and re, there remains the undeniable fact t, with all its author's noble and versatile k before us, we can still turn with pleasure, and even enthusiasm, to this his first serious production, and trace in it, above all merely imitative strains, his own individual voice. The subject is one worthy to occupy the attention of genius in its extreme youth; it is simply the despotic thraldom of a love which nature, circumstance, temperament, and beauty combine to make irresistible. Julian, the hero, has been brought up with Camilla, his cousin, from earliest infancy. They were born on the same day, almost the same hour; they were subjected at the outset to a like bereavement; they have seldom been parted for more than a few hours. In the intensity of their sympathy, a certain bay, a certain mountain, neighbouring on their common home, have a part in all their hopes and wishes. One day, when they are man and woman, Julian takes Camilla to the summit of this mountain, overlooking this bay. The transcendental ecstacy of their communion, and the peculiar way in which the physical beauty of the scene is represented as reflecting upon their spiritual nature, remind us very curiously of the conversation between Seraphitus and Minna, on the summit of the Falberg, as invented by Balzac some three years after the English poem first saw the light. But the sympathy is not so complete between them as Julian imagines. Camilla confides in him that she loves, and loves another: that other Lionel, the friend of Julian. The unfortunate lover falls swooning at her feet, and henceforth, living far away in the forest, is troubled by phantasmal processions and peals of visionary bells which constantly remind him of her loss. To these dreams succeeds the actual death of Camilla, or what seems her death, and the circumstances attending and following her funeral form the germ of the story as we find it in Boccaccio, and the plot of the delightful poem of the "Golden Supper." We must, however, confine ourselves to what is new, and of this we think the brief third part is the most original. It describes one out of the many visions by which the exile of Julian is tormented, and is in power, brevity, and picturesque incisiveness worthy of the poet in his most mature moments. We have no space to quote this lovely passage at length, and to divide it would be to destroy the strange and spectral fascination that it holds over the reader. We prefer, therefore, to give as an example of the adolescent grace that makes the *Lover's Tale* almost unique among juvenile poems the opening description of the eventful day when the ascent of the mountain took place:—

"There came a glorious morning, such a one
As dawns but once a season. Mercury
On such a morning would have flung himself
From cloud to cloud, and swum with balanced wings
To some tall mountain: when I said to her,
'A day for Gods to stoop,' she answered 'Ay,
And man to soar:' for as that other gazed,
Shading his eyes till all the fiery cloud,
The prophet and the chariot and the studs,
Suck'd into oneness like a little star
Were drunk into the inmost blue, we stood,
When first we came from out the pines at noon,
With hands for eaves, uplooking and almost
Waiting to see some blessed shape in heaven,
So bathed we were in brilliance. Never yet
Before or after have I known the spring
Pour with such sudden deluges of light
Into the middle summer; for that day
Love, rising, shook his wings, and charged the winds
With spiced May-sweets from bound to bound, and blew
Fresh fire into the sun, and from within
Burst thro' the heated buds and sent his soul
Into the songs of birds, and touch'd far-off
His mountain-altars, his high hills, with flame
Milder and purer."

In the relations of Julian to Camilla the great problem of love, as it appears to the young and pure in heart, is stated in its simplest form. There is more of celestial than terrestrial passion in the mutual devotion of these two, and upon Julian the more earthly love breaks in as an unexpected discord upon the harmony of his life. But this that seems to him a discord is the cadence that makes the melody complete to the gentler spirit of Camilla. The whole tone of the poem is pitched in that high key which the Elizabethan dramatists loved to select for their queens and tragedy-lovers. There is a fine extravagance about it, and its pages are flushed with that purpler radiance whose fading is the first sign to us that we are no longer young.

EDMUND W. GOSSE.

Essays in Political and Moral Philosophy. By Thomas E. Cliffe Leslie. (Dublin University Press.)

THE University of Dublin, once maliciously described by her older, wealthier, and, of course, more arrogant kinswomen as the "silent sister," is finding that true liberty gives good speech. It is well that this new centre of Irish intellectual life, destined assuredly to become of infinite value to the Irish people, and already exhibiting an activity which English universities would do well to rival, is engaged in publishing books which actually add to the sum of human knowledge. We, in Oxford, might envy, and at some remote period may perhaps emulate, Dublin in mathematical research, not to point to other branches of learning. The richest university in the world is everlastingly clamouring for the endowment of research. Hitherto those who are plentifully endowed do not research. Oxford has added less to the sum of human knowledge than the poorest university in Germany. Nor have those who counsel study for study's sake, and urge that young men should reject formal examinations for solid learning, practised the wisdom which they commend. The seed of academical learning is withered on the highway or choked in the thorns. The crop is not the decimal of a percentage on the cost of cultivation.

Among the volumes which the University of Dublin has published is a series of essays by Mr. Cliffe Leslie. They are taken from such writings of the author as have been printed during the last eighteen years in various periodical works. They are necessarily of very various value. Speculations on the future of European politics in certain communities are interesting, because they record the interpretation which an honest and conscientious writer gives of current events. But as nothing is more imperfect, so nothing is so unsatisfactory as the estimate which most men make, however meritorious may be their labours, of present political facts. The scorn which

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the practical politician—that is, the higher sort of member of Parliament—expresses for the literary theorist has this justification, that practical politics mean action, and action means results, and results involve responsibilities. One of the best illustrations which can be given of this contrast between theory and practice is the doctrine of minority representation. In theory it seems equitable and judicious; in practice it is a mere trick by which representation is stultified and political intelligence is extinguished. Another can be taken from the alarm which many well-meaning people entertain about Russian intrigue and Russian power. But if facts go for anything, Russia is really less capable of aggression against civilised communities than any European State is; and her neighbours know it, and act upon the knowledge.

Whatever value there is or has been in Mr. Leslie's political speculations, no economist who studies facts—that is to say, no economist who is not a pretender—can have any doubt as to the value of those among these essays which are concerned with economical subjects. There are, as the author of this volume most truly says, two schools of English economists. The one assumes a few true and several dubious or erroneous principles, and frequently constructs a scheme of social life and action from premisses which do not and cannot exist. Certain positions, historical it may be, but now unreal, are treated as though they were permanent and necessary. Certain forces, real, but obscured or distorted by artificial circumstances, are wholly neglected. Figures which seem to be the basis of inductions, but which are utterly valueless unless the factors of these figures are found out, are appealed to as proofs of a conclusion which is foregone, of a question which is begged. It is difficult to exaggerate the mischief which this treatment of the profoundest interests of humanity might have induced had it not been for the hesitation with which experience, narrow and mean as it may be, combats theory, however lofty and arrogant. The doctrines of the wage fund, of the Ricardian rent, of the population theory, of the equality of profits, of the "law" of the increase of capital, are instances among many of the pernicious habit which is so common of reasoning from insufficient or factitious premisses.

Another school of economists has, however, grown up, which insists on tracing facts to causes, and which frames generalities only after patient research into all that contributes to a result. Why is it, for instance, that the rent of an acre of arable land has increased a hundred times since a given period, while the price of a quarter of corn, the produce of that acre, has increased in the same period only ten times? Why is it that a population which existed under considerable risks of famine at the earlier epoch has increased ten times since the same period, and runs no risks of famine whatever? Why is it—to take another subject—that the enormous monetary transactions of English trade are effected by a metallic reserve which is apparently less than a third of that which France, for example, finds it necessary to retain? Why was it that in Adam Smith's time the mercantile and manufacturing classes were the principal and persistent foes of free trade, the landowners and farmers the most likely to advocate free trade; while twenty years after Smith's death the former became free traders, the latter protectionists? Why is it that a building cost at the earlier epoch, all money values considered, a fourth of what it would cost now, though the price of materials and the wages of labour are relatively lower now than they were then?

The existing condition of any community, be it considered from a political or an economical or even from a theological point of view, is the result of a very large mass of facts, which must be collected and valued as far as possible before any just estimate can be formed of the product. The student of jurisprudence finds in the present social condition of England living relics of that life which Grimm discovered and Maine expanded, as well as of the Roman code, of the papal decretals, and even of Greek philosophy. The student of politics discovers that the pretensions of European monarchs are survivals of that Empire which a profligate nobility and a debased people rendered inevitable at Rome, even if he does not trace the facts which forced on the Roman Empire to the results which followed from Hannibal's long sojourn in Italy. The Anglican Church, peculiar among Churches, is far more closely connected in its history with the Constitutions of Clarendon, the war with France, and the policy of the Avignon pontiffs, than it is with the divorce of Katherine, and the scepticism of the Renaissance. But the economical condition of a country must, in order to be understood, be traced to more numerous, more deep, and more general facts. Why, for instance, did England have a Poor Law more than three hundred years ago? Why do farmers' rents occupy so large a space in English economics? Why has trades-unionism so strong a hold on the English workman's mind, while communism is so little attractive to him?

Questions such as these can be answered from history only, and generally from those materials for history which are as yet unexplored and are often almost inaccessible. The solution to them cannot be guessed at, though the habit of guessing at economical problems is the discredit and danger which heedless reasoners are constantly inducing on economical science and on society, whether it accepts or ignores the inferences which the true or the false economist draws. Besides, apart from the inconvenience which ensues from the crude and superficial logomachies which disfigure most economical reasoning, it is impossible that we can discover what is universal and invariable in the social condition of men, unless we eliminate from the enquiry into the practice of any one nation that which is artificial and adventitious. We run the risk of imperilling what is morally true by insisting on attention to conclusions of which the premisses are unsubstantial or imaginary.

Against this vice of modern political economy Mr. Leslie has protested, and protested with effect. Between the statistician who dreams that all figures are of equal value, and the theoretical economist who imagines that he can construct a practical scheme out of a few questionable tendencies while he rejects the facts which show what men are and have been, political economy runs serious risks. The workman who was told that his theories about capital and labour were contravened by orthodox political economy gave an answer which contains more than seems, when he said that if political economy was against him, he was against political economy. If men are in the wrong, the wisest, the soundest, the most practical method of dealing with them is to furnish oneself with the reasons why they have come to be in the wrong. For 500 years the Legislature strove to fix the rate of wages. Is it strange that workmen retaliate? For two centuries the Legislature strove to crush the native Irishman. Can any sane man wonder that it takes some time before the reversal of wrongs clears off the memory of wrong and the practices to which the wrong gave birth? Within little more than fifty years ago the English law hanged people by scores; and now men wonder that English men are brutal. Fifty years ago offices were closed to all but those who pretended to believe in the ecclesiastical organisation of the English Church, and partisans cast in the teeth of Nonconformists that they are political sects. Nobody, however, troubles himself about what made them so. But it is in vain to talk about what society is, unless it is first seen how it came to be what it is. In political economy, and in politics, Mr. Leslie has been trying to find out why things are. He is doing good service, even in conclusions in which it may not be possible to agree with him. But as Aristotle observed, in perhaps the most pregnant sentence ever written, the search after truth must be in the right way.

The best fruits which Mr. Leslie has gathered from this sounder method of economic inference are to be found in those essays, xxi. to xxiv. inclusive, in which he deals with prices and the distribution of money; as the best of his political articles are those which treat of the military systems of modern Europe, and the difficulty there is in developing a check to the dangerous growth of Continental armies. In relation to the former of these topics, it may be mentioned that at the later period of the Middle Ages, and the beginning of modern history, if one may take the fifteenth and sixteenth centuries, as Mr. Hallam takes them, to represent the passage from the one to the other epoch, the prices of utilities and labour—some slight exceptions allowed, as in London—were singularly uniform over England; that the general rise in prices began to be discerned in the last five years of Henry VIII.'s reign; and that the rise was effected with general uniformity. As regards the latter subject, it is clear that hostile or protective tariffs, while they rarely or never add to the revenue of the State, are powerful causes of dissension or suspicion among nations; and that armies are rarely efficient against free States, when they are manipulated by a central despotism. The real ruler of Germany, who is giving another illustration of the fact that high generalship is rarely united with political wisdom, will find his objects best accom-

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plished if he is baffled in the attempt which he is making to rally selfish interests to his side, and to create the disaffection which is inevitable, and for which he, and those for whom he acts, will be held responsible.

JAMES E. THOROLD ROGERS.

Henry Merritt: Art Criticism and Romance. By Anna Lea Merritt. In Two Volumes. (C. Kegan Paul & Co.)

HENRY MERRITT was known only as a restorer of old, and a critic of new, pictures. As both he will soon be forgotten. The exquisitely delicate operations he performed in what he called his "hospital for sick pictures" were not such as to be loudly advertised by the owners of his patients; the slight and popular notices he wrote for daily papers were scarcely worth a more enduring setting. Indeed, while thanking Mr. Champneys for his generous and well-reasoned Preface, we cannot but regret that he should have filled a volume with reprints to the defects of which he is by no means blind. The long complimentary catalogue—for it is nothing more—of the International pictures of 1862 is a monument of genial tolerance; but the indiscriminate praise of certain rank weeds was none the less unworthy of the gentle hand which "caused many a faded crocus to bloom afresh." The few notices of Old Masters which Mr. Champneys has selected, especially that on Diétrich, abundantly prove, while they fail to impart, a profound knowledge of the history of *technique*. No master was ever less jealous of his secrets, but even in his essays on *Dirt and Pictures Separated*, published in 1854, we search in vain for a complete account of the precise limits and actual processes of his art. It is here (chap. ix.) that we find his peculiar theory of transparent oil-painting. That so crude and obvious a method as merely tinting with transparent washes a finished monochrome picture in black-and-white should not have often occurred to and been deliberately rejected by the great masters is incredible. The unfinished flower-piece which he cites, by Jan van Huysum, a master of so peculiar and limited a range, is surely no more than the example which proves the rule.

The real interest of these precious volumes centres in the writer himself and in his two romances as a part of himself. The first, *Robert Dalby*, was published anonymously in 1865; the *Oxford Professor* existed only in an unfinished and unrevised MS. Both reflect the vivid impressions of his childhood, but in the one he describes actual experiences, in the other he is lost amid conjecture and prejudice. Yet the university society of that day, with its exclusive and mysterious dignity, may well have stirred the imagination of the little street Arab as a scene of brightest virtues and blackest crimes. To him in after life, as then, there was nothing improbable or unreal in the wild romance he weaves round college walls grown gray in prosaic conventionalism. Hence, improbable, impossible, as is the story, it is never contemptible; indeed, its very absurdities lend it a secondary and very real interest. It is not truth, but after all it is truest romance, this Oxford of the young imagination, where learned age is sweet and venerable, youth and genius all-powerful, where we meet with glowing chivalry instead of wan respectability; instead of petty spite, sublime malignity; where even the sweet pastoral spirit of the child-artist leads high-fed pedants to wander in sunset water-meadows. Outside the jealous gates he has but shyly idealised the stray glimpses he could catch; from within has again and again issued the Oxford novel, the dismal catalogue of wines, fights, and boat-races, leading up to the crowning horrors of Commemoration. If neither picture is true, at least they differ as romance differs from caricature.

In *Robert Dalby* we can afford to welcome the same defects. The utter absence of construction is but the *naïveté* of the true story: the improbability is no more than the play of fancy upon real experience. For Merritt's was the veritable artist-nature to which nothing true is common or unclean, and in spite of early critics his simple and earnest narration elevates to highest pathos that sordid life which no rosewater sentiment could dignify. That life was lived quite naturally by a child of delicate perception and sweetest impulse: it is described by a man of matured judgment and culture. But here not only are the child and the man the same person, but between them was no break of continuity, no shadow of that barrier of respectability behind which the past of the self-made man fades into convenient legend. The old things needed not to pass away to make all things new. Thus surely it is that Merritt has succeeded—where even Hugo and Dickens have failed—in worthily describing the life of the poor. With him we actually revisit the poor cottage, the dame school, the grim old gaol, the dank ropewalk, the market, the dingy canal-side slums among savage *gamins*, poachers, and rat-catchers—among the poorest, the lowest, the worst—yet we feel it is well and not ill for us to be there, for all that is vulgar in seeming is refined by the clear eyes which trace beauty even in nature's hiding-places—and by the intense truth which is beauty itself.

It would be presumptuous to point out these passages, which those who can feel them will assuredly find out for themselves; but quite apart from their human interest, these scenes are pervaded by the keenest aesthetic feeling. The test is indeed a severe one, and it is marvellous to find a mere child who could see the poetry of broad stagnant waters reflecting ruined hovels, ragged weeds, and stunted trees, or of the long shadows and dreary mists creeping up the great meadow, and a thousand other secrets unknown to his betters, whose refined perceptions were bounded by college walks, rich woods, and trim villages. Hence it is that Merritt's life was elevated above the common story of artist-struggles and disappointments by a sweetness which no failure could sour, a tenderness which no ingratitude could harden, a quiet happiness which the world could not take away; for his secret was the perfect moral singleness of a faithful disciple of nature.

But why this was so not even his story can tell us. How came this Athenian spirit to spring from among our Helots and not our Spartans? How far was it innate? and how far the unconscious work of gracious surroundings—a question of college spires or factory chimneys? For seventeen years it struggled on without a word or look of sympathy—how much longer could it have held out against grown-up vice, vulgarity, and drink? What is the sum of beautiful impulse which thus yearly perishes for want of meat? Can the three R.'s elicit and nourish these wasted graces? and if not, what can? or will? These pages suggest many questions—the answers we must seek for ourselves.

The fine etchings which illustrate the book are probably very unequal specimens of Merritt's powers. Though the drawing is never remarkable, there is often fine feeling for texture and deep poetry of expression. In the Organ-loft scene he has evidently adopted the *Burgomaster Six* both in the disposition of light and in the restful pose of the principal figure, but even Rembrandt could hardly have caught the rich expression of the lady's noble head and rapt gaze.

Henry Merritt's own life-romance is disclosed in the *Recollections* by his faithful pupil and wife, but so delicately, so simply, with such generous confidence in the reader's sympathy, that respect forbids us to do more than record our thanks and admiration.

EDWARD PURCELL.

At Anchor. A Narrative of Experiences Afloat and Ashore during the Voyage of H. M. S. *Challenger*, from 1872 to 1876. By John James Wild. (Marcus Ward & Co.)

THE literature of the *Challenger* Expedition, which lasted from Christmas 1872 to the end of May 1876, is becoming somewhat ample, and the subject has now been treated from wellnigh every point of view. Mr. Wild, however, has found a void which he has essayed to fill, and on the whole not without success. The handsome volume before us treats of the expedition chiefly from the pictorial point of view, and the coloured drawings and typo-etchings with which it is lavishly embellished are, as the author tells us, "simple topographical and ethnographical sketches, representing, as accurately as the circumstances of their production would permit, the natural scenery and the inhabitants of the regions traversed." The narrative, like too many others of its kind which vex the soul of the reviewer, was originally drawn up "as a record of personal impressions for the use of relatives and friends," and comprises brief descriptions of different parts of the world visited by the *Challenger*, interspersed with occasional notes of what occurred in the scientific work of the expedition between the ports of call. Many of the places treated of are so well known that some portions of the book might have been abridged with advantage; indeed, with the exception of Frederick Stoltenhoff's account of the bi-crested penguin in the Tristan d'Acunha group—a bird which there are but rare opportunities of observing in its native

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haunts—we do not get much information of interest until the Cape of Good Hope is passed, and the *Challenger* gets well down in the Southern Ocean. Here several little-known islands were visited, and the great Antarctic ice-barrier was skirted, where Mr. Wild was able to observe the construction of the snow-berg of that region, of which he gives some noteworthy particulars at pages 74–5. Before quitting the Antarctic Ocean, Captain Nares seems to have settled the non-existence of a position named in the charts "Wilkes' Termination Land," discovered in February 1840. That navigator mentions "an appearance of land" at a distance of sixty miles; but, although the *Challenger* approached to within twenty miles of the position, no trace of land could be made out. The error Mr. Wild appears to consider not unaccountable, for he says that "even the most practised eye as it scans the ice-bound horizon, often crested with sharp-edged banks of white clouds, will be deceived by what appears to be unmistakeable signs of land."

After visiting Australia and New Zealand, the *Challenger* commenced what to our thinking is the most interesting part of her cruise—viz., that among the islands of the Pacific. The first touched at was Tongatabu, one of the Friendly Islands, which Mr. Wild compares to the Isle of Wight, though it is not so hilly. In this attractive spot were seen the remains of pyramidal tombs, which, from an archaeological point of view, are not unworthy of closer investigation.

"The existence of these structures," our author remarks, "which recall the monuments of Mexico and of Egypt upon an island of the Western Pacific Ocean, is, to say the least, a fact deserving attention. The larger of the two tombs is known as that of Tui Tonga, the title formerly borne by the pontiff or high-priest of these islands. We found the ruins to consist of three steps or terraces, each about three feet high, and faced with large slabs of coral rock. The lowest step formed a parallelogram, measuring about 135 feet by 95 feet, the proportion between the two sides being as three to two. The monument, however, was so completely overgrown with trees that we would have been unable to find it without the assistance of guides. The roots of the trees fall as it were in cascades from one terrace to the next, and down to the ground, almost entirely concealing the stones and the general outline of the monument."

The Fiji Islands and New Hebrides were successively visited, and then the *Challenger's* head was turned westward to Torres Strait. From this to Hongkong is the fairest and most favoured region of the earth, which, for centuries before the first European vessel rounded the Cape of Good Hope, the Arab, the Persian, the Hindu, the Malay, and the Chinese had shared between them. Then came the great seafaring nations of the West, and claimed their share of the riches which Nature has scattered with so lavish a hand in these latitudes of never-ending summer. Now the Portuguese, first in the field, hold but a shadow of their former possessions; the Spaniards still own the beautiful Philippines; but, says Mr. Wild,

"More to be envied than all the rest, the Dutch reign supreme from the Strait of Malacca to the shores of Papua, and their unostentatious rule almost makes the world forget that this nation . . . . owns an empire which extends from east to west a distance of over 2,000 miles, and embraces, besides the famous spice-islands, the greater part of Borneo and Sumatra."

Entering this charmed region, the *Challenger* touched at the Arrou and Ki Islands, and then her track for two days

"lay among that chain of little-known and rarely-visited islands which connect Caram with Timor Laut, and form the eastern boundary of the Sea of Banda. Such are the Tionfolokker and Nusa Tello Islands. Some of these are hilly, without, however, attaining any great height; some barely rise above the level of the sea; but all are covered with a dense vegetation. About sunset on the 27th [September 1874] we passed the southern end of Kanalur Island, near enough to observe lights or fires on its western shore. These islands, I believe, have never been explored by the naturalist. They could easily be reached from Banda or Amboyna, with the assistance of the Dutch authorities—always liberally disposed towards the scientific traveller."

The Banda Islands, Amboyna, and Ternate, the chief island of the Molucca group, which were next visited, afforded Mr. Wild materials for interesting sketches; and, after a brief stay in the Philippines, the *Challenger* finished another stage of her cruise at Hong Kong. The voyage thence to Yokohama was of peculiar interest; for Capt. Thomson (who had succeeded Capt. Nares), instead of going direct to Japan, first took his vessel to the northern shores of New Guinea, touching at rarely-visited spots, where Mr. Wild was evidently not idle with his note-book and pencil. The cruise from the Admiralty Islands to Japan, a distance of some 2,500 nautical miles, was rendered notable by the discovery of the greatest ocean-depths hitherto ascertained by soundings.

"On March 23," Mr. Wild writes, "we stopped in lat. 11° 24′ N. and long. 143° 16′ E., and about midway in the narrow sea which separates Guam Island, the most southern of the Mariana group, from Uluthi, one of the western Caroline Islands. The depth was found to be 4,575 fathoms, or about 5¼ English miles. A second sounding, with a weight of 4 cwt. attached to the sounding-line, ... gave 4,450 fathoms, or 26,700 feet."

Mr. Wild was fortunate in spending two months in Japan at a pleasant time of the year; and before quitting the Land of the Rising Sun he was apparently rendered for ever happy by an interview with the Mikado, who, if Mr. Wild's portrait of him be correct, is hardly so intelligent-looking as his consort. The last two chapters are devoted to a description of the passage across the the Pacific to Valparaiso, and thence through Magellan Strait to the Falkland Islands, Monte Video, Ascension, Vigo, and England.

In conclusion it must be observed that this work, the narrative part of which is somewhat slight, is distinguished by two good points—a copious geographical index of nearly six hundred names, and a chart on which the course of the *Challenger* is laid down, the places touched at being indicated by numbers referring to a list. The coloured illustrations and typo-etchings are the great features of the work, and are mostly good, though we must take exception to the representation of a cricket match at page 45. That they have been well reproduced from the originals the high reputation of the publishers in this particular branch of art is a sufficient guarantee; and the work is on the whole one of the handsomest gift-books which has been issued in this country for some time.

Edw. Duffield Jones.

LYRICS FROM SOUTH AMERICA.

Señor Guido y Spano's Hojas al Viento. (Buenos Aires.)

One of the most interesting facts in the development of modern art, and one represented in all its branches, is the gradual decline of its Romantic and the reassertion of its Classical element. If vigour of fancy and novelty of thought were the natural artistic outgrowth of this century in its spring, we must consider correctness of form and novelty of expression as the ripened fruit of its autumn. This fruit has been richly garnered-in for English literature by Mr. Rossetti. France, if it has no such brilliant example to offer, can lay claim to priority of invention in Th. de Banville, supported by that new legion of writers in the *Parnasse Contemporain*, where cultivation evaporates into the merest routine of studied mediocrity. Italy and Germany have lately been too fully occupied with politics to leave much time for any salient artistic development; and Spain, remaining true to the character ascribed to her by Sismondi in speaking of the growth of her drama, is as slow as ever to receive foreign impressions, and is content to abide beneath the now rather dusty laurels of Zorilla. With the Spanish colonies, however, this has by no means been the case. Chili and even Mexico have not been idle, and the Argentine Republic, sensitive to every foreign literary influence, has managed to maintain for several years past three first-class literary periodicals. To the best of these, *La Revista de Buenos Aires*, a young Argentine writer, Cárlos Guido y Spano, has from time to time contributed clever aesthetic criticisms and delicate translations from the more significant European works. These have been lately collected and published at Seville as the first number of the *Biblioteca Hispano-Sur-Americana*. From a diffidence not uncommon with artists of delicate workmanship, however, his poetical works remained unknown to the general public, though long estimated at their true value by the leading members of literary society at Buenos Aires, till at their instigation his volume of poems was published under the name of *Hojas al Viento* ("Leaves in the wind"). It reflects no small credit on the taste of these young republics that the extreme cultivation of Spano's work has been so immediately recognised. In the *Parnaso Argentino* he has already been ranked beside Echeverria, the poet of Romanticism and Liberty, who wrote under the political stress of circumstances at the beginning of this century, and whose memory is of course most dear to them. We ourselves doubt whether the whole cycle of Spanish lyrists has produced such a master of concise form and subtle expression. A certain portion of the *Hojas al Viento* has been devoted to translations from the Greek Anthology, and this gives the key-note as it were to the

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rest of the volume. Spanish art has never yet appreciated that golden mean between the thinly-coloured refinement of Cetina's odes and sonnets and the coarsely realistic and Gothic paganism of *Los Borrachos* by Velasquez, in the Real Museo of Madrid. Among the classical writers of the Court of Charles V., even the Greek element of Boscan's *Hero and Leander*, with all his subtle imitation, is attenuated by Italicisms, and the beautiful *Eclogas* of Garcilaso remind one far sooner of Calpurnius than of Theocritus. Spano is the first to transplant any of these Greek flowers into Spanish, and with his dexterous handling the root is here as well as the blossom, and they seem to sprout afresh. They have a strange feeling of Greek vitality, and the spirit of Pagan beauty seems breathing still as we meet Antipater or Rufinus filleted with Pampas flowers; and Meleager's garland blown through by the "Pamperos" is as crisp and dewy as in the freshest days of Paganism. For there is a luscious quality in Spano's versification that gives a certain tropical aroma to all it lights upon. In his own strictly classical ode to "Edda, Poetisa Grenadina," with all its concise expression and vigorous restraint of imagery, the words glitter like the brilliant wings of the birds and butterflies that flash through the creepers of the Brazilian forests. Elsewhere he not inaptly describes his verses as "tawny bees murmuring in the red dawn across the boundless Pampas," and it is just this faint reminiscence of strange flower-savours that makes his translations sweet and delicate as wild honey.

Of his own original work, "Soñaba" has been pronounced, in a clever critique by E. Perié, to be one of the very finest lyrics in the language. The following translation can but give a faint idea where the chief beauty lies in subtlety of music and expression:—"She never told me that she loved me; one day as she was sleeping beneath a linden in her garden, she uttered my name amid her sighs; I kissed her crimson lips in my passionate surprise; and she without awakening, and beautiful as she had never been, suddenly turned most mortally pale." Later he compares his "love ever faithful to the unfaithful Gulnare" to a crystal box that when deprived of its rich pastilles still retains their "voluptuoso y lánguido perfume;" where the last words roll sensuously along like the heavy smoke of the incense.

In his general treatment of love the Argentine poet is most singularly un-Spanish. Though the frank healthiness of the poems never takes away from the spiritual exaltation of their passion, it still excludes that ill-timed reasoning and tawdry metaphysical imagery which ruins most Spanish erotic verse. Now and then he inclines to gossip about his love like Propertius, and a little poem called "Jealousy" is singularly like the Latin writer. Otherwise the general tenor is more pastoral, and the courting of two lovers in a cherry orchard, the boy in the branches and the girl with outspread apron and heart in an agony at her swain's daring, is as freshly told as that inimitable scene between Vincent and Mireio gathering the mulberry leaves in the great Provençal pastoral. With so little space at our disposal it is difficult to select where nearly every emotion permissible to strictly plastic art has been treated with sympathetic deference. We need hardly say in speaking of a Republican that Victor Hugo is the poet of his predilection, and to him a fine ode has been addressed that for sustained power is not far beneath Mr. Swinburne's.

In conclusion we must remind our readers of the very few poets on whom tropical colour has left a decided influence; beside Leconte de Lisle, we can recall no writer in a European tongue. Baudelaire, though born in the tropics, gives but a faint reminiscence in "La Malabraise," and one or two other of his less important pieces; and Parny's odes, with their pseudo-classicality of 1800, are colder than the marble of Canova's *Princess Borghese*. It is this affluence of Northern culture and tropical daring of colour that constitutes Guido y Spano's especial charm and originality. THEOPHILUS MARZIALS.

NEW NOVELS.

Under One Roof. By James Payn. (Chatto & Windus.)
Airy Fairy Lilian. By the Author of "Phyllis." (Smith, Elder & Co.)
Won but Lost! By M. H. Lumsden. (Kerby & Endean.)
A Rogue's Life. By Wilkie Collins. (R. Bentley & Son.)
My Sister's Keeper. By Laura M. Lane. (Griffith & Farran.)
Erpingham. By Louis Cecil. (Provost & Co.)

IF we had any equivalent in England (save the casual retaining-fees of temperance societies, &c.) for the abundant academic prizes of France, one of these prizes ought certainly to have been long ago set aside for a good novel dealing with spiritualism. Had this been done Mr. Payn would assuredly have won the money. In *Under One Roof* he does not go so far afield as of late has been his wont. It is the history of a Fiend, who must absolutely have a big F, who haunts a pleasant English family, and who is discomfited by the younger members thereof. Sir Robert Arden is an amiable Devonshire baronet with a weak head and a second wife. The second wife is a very nice person, and has several still nicer children. But the first wife has left behind her a brother, Mr. Ferdinand Walcot, and it is no breach of confidence to hint that Mr. Ferdinand Walcot is the Fiend. Further than this and our previous hint about spiritualism we shall not go in telling the story. Nor is there the slightest necessity to go further, because all sensible persons who read novels will explore for themselves the fortunes of the persons who for their sins lived under one roof with the accomplished Mr. Walcot. As is usual with Mr. Payn, there is no lack of exciting incident. He gives us a first-rate shipwreck, an exciting burglar-hunt, and a kidnapping exploit in a yacht, which has a much less ghastly termination than the similar performance in *Macleod of Dare*. People who read for the story will have no reason to complain of Mr. Payn. But people who read for the manner in which a story is told will have still less occasion of grumbling. *Under One Roof* is a capital example of its author's skill in hitting the taste of the day for a kind of subdued burlesque in style and narrative. It is not the easiest of tasks to keep up this tone through three volumes without occasionally dropping either into monotony or into bad taste. Mr. Payn manages his falsetto with extreme skill, and succeeds in maintaining it almost without a break. We can imagine some good people accusing him, as they have accused others, of "regarding the universe through a horse-collar." But a horse-collar of shapely fashion is after all not an unbecoming variety of ruff in this very businesslike world; and Mr. Payn's readers ought to be heartily obliged to him for affording them in their turn the opportunity of a pleasant and refreshing outlook.

The personages of *Airy Fairy Lilian* are of a tolerably familiar stamp. They possess immense beauty, great wealth, and the bluest of blood, while at the same time their manners are charmingly easy and free, and their language scorns to be limited by the grammatical rules of pedants. At breakfast they play engaging tricks with the contents of their own and other people's plates: at dinner they include their servants in the conversation most affably; and the compliments which they pay to each other as soon as they meet are quite charming in their unsophisticated nature. But they seem to be unaware that the verb "don't" is not properly to be joined in the bonds of grammatical wedlock with a singular subject in the third person, and they use "shall" and "will" entirely at their fantasy. Lastly, their history is told in the intolerable present tense. But these objections pretty well exhaust the list. "Airy Fairy Lilian" is not always ladylike, but she is not often dull, and of her slaves and enemies much the same, with due allowance for sex, may be said. If the book sometimes sets our teeth a little on edge, in recompense it often makes us laugh. It cannot receive any very exalted praise, but it succeeds in getting itself put down without exciting any uncharitable feelings towards its author. A very few alterations would have made it an unusually pleasant novel of the lighter kind.

We can hardly speak so tolerantly of *Won but Lost!* Miss Lumsden opens her story pretty well, but quite fails to preserve the reader's interest afterwards. The plot turns, as is very soon seen, on an innocent bigamy; but it is very far from being well managed, and the author has most unwisely and unnecessarily added a sort of postscript, in which the guiltless wife marries again because she is told that in her anomalous situation it would be a social advantage to herself and her child. Such sentimental attraction as *Won but Lost* might otherwise have is ruined by this: and of any other interest it has little or none. The characters are for the most part rather foolish, and the dialogue is slovenly in style.

Mr. Bentley's "Empire Library" of novelettes has received a pleasant addition in Mr. Wilkie's Collins's *Rogue's Life*, which readers of *Household Words* may remember as having appeared in that journal nearly a quarter of a century ago. The rogue is not a rogue of the deepest dye, and his greatest

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crime is the manufacture of spurious Old Masters; but there is no need to say anything about the story, which, though slight enough, is of the best railway type. The influence of Dickens is, naturally enough, very strong indeed in it; the gaiety is sometimes a little boisterous and the satire not a little clumsy. But the rogue is emphatically a pleasant rogue, and one is glad when he escapes to his curiously anomalous position of footman and husband at the antipodes.

My Sister's Keeper is a story with a direct and avowed purpose, but then the purpose is one of the most excellent, and happens to be one of those rare purposes which a story may very probably and very properly accomplish. Considerable efforts have been made of late years to provide some sort of home and society for the myriad working-girls of London at the rare times when they are released from shop and work-room. *My Sister's Keeper* is the fictitious record of an effort in this cause by a London young lady. Miss Lane has done her work very skilfully, and has made of it, not a tract, but a pleasant and readable story, which it may be hoped will incline more than one reader to follow the example of its heroine, May Pemberton. The book has a Preface by Mrs. Townsend, the President of a society (the "Girls' Friendly Society") which has been formed for the purpose of carrying out the objects we have already described. But Miss Lane's work is deserving of commendation from the merely literary point of view.

We should imagine that *Erpingham* is its author's first attempt at fiction-writing. As such, and because of the unpretending form in which it presents itself, it does not call for any very severe criticism. The characters and the style, however, are both rather crude, and such powers of story-telling as Mr. Cecil may possess are certainly not yet by any means fully developed. His plot, indeed, is not a bad one. A girl of excellent family, but whose parents are poor, is urged to marry a wealthy nobleman, but prefers a poor artist. There is, of course, nothing novel in this. The author, however, has made the artist, and not the girl, faithless, and (it is true, by a somewhat startling *peripeteia*) has rewarded the damsel finally with all the wealth and position which she had formerly refused.

George Saintsbury.

CURRENT THEOLOGY.

Supernatural Revelation: or, First Principles of Moral Theology. By the Rev. T. R. Birks. (Macmillan.) A natural wish to treat with respectful consideration a writer occupying the place of Professor of Moral Theology in the University of Cambridge has put compulsion on us to read through this dull volume. The title is obviously suggested by that of the well-known work on *Supernatural Religion*, against which this is put forward by Prof. Birks as a counterblast. The anonymous author of *Supernatural Religion* complains that his critics have hitherto dealt only with side issues; accordingly Prof. Birks comes forward as a champion to grapple with his main principles. The "Scepticism" and "Agnosticism" of the day are treated in the manner familiar to those who listen to the orators that are wont to declaim at religious meetings. The tone is supercilious, and the reasoning inconclusive. It will puzzle the wisest to discover what Prof. Birks' book has to do with "Moral Theology," spoken of in the alternative title.

True Words for Brave Men. A Book for Soldiers' and Sailors' Libraries. By Charles Kingsley. (C. Kegan Paul and Co.) This is a volume of hitherto unpublished sermons, addresses, and lectures—all in Charles Kingsley's characteristic manner. The lecture entitled "The Story of Cortez: or, Pluck in the Sixteenth Century" was delivered in the camp at Aldershot, and "Brave Words for Brave Soldiers and Sailors" was sent out to the army before Sebastopol in 1855; but the greater part of the volume does not appear to have been written with any special reference to our troops—indeed, the addresses "Picture Galleries," "A Portrait in the National Gallery," and "The British Museum," were prepared for London working-men.

University Sermons on Gospel Subjects. By John Wordsworth, M.A. (James Parker and Co.) Nothing in this pleasing little volume of seven sermons calls for comment here except the attempt made in Sermon II. to support on the grounds of *internal* evidence the genuineness of Mark xvi., 9–20. Of course minute points of literary style and "the niceties of verbal usage" could not be well treated from the pulpit; so Mr. Wordsworth confines himself to the comparison of the character and drift of the subject-matter of the disputed verses with the contents of the earlier portion of the Gospel. The main lines of the Gospel which, as Mr. Wordsworth considers, are continued and made to "converge" in the concluding twelve verses are (1) "lack of faith overcome by repeated manifestations;" (2) Christ as "the Lord of Nature" (exhibited in the miracles selected for narration compared with verses 15 and 18). If evidence from other sources were not so nearly balanced, it would be useless to weigh seriously considerations of this kind. As it is, it seems to us that the resemblances are too general to allow any weight to be attached to them.

A Guide to the Parish Church. By Harvey Goodwin, D.D., Bishop of Carlisle. New Edition, Revised and Rewritten. (Cambridge: Deighton, Bell and Co.) This sensible and useful little book is widely known in its earlier form. Bishop Goodwin has been moved to rewrite it in parts by the fact that his historical researches on the subject of the Ornaments' Rubric have led him, against his former opinion, to believe that the interpretation put upon the Ornaments' Rubric by the Courts is "most probably the true one." He adds: "I say *most probably*, because the Rubric when carefully studied in its historical connexion is undoubtedly obscure, and the interpretation must necessarily rest upon a balance of probabilities." We are surprised that the following blunder should have escaped Dr. Goodwin's notice. "It may be well to remark that the Creed commonly called the Nicene is not actually identical with the Creed agreed upon at the great Council of Nicaea; it differs, however, only *in one clause*—namely, that concerning the Procession of the Holy Ghost" (p. 110). Not a word is said of the clauses on the Church, on baptism, on the resurrection, on "the life of the world to come;" not a word of the thirteen or fourteen variations between the two Creeds in the parts where they present a general parallelism. Another mistake, though more pardonable than the former, is where we read—"The Irish Church, since its disestablishment, has retained the Creed [*i. e.* the Athanasian], but ordered the omission of certain clauses in the public recitation of it" (p. 119); the fact being that the Creed is retained intact, but the rubric directing its use expunged.

The Life of Henriette d'Osseville (in Religion Mother Ste.-Marie), Foundress of the Institute of the Faithful Virgin. Arranged and Edited by John George Macleod. (Burns and Oates.) The subject of this biography (born 1803—died 1858) was a French lady of noble birth, who early devoted herself to works of piety and self-denial. In 1849 she came to England, and founded an institution at Norwood, in which orphans and other children exposed to the dangers of a Protestant training might be received. We doubt whether English Catholics will relish very heartily the miracles that set off the merits of this excellent lady and her devotion to the *Virgo Fidelis*. We read—

"About this time the inmates [of Mother Ste.-Marie's convent at Delivrande] had a narrow escape from fire, caused by the carelessness of the convent servant in not extinguishing the fire of the bakehouse, which was immediately below one of the children's dormitories. The Mother Superior, when aroused, directed that a small wooden statue of our Lady, the Faithful Virgin, should be carried into the dormitory, being convinced that she would arrest the progress of the fire. In reward of her faith and confidence the flames were immediately extinguished, *the nun who carried the statue finding no difficulty in opening several locked doors through which she had to pass, though in her haste she had forgotten to take the keys with her*" (p. 74).

Father Macleod tells us that "the fact of the miracle granted" saved the sisters from an impending "reprimand" from the Bishop for "exaggerated devotion to Mary." Other instances of the miraculous will be found at pages 13, 83, 168. At Norwood, in "the land of heresy," miracles were wrought by the body of an unknown Virgin Martyr, to whom "the Pope *gave the name of Innocentia with the desire of placing the innocence of the children under her special protection.*" We are reminded of one of the stories told of the devotions of Louis XI. by what is related (p. 11) of Mdlle. d'Osseville's suddenly changing, one day in Paris, the direction of her petitions from "our Lady of Bon Secours, whose church is close to Rouen," to "our Lady of La Delivrande," with apparently happy results.

Our Established Church: its History, Philosophy, Advantages, and Claims, with a Dissertation on the Anglican Form of Ordination. By the Rev. Morris Fuller, M.A., Rector of Lydford, &c. (Pickering and Co.) Mr. Fuller puts the case for the Anglican Church Establishment with ability. Occasionally, though very rarely, his criticism of the arguments of opponents is pronounced in a manner that is scarcely Parliamentary—"mere balderdash and vain jangling" is not becoming language in so grave a discussion.

Hamartia: an Enquiry into the Nature and the Origin of Evil. (Elliot Stock.) The writer of this curious little treatise does himself more than justice in calling these speculative musings "an enquiry." Here we find only much unverified conjecture put in the manner of one who knows that he is addressing esoteric mysteries to a privileged circle.

"Every living creature is born into the world through animal generation, and dies as to its animal frame, which returns to dust; but the real form, the soul, of each becomes a component part of one further advanced, and, finally, of the complete human soul. . . . . Each individual form, inclusive of the vegetable kingdom, has its representative in man, who is of kin to universal being."

It was, of course, impossible to escape the quotation—

"Move upward, working out the beast,
And let the ape and tiger die."

"The aim and effort of the spirit to perfect the whole being is turned aside by the working of the inferior law of creaturely life not subject to the higher law of the divine life."

This will give some notion of the explanation offered of the nature of sin.

The Freedom of the Truth. By Mungo Ponton, F.R.S.E. (Longmans.) The only thing that calls for comment in this book is a very silly attack on Darwinism, in which the author shows his degree of fitness to deal with the question by his evident belief that the ourang-outang is possessed of a tail. An elementary study of zoology is at least demanded from these severe critics.

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Socrates' Ecclesiastical History: according to the Text of Hussey. With an Introduction by William Bright, D.D. (Clarendon Press.) We have in this volume a convenient and, we need not say, well-printed edition of Socrates. Canon Bright has prefixed a useful Introduction; but he cannot expect to carry all with him in his censure (p. xx.) of the spirit in which Socrates viewed the Arian and Nestorian controversies. The historian regarded these questions, no doubt, from a layman's standpoint, but it is from the standpoint of an earnest and independent-spirited layman. Canon Bright has in previous writings exhibited such fervent zeal for the memory of Cyril of Alexandria that we are not surprised to find him here (p. xxvii.) depreciating the value of Socrates' testimony as to the conduct of his hero.

The Church History of the First Three Centuries. By Dr. Ferd. Christian Baur. Third Edition. The Translation from the German edited by the Rev. Allan Menzies, B.D. Vol. I. (Williams and Norgate.) It is now more than twenty-five years since F. C. Baur's *History* attracted notice in Germany, and its merits and faults have long been known to all students of early Christianity. It has here been translated for the first time into English, and is part of last year's issue of the "Theological Translation Fund Library."

Commentary on St. Paul's Epistle to the Romans. By Friedrich A. Philippi. Translated from the Third improved and enlarged Edition by the Rev. T. S. Banks. Two Volumes. (Edinburgh: T. and T. Clark.) *St. John's Gospel described and explained according to its peculiar Character.* By Christoph Ernst Luthardt, Professor of Theology at Leipzig. Vol. III. (Edinburgh: T. and T. Clark.) *Meyer's Commentary on the New Testament. The Epistles to the Corinthians.* Vol. II. *The Gospel according to St. Matthew.* Vol. II. (Edinburgh: T. and T. Clark.) Messrs. Clark's edition of the earlier volumes of Meyer's *Commentary* has on a former occasion received from us a hearty commendation. The present issue shows the same signs of care in the production of the work in its English form. Dr. Philippi on *The Epistle to the Romans* is also a serviceable addition to the "Foreign Theological Library." But most English readers would readily dispense with the frequent quotations from Luther, Melanchthon, and Calvin, whose authority does not weigh so heavily with us as with German Protestants.

A Commentary on St. Paul's Epistles to the Romans, by Joseph Agar Beet (Hodder and Stoughton), is humbler in design, and intended only for the "English reader;" but, judging from some half-dozen test-passages, we can bear witness to its being the result of careful study.

Short Notes on the Greek Text of the Acts of the Apostles. By J. Hamblin Smith, M.A., Late Lecturer in Classics in St. Peter's College, Cambridge. (Rivingtons.) The title fairly describes this little book. There is no discussion of difficulties, and no weighing of the judgments of commentators. Indeed, a student relying on these short notes might well come to the conclusion that Mr. Hamblin Smith was the first who had ever attempted a commentary on the Acts. Mr. Smith accounts for his frequent references to Thucydides by the fact of his confident belief that the author of the Acts was very familiar with the portion of Thucydides concerned with the Sicilian expedition, which he thinks had been read by him "in anticipation of, or in consequence of, his visit to Syracuse." That may be; but, if we may hazard a conjecture, it is still more likely that Mr. Hamblin Smith has been recently lecturing on the sixth book of Thucydides.

The Three Witnesses: or, Scepticism met by Fact: in Fresh Evidences of the Truth of Christianity. By Stephen Jenner, M.A. (Longmans.) This book is an attempt to establish a proof of the historical truthfulness of the New Testament, after the manner of Paley and Blunt, from "undesigned coincidences" between the Epistles of Peter, James, and John, and the characters of the supposed writers as pictured in the Gospels and Acts. The Epistle of James is attributed to the son of Zebedee—a theory which, though ordinarily dismissed with little ceremony, has been recently maintained with much ability by Mr. F. T. Basset. The theory is, at all events, essential to Mr. Jenner's design; but it is an amusing illustration of how hard a hobby may be ridden when we read (p. 222):—"*Why did Herod seize upon James* [the son of Zebedee] *in particular to put him to death?* . . . My solution of this is that *this very Epistle had been the provoking cause.*" The First Epistle of Peter is treated with much ingenuity; and the consistency of the Scripture account of the character of St. Peter is skilfully exhibited by Mr. Jenner.

St. Paul at Athens: Spiritual Christianity in Relation to some Aspects of Modern Thought. Nine Sermons Preached in St. Stephen's Church, Westbourne Park. By Charles Shakspeare, B.A. With a Preface by the Rev. Canon Farrar, D.D. (C. Kegan Paul and Co.) These sermons are addressed to those among persons of education and culture who are "perplexed by prevalent modes of Agnostic thought." Their "fundamental idea," the author tells us, "is that the very existence of the spiritual faculty in man, so persistent and so vigorous, is ground of faith in a supersensuous reality corresponding to this faculty and creating it." The contact of Hellenism with Christianity in the first and second centuries, and the religious phenomena then exhibited, afford Mr. Shakspeare a starting-point; and the line of thought indicated above is thence pursued with much ability. Mr. Shakspeare is quite abreast with recent speculation, both abroad and at home, on the question of the origin of religion. He possesses, let us add, a qualification not very common with those who put themselves forward as Christian apologists—he has an earnest desire *to understand* the positions of opponents; and his success in the matter of attainment is proportionate. We heartily commend these very interesting sermons, and thank Canon Farrar for inducing the author to give them to a larger public than the congregation of St. Stephen's, Westbourne Park.

The Lord's Supper: Uninspired Teaching. (From A.D. 74 *to* A.D. 1875.) By Charles Hebert, D.D. (Seeley.) These two volumes, extending to some 1,500 pages, exhibit extracts on the Eucharist from the writings of "above 325 chosen most eminent divines," beginning with St. Clement of Rome and ending with Canon H. P. Liddon. The original Greek and Latin texts accompany the version. The book would not be unacceptable to students of the history of theology if it could be only freed from Dr. Hebert's commentary, which, we are obliged to say, is so prejudiced in tone, and so wanting in the power of discriminating between the well-recognised distinctions of dogmatic theology that it renders the work worse than useless to those for whom it is intended. What could Dr. Hebert have understood by the words (vol. i., p. 361) "the deacon *does the repentance carefully*, asking forgiveness"—as a rendering of ὁ διάκονος ποιεῖ μετάνοιαν εὐλαβῶς αἰτῶν συγχώρησιν? It looks as if he were ignorant of the common ritual sense of μετάνοια as an *obeisance*. Again, Dr. Hebert's rendering (vol. i., p. 79) of a well-known passage in Tertullian's *De Corona* (c. iii.), is very puzzling. Tertullian is showing that where ecclesiastical practice has not been determined by the express authority of Scripture, custom (which, he thinks, flows from apostolical tradition) is sufficient warrant for its observance; and, among other illustrations of this truth, he observes:—"Eucharistiae sacramentum et in tempore victus et omnibus mandatum a domino etiam antelucanis coetibus, nec de aliorum manu quam praesidentium sumimus." These words Dr. Hebert renders as follows:—"We take the sacrament of the eucharist, appointed by the Lord, both at the time of food [*i.e.*, the evening] and for all, also at the assemblies [*i.e.*, we take it at evening and at early morning also]," &c.; while the whole object of the passage is to show that though it was different in New Testament times, yet in Tertullian's time the celebration of the Eucharist was *separated* from the taking of a meal. Both these illustrations of Dr. Hebert's competence we lighted on by mere accident, and have made no search for errors.

Daniel and John: or, the Apocalypse of the Old and that of the New Testament. By Philip S. Desprez. (C. Kegan Paul and Co.) This volume is concerned with the questions of the date and authorship of the Book of Daniel and of the Revelation of St. John, and of the general purport and drift of their respective prophetic utterances. If Mr. Desprez' book attract attention it will not be because of any new contribution of scholarship or critical sagacity towards the solution of these problems, but as being a smart attack on the traditional and "orthodox" positions by a beneficed clergyman of the Church of England. In the days of *Essays and Reviews* it would probably have secured a prosecution in the Ecclesiastical Courts. A characteristic Introduction by the late Dr. Rowland Williams is prefixed.

Schleiermacher's Theologie mit ihren philosophischen Grundlagen dargestellt von Wilhelm Bender. Zweiter Thl. *Die positive Theologie Schleiermachers.* (Nördlingen: Beck.) Prof. Bender continues his critical exposition of Schleiermacher. He considers that even when Schleiermacher's interpretation of the Christian religion is generally recognised as a failure—a consummation which is being rapidly attained in Germany—he will still be valued for his great services to scientific theology on the side of "Methodology." With Dilthey he declares Schleiermacher to be "the Kant of Protestant Theology."

Commentary on the Prophets of the Old Testament. By the late Dr. G. H. A. von Ewald. Translated by J. Frederick Smith. Vol. III., Nahum, Zephaniah, Habakkuk, "Zechariah" xii.-xiv., Jeremiah. (Williams and Norgate.) Ewald's great work on the Prophets is in some respects better adapted for an English public than the brilliant but too imaginative *History of Israel* which has given him so wide a reputation. His finest qualities undoubtedly come out best in his exegesis, especially that sympathy with the prophetic inspiration and that psychological insight the lack of which makes most commentaries, whether orthodox or the reverse, so uninteresting. The greater part of this volume is occupied with Jeremiah, of whom Ewald truly says that "there are aspects in which [he] exhibits the prophetic character in even a purer and more perfect form than Yesaya, and thus accomplishes the highest things possible within the limits of Old Testament prophecy." The translator still retains the pedantically accurate spelling of his author, which, in mercy to our printers, we have, however, altered in the above title of the book. The type in this volume has become smaller.

Eine Rede vom Auslegen ins Besondre des Alten Testaments. Von Adalbert Merx. (Halle: Buchhandlung des Waisenhauses.) An interest in the philological exegesis of the Bible, as Mr. Poole of the British Museum has well pointed out in last month's *Contemporary*, is, or ought to be, a bond of union between all well-trained theologians. There is, we may hope, hardly a word in this admirably-written tract of Prof. Merx (originally addressed to the members of the Theological Society of Baden) with which the present generation of theological students will not heartily agree. Perhaps, indeed, the example of our Lord's interpretation of the Old Testament (p. 41) may form a partial exception, for we can hardly expect many to follow Prof. Merx in his reference (distinctly contrary to New Testament usage) of

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καταλῦσαι in Matt. v., 17, to the familiar Jewish antithesis of "loosing" and "binding"—*i.e.*, declaring legal or illegal. Perhaps, too, we must except a page (p. 27) in which we are first of all told that the Greek Church was right in limiting the so-called "perspicuity" of the Scriptures to those passages which relate to things necessary to salvation, whereas the author himself extends it to all those portions which make no reference to concrete historical facts; which reminds us of Lessing's famous dictum (so inconsistent with historical Christianity) that essential religion is independent of "contingent" historical facts. The uselessness of a purely grammatical explanation of the text without a sympathetic insight into the mind of the writer is shown with convincing force. The delusiveness of the so-called "practical" commentary, and of the allegories which pretend to open up the depths of Scripture, is shown in a style which is piquant without being disrespectful: and the fragments of truth which each one of the sections of Christendom has preserved are acutely indicated. There is no trace of hostility to the Church. Prof. Merx would doubtless accept the dictum of Delitzsch—indeed, he uses almost the same words—"It is the exposition of Scripture which is building up the Church of the Future;" though he is fully awake to the fact that before a satisfactory exposition can be given we must obtain as accurate a text as possible. We also notice with pleasure the high commendation given to Prof. Diestel's *History of the Old Testament in the Christian Church* (Jena, 1869). Without some knowledge of the phases through which exegesis has passed, the commentator will be sure to fall into antiquated errors and pernicious inconsistencies. Yet we believe it to be a fact that neither at Oxford nor at Cambridge is any provision made for the study of this very important subject.

Studien zur semitischen Religionsgeschichte. Von Wolf Wilhelm Graf Baudissin. Heft II. (Leipzig: Grunow.) The present volume is less adapted for review even than the former, owing to the extremely detailed character of the investigation, and the paucity of results (there are 280 pages on the Doctrine of Holiness, and Holy Waters, Trees, and Heights!). We have already drawn the reader's attention to this new instalment, and will only add a hearty commendation of both the parts which have as yet appeared to the Old Testament student. Thoroughness of treatment, caution in the admission of material, and sobriety of judgment, are the author's main characteristics; his judgment, however, does not seem quite equal to his learning. Among minor points of detail we notice a singular backwardness to recognise the mythic substratum of the Book of Jonah, and unacquaintance with more recent investigations of this substratum than F. C. Baur's premature attempt in 1837. The author is also perhaps too dogmatic in his identification of the goddesses Ashéra and Astarte. The connexion of Asher and Asshur (due to Dr. Tiele, of Leyden) does not settle the question; etymology is only one element in problems of religious onomatology. In his collection of data relative to the Bamoth, "high-places" or local sanctuaries, he has omitted to refer to the cuneiform inscriptions (comp. *Transactions* of the Society of Biblical Archaeology, IV., i., 30).

The Messianic Prophecies. Being the Baird Lecture for 1879. By Paton James Gloag, D.D. (Edinburgh: T. and T. Clark.) A series of seven lectures, written from an old-fashioned orthodox point of view, and covering pretty completely the range of the Messianic controversy. Of critical power there is not a trace, and the treatment of fundamental points is meagre in the extreme. The author has evidently not passed through the school of doubt; tradition meets all his wants, both on the side of Biblical criticism and of speculation. There is, indeed, a good deal of useful preliminary information in his work, especially about the opinions of others, which may be commended to young theological students, but we still hope for something more worthy of the subject and of the acute intellect of the philosophical North.

The Revelation of God and Man in the Son of God and the Son of Man. Six Sermons, with Two Essays from the *Theological Review*—I. "On the Doctrine of an Eternal Son;" II. "On Prayer." By John Hamilton Thom. (British and Foreign Unitarian Association.) There is still so much misconception of the modern Unitarian point of view that books like the present deserve a cordial welcome. That opposition to *petrified* Christian dogma and to Bibliolatry is amply justified, and that many bright and beautiful fragments of Christian truth and Biblical teaching are enshrined in the works of Dr. Martineau, and especially of Mr. Thom, what cultivated orthodox divine will wish to deny? How Mr. Thom can stop short where he does, and not go either forward or backward, is of course difficult for an outsider to understand; but there is, no doubt, the same difficulty with regard to a most respectable school in the Established Church. It can hardly be necessary to enter at length into the doctrines of this volume of sermons, the chief attraction of which consists in their chaste simplicity of language, and their reverence of tone. We may notice, however, the thoughtful discussion of the neo-orthodox doctrine of the Eternal Son in Communion with the Soul in the first of the appended essays, a doctrine which certainly seems to us, as to Mr. Thom, to obscure unduly the historical Christ of the Gospels. There is also a specially interesting sermon on the devotional and pastoral bearings of modern Unitarianism.

The History of the Israelites and Judaeans, Philosophical and Critical. In Two Volumes. (Trübner.) A specimen of the trash which passes current among some "independent thinkers" as Biblical criticism. The author is apparently a countryman of Dr. Kuenen, who, however, would be as surprised as we are by the form as well as the matter of statements like the following:—"The worship of Jah, Jeho, or Jao, as it is written on the Abraxas gems, was originally an Egyptian culture [!]"; and, "Neither Aristoteles nor Plinius appears to have been acquainted with any previous works by Solomon on Natural History [!]." The author's classical training is as defective as his English. "An Angel," he says, "is simply the eponomus for existing Perfection." His knowledge of Hebrew may be gauged by the remark that Jael is "a word compounded of Jah and El;" that Benaiah means "Son of Jah;" and—we can hardly write the astounding nonsense—that "the first Psalm still presents traces of an alteration from an ancient metrical hymn in honor [*sic*] of Ash-Toreth, the Goddess of Law [!], or the Moon." Such is the stock-in-trade of one who is ambitious of extirpating the superstitious element from religion.

The Pentateuch and Book of Joshua in the Light of the Science and Moral Sense of our Age. A Complement to all Criticisms of the Text. (Williams and Norgate.) This is a much more serious work than the above, though equally rationalistic, and but little more critical. "Near the end of a long life," the writer has felt compelled to give up his educational belief in the inspiration of the first six books of the Old Testament. As against some views of inspiration, his arguments (conveyed in a catechetical form) are no doubt of great force. Honesty and love of truth are perceptible throughout, but the author has had no training as a critic, and attaches too much weight to the fantastic theories of Bernstein. "Isra-El" becomes another form of the Semitic god El, and the sons of Jacob signs of the zodiac. We notice frequent references to a writer unknown to us, called "Kuehnen."

NOTES AND NEWS.

Mr. John Fiske, author of *Outlines of Cosmic Philosophy*, is to deliver a course of six lectures at University College, London, on June 11 and following Wednesdays and Fridays, at 3 P.M., on "America's Place in History." These lectures will be open to both sexes without charge for admission. They will deal successively with the Discovery of America; Spanish and French Explorers; the Struggle between France and England; the Thirteen English Colonies; Causes of the Revolution; and the English Race.

We are asked to say that all persons interested in the establishment of free libraries may obtain full printed particulars of the provisions and operation of the Public Libraries Acts from Mr. E. B. Nicholson, London Institution, Finsbury Circus, the Hon. Sec. of the lately founded Metropolitan Free Libraries Association.

Messrs. Burns and Oates have in the press a volume of essays by Dr. W. G. Ward, reprinted from the *Dublin Review*, and entitled *Essays on Devotional and Scriptural Subjects.*

Mr. Boddam-Whetham's *Roraima and British Guiana, with a Glance at Bermuda, the West Indies, and the Spanish Main*, will be published in a few days by Messrs. Hurst and Blackett. The work will comprise some interesting particulars of Mr. Boddam-Whetham's journey to the mountain which forms the chief subject of his work.

Messrs. Bemrose have nearly ready *Clothing and Washing*, by Mrs. Greenup, adapted to the requirements of the Code of 1879.

We are requested to state that Miss Amelia B. Edwards believes M. Maspero's lecture on "Souls in Ancient Egypt" to have been delivered during the month of February last. It was published in the *Revue Scientifique* for March 1; while Mr. Le Page Renouf's paper was communicated to the Society of Biblical Archaeology on March 4. That these two eminent Egyptologists should have been, as Mr. Le Page Renouf puts it, "led independently to identical results" on this interesting subject is worth noting as another item in the chapter of scientific coincidences.

It is proposed to raise a fund for the purpose of presenting to the University of London a portrait of Dr. Carpenter, in consideration of his exceptional services as Registrar of the University during a period of twenty-three years. The Honorary Secretaries are Messrs. J. G. Fitch and C. Knight Watson.

A novel by Miss Georgiana M. Craik, entitled *Dorcas*, in three volumes, and *Glenmavis*, a novel by Miss Agnes Smith, author of *Effie Maxwell*, likewise in three volumes, will be issued during the present month by Messrs. Hurst and Blackett.

The new work on which Canon Farrar has for some years past been engaged will, we understand, be ready for publication next month. It will be entitled *The Life and Work of St. Paul*, and will be published by Messrs. Cassell, Petter and Galpin in two volumes, uniform with the Library Edition of Canon Farrar's *Life of Christ.*

Mrs. Sarah Josepha Hale, author of *Northwood*, &c., has died recently at Boston, in her eighty-ninth year.

A memoir of Mrs. Ranyard (the originator of the London Bible Woman Mission), founded on letters and information supplied by her family, and edited by Lady Kinnaird, is in preparation, and will be published shortly.

Dr. R. C. A. Prior has nearly passed through the press a new edition (the third) of his excellent little annotated dictionary of the *Popular Names of British Plants* (Williams and Norgate).

Prof. Windisch is preparing for the press a large collection of Old Irish texts, with a glossary,

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besides his Comparative Grammar of Irish and other Keltic languages.

ENQUIRIES having been made for the publisher of Mr. Ellacombe's *Plant-Lore and Garden-Craft of Shakespeare*, which was not to be found in the British Museum a few weeks ago, we may state that the book is only to be had from the author, the Rev. H. N. Ellacombe, Vicarage, Bitton, Gloucestershire, and that the price is 8*s.* 6*d.* post free.

M. FRANÇOIS COPPÉE is engaged on a new long poem, which he will but slowly bring to completion. It deals with an old theme in a modern time—the unrequited love of a woman of the *bourgeoisie* for a man who has made something of a place for himself in the world of letters and art.

MDLLE. SARAH BERNHARDT has promised to write for the *Gaulois* the *Impressions d'une Sociétaire en Voyage.*

THE *Miller of Wandsworth* (B. Quaritch) is a "tragical story of the Surrey Petition," told in rude rhyme by Colonel Colomb, R.A. The author shows a very minute knowledge of the history of the affair, and has made the gallant miller who dared to ask the Parliament for the release and restoration of Charles I. an interesting person. Sometimes Colonel Colomb's language is too modern for a rhyme which is "supposed to be writ by Richard Lovelace;" and occasionally it lacks the fire and music of the Cavalier singer. The little poem, however, has real spirit and "go," and furnishes a quarter-of-an-hour's agreeable reading.

A NEW volume of the *Eidgenössische Abschiede*, the most important literary undertaking of the Swiss Confederation, has lately been issued. The series of the old Federal "Abschiede" has drawn a step nearer to its completion by the present volume, which embraces the years 1533–1540. The book contains 1,300 pages, a large allowance for seven years of the history of so small an area of Europe. The principal interest, so far as concerns the outward configuration of the Swiss League, centres in the western parts of Switzerland, including the extension of the supremacy of Bern over the Vaud and over a portion of Savoy, the confirmation of the liberty of Geneva, and the relations of that Republic with the Swiss League. The inner affairs of the League, as illustrated in this volume, are predominantly religious. It unfolds the consequences of the great division on matters of faith and ecclesiastical jurisdiction which was fully completed during the foregoing decade, and exhibits the definite delimitation of the Catholic, Reformed, and so-called Parity cantons and districts, and the execution of the decisions of the Peace of Kappel. The volume has been edited by Herr Karl Deschwanden, of Stans, while a general supervision has been exercised by Dr. Kaiser, the learned Archivarius of the Swiss Confederation.

THE seventeenth volume of the Diaries of the city of Palermo, from the sixteenth to the nineteenth century, is now issued. It contains the continuation of the *Diario Palermitano* of Francesco Maria Emanuele e Gaetani from January 1776 to December 1779; and, like the preceding parts, is full of curious and minute details relating to historical facts, literature, and art.

THE last number of the *Archivio Storico Lombardo* is even more interesting than usual, for it includes certain memorials of the Certosa di Pavia, found among the MSS. of the Brera Library, and now published for the first time. Among them is a register of the different artists employed, a catalogue of their works, the price paid for them, and other notices forming precious additions to the history of this great monument of Lombard art. The same number contains the first part of an alphabetical catalogue of all MSS. relating to Lombard history existing in the Brera Library at Milan.

THE *Revista Contemporanea* of May 15 has the first part of an article on "The Doctrine of Evolution in modern Scientific Schools," by J. Sanchez de Toca. In it he warmly combats the views of Darwin and his followers. The present portion deals with the application of Evolution to language and anthropology. As to the former his conclusion is almost identical with that of Prince L.-L. Bonaparte in his *Verbe Basque*, "La Palabra en sí misma es eterna, no tiene otro origen que el VERBO;" but he is far from showing equal philological knowledge. R. B. Asenjo gives the first three chapters of "The only Tragedy of Aristophanes," a work apparently of the class of Becker's *Charicles*. The novel begun in this number is a translation of the late Julia Kavanagh's last tale, *A Fatal Love.*

MESSRS. C. KEGAN PAUL AND CO. are preparing for publication a series of books which will treat of the Principles, Methods, and History of Education, and will aim at affording trustworthy information with respect to the different systems of instruction adopted in Europe and America. While the area of subjects which this series is intended to cover will be sufficiently wide to give to it the completeness of a Cyclopaedia of Education, each subject will be discussed with that reference to practical details which its relations to school management may require. In the composition of the several volumes, the requirements of teachers in secondary as well as primary schools will be carefully kept in view; and, while due attention will be given to the discussion of "Elementary Subjects," an attempt will be made to explain the best methods of teaching those branches of knowledge which are included in the *curricula* of higher classical and modern schools. The various volumes will be written by experienced teachers, or by specialists who have devoted much time and study to the subjects of which they will treat, and the whole series will be under the editorial care of Mr. Philip Magnus.

THE question of International Copyright with the United States is discussed in *Macmillan* for this month. What we must now regard as the "irreducible minimum" of American publishers is expounded by Mr. S. S. Conant, who dates from Franklin Square, New York, which, we believe, corresponds to our own Paternoster Row. To this exposition is appended a criticism from the English point of view, characterised rather by smartness of style than by a desire for any amicable termination to the long controversy. Mr. Conant, no doubt, has exposed himself to the imputation of holding a brief for the publishing trade, while he professes to be alone anxious for the interests of the reading public. But it should be recollected that in America it has become a deep-seated habit to consider the consumer through the medium of the producer. Protection is based upon patriotism, or what is thought to be such; and trade interests are far more powerful than in this country. Mr. Conant, therefore, is not necessarily insincere when he argues that American readers will never tolerate the importation of English literature, manufactured in English presses and bound in English covers. Again, it must not be forgotten that the American public have become habituated to cheap reprints, which they purchase with no greater consciousness of moral delinquency than is felt by the British tourist when he smuggles a "Tauchnitz" across the Channel. When we ask the Americans to concede international copyright, we are demanding of them an indirect tax which will be felt in every household, for the sake of a comparatively small number of English authors. Policy, if not fairness, requires that we should admit to our favourable consideration all suggestions of compromise from their side, and at least refrain from the easy reply of gibes and sneers.

MR. R. D. BLACKMORE, author of *Lorna Doone*, will commence a short story in the *Fishing Gazette* of June 13, entitled "Crocker's Hole."

THE annual meeting of the members of the London Library, which was held last week, received an additional importance from the fact that the committee managing its affairs had recommended the members to acquire the complete control of the house (No. 12 St. James's Square) in which the books are now contained. The lease of the premises, which have been occupied by the library for thirty-five years, will expire in 1887, and the committee had obtained from the lessor a statement of the terms on which the reversionary interest in the building might be purchased. On the proposition of Lord Houghton, supported by Mr. Gladstone, the committee was authorised, after some slight criticism of the details of the plan for obtaining the necessary funds, to accept the terms required for making the building the freehold property of the library, the convenience of the situation and the expense of removing the books combining to make this resolution a necessity. The committee was able to report that the number of volumes belonging to the library amounted to nearly 90,000—over 2,650 volumes and pamphlets having been added since the date of the previous annual meeting—and that more than 80,000 volumes were sent out for circulation during the past year. There was a gratifying increase both in the number of the members and in the income, the financial gain of the year amounting to nearly 1,000*l.* The calculation of the members on the register of the library showed a total number of 1,660.

NOTES OF TRAVEL.

THE June number of the *Monthly Record of Geography* opens with the address on the progress of geography which was delivered by Mr. Clements R. Markham at the anniversary meeting last week. This will be found to contain a very useful summary of the work accomplished during the past year in nearly all parts of the world, but especially in Asia. The Hydrographer follows with an account of the Admiralty surveys, in the course of which he tells us that a survey of the east coast of Kiusiu, including the entrance to the Boungo channel, will shortly be undertaken by the Japanese Hydrographic Department. Capt. T. H. Holdich, R.E., contributes a paper, illustrated by a sketch-map, on the Mardian Hills and the Lower Indravati, in the Bustar Dependency of British India. The geographical notes contain much interesting information, more particularly as regards the topographical labours of the Russians in the Kirghiz Steppe and Turkestan and their Trans-Caspian territory. There is also a carefully condensed account of Lieut. Wheeler's surveying operations in Oregon during 1878. The remaining contents of the number include an obituary notice of Commander G. C. Musters, R.N., the adventurous traveller in Patagonia; a brief record of the proceedings of the French and Russian Geographical Societies; and notes on new books and maps.

M. MIKHLUKO MAKLAI has started for Sydney, in company with an Italian, Signor Bruno, on a visit to New Guinea, New Britain, and other islands in that region. They have hired a vessel for a year, and it is understood that their expedition has both scientific and commercial objects in view.

A RUSSIAN expedition under MM. Potanina and Adréanoff, which is about to undertake scientific investigations in Eastern Turkestan and Mongolia, has left St. Petersburg for Omsk and Biisk, whence their final start will be made. The principal points in the route the expedition will follow are Koschagatch, Kobdo, Ulangol, and the source of the Yenisei river. They will spend the winter at Irkutsk, and start again in the spring to explore the region between Urga and Uliassutai.

THE Free Church of Scotland have recently received from Dr. Laws, of Livingstonia, an account of another journey up the west side of L

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Nyassa, undertaken in January last in continuation of his previously recorded explorations in search of suitable sites for mission stations.

Mr. Fred. Jeppe, who is known as the author of a useful map of the Transvaal and surrounding districts, has just published (Pretoria: Deecker and Co.) a little volume entitled *Transvaal Book Almanac and Directory for* 1879, which includes, among other matter, an historical sketch of the country and a description of its general position, boundaries, area, divisions, rivers, mountains, agriculture, minerals, climate, &c.

Under the title of *Le Royaume d'Annam et les Annamites: Journal de Voyage*, M. J. L. Dutreuil de Rhins gives us (Paris: Plon) some account of his experiences in that country. The volume contains illustrations and maps, one of which is chiefly constructed from the author's own surveys.

MM. Paul Dreyfus and A. Lucy propose to undertake the publication of an *Annuaire Général des Sociétés de Géographie*, in order to meet an acknowledged want caused by the much greater interest taken nowadays in geographical matters. The work is intended to contain the regulations of all geographical societies; a list of the members of the French, but only of the councils or committees of foreign, societies; and an analytical *résumé* of their labours during the previous year.

In the note last week on the subject of the employment of elephants as a means of transport for exploring expeditions in the interior of Africa, it should have been stated that each animal would carry as much as fifteen, not sixty *pagazi*, each of whom usually carries a load of about 60 lb.

OXFORD LETTER.

Oxford: June 2, 1879.

A change of some importance to this university has been affirmed and reaffirmed by considerable majorities during the past six months. So long as our examinations remain the chief end for which man is believed to exist, any alterations in them, whether for the worse or for the better, must affect us deeply. Consequently the conclusion at which the university has arrived after mature deliberation and delay, that the examinations in the final honour schools shall take place once a year instead of twice, is a conclusion which is likely to have serious results in the future. It is due to the growing conviction that education may after all be better than examining and being examined, and that the experiment of devoting two out of our three academical terms to steady study is worth trying. As things are at present, the lectures and teaching received by candidates for the honour schools have to be crowded into a single term, the premature activity of the examiner demoralising or annihilating the lectures of the other two. It is difficult to lecture when half the class may be called away to the examination-room just when the lecturer has reached the middle and heart of his subject, or to derive much benefit from a lecture when every moment has to be employed in "cramming up" the odds and ends of undigested note-books. Hence the strong feeling which has gradually grown up that it is desirable for both teacher and taught to disturb and break up the educational arrangements of the university only once in six months, and to devote the rest of the time to quiet preparation and uninterrupted work. Circumstances just now favour the advocates of the new scheme. Owing to the period at which most of the undergraduates now matriculate, the candidates for the final honour examinations tend to crowd into their several schools at one and the same time. The examiners are overworked in the summer and underworked in the winter, which is perhaps not to be regretted considering the temperature of the rooms in which they have to sit.

It will be some time yet before the new scheme is in actual operation, and meanwhile we may profitably study the working of the system at Cambridge, and possibly derive some further lessons of wisdom from the sister-university. One result of it will probably be to shorten the period which the candidate for a class spends in Oxford, and this result will doubtless be welcomed both by those who think that the undergraduate now lingers here longer than is good for either his purse or his settlement in life, and by those who wish to extend the time he is compelled to devote to "cram" as little beyond the age of adult life as possible. However this may be, the excitement caused by the proposal, and the keen and eloquent harangues it has called forth, prove what a fatherly interest we still take in the intellectual welfare of the younger generation. If only our civilisation were as old as that of China, we might hope to turn them all into first-class mandarins.

To pass to such uncongenial appendages of the university as unremunerative study and professors who do not lecture for the schools may be thought a descent; nevertheless I cannot omit to notice a new and interesting work by Mr. Nutt, and a course of lectures delivered partly last term, partly this, by Prof. Rhys. Mr. Nutt, who, I regret to say, is about to relinquish his librarianship in the Bodleian, has edited from a unique Bodleian MS. a commentary on Isaiah by Rabbi Eleazar of Beaugenci, and has prefaced it with a valuable account of Biblical exegesis among the Spanish and French Jews of the Middle Ages. The nineteenth century is not the first in which the politics of Christian Europe have been governed by the wisdom of the chosen race; a thousand years ago, a Jew, Judah, was the trusted adviser of Charles the Bald, and the controller of the national destiny. It was in Spain, under the fostering influences of Mohammedan culture, that Jewish thought and literature first became independent and fruitful; and the impulse, when communicated to southern France, produced there such scholars as Samuel Tibbon, who turned the historical narratives of the Old Testament into allegories, or Ralbag of Bagnoles, who discovered the philosophy of Aristotle in the sacred text. The Jews of the North were more practical, and also, it must be added, more orthodox; one of the latter, Gershom ben Judah, of Metz, is worth notice as having assembled a council at Worms which prohibited polygamy.

The object of Prof. Rhys's lectures has been to show how a careful treatment of Irish and Welsh legend and a scientific investigation of the Keltic languages confirm the conclusions of ethnology as to the existence of a non-Aryan population in these islands at the time when the Kelts first took possession of them. This population still remains predominant in Ireland, which received its name from one of their principal tribes; and Cormac's glossary, compiled in the ninth century, contains two or three words belonging to their language. In the Irish traditions they frequently go under the opprobrious title of Firbolgs, or "pot-bellied folk," and various terms of abuse are applied to them. I have long been of opinion that the Arthurian legend in this country is at bottom of non-Aryan origin.

The great work undertaken by Prof. Max Müller of editing representative translations of the Sacred Books of the World has just borne its first fruits. The first three volumes are on the point of appearing, appropriately dedicated to Lord Salisbury, Sir Henry Maine, and the Dean of Christ Church, and fifty-five pages are occupied by the Editor's Preface and explanation of the system of transliteration employed in the work. Prof. Max Müller begins with three cautions—for those who forget that the grain is mixed with the chaff in the sacred books of the past, as in most other things; for those who overlook the difficulties involved in making a right use of translations; and for those who do not realise what is possible and what is impossible in rendering ancient thought into modern speech. The Preface, I think, will not be the least-studied part of the work, and certainly those who would benefit by the translations offered to them cannot afford to neglect its lessons and warnings.

Those who are interested in university matters may find worse employment than in reading an account of "Modern Reforms in the English Universities," which Prof. L. Jolly has given in the forty-third volume of the *Preussische Jahrbücher*. It is seldom that a foreigner has such an accurate and complete knowledge of the complicated politics of our English universities as Dr. Jolly possesses, and when he has his criticism is especially valuable. The outsider, so the old proverb teaches us, sees most of the game. The condition of the universities; the evil influence competitive examinations have exercised upon them; the history of the movement which resulted in the present University Commission, and the disappointment its well-marked tendencies have caused among the advocates of learning and research, are all stated with remarkable accuracy and fullness. Let those who are inclined to despair of the university take comfort from the concluding words of the article:—

"Should the germ now being planted produce a Professoriate in the German sense of the term, and consequently a body of men who will devote themselves to research, and at the same time attract students to a really scientific course of study, which the schoolboy education provided by the colleges will only complement, a time will come for further building on the foundation already laid with the help of those splendid resources which even now lie ready at hand and only await their proper application."

I have left to the end of my letter the proposal lately passed by an unexpectedly large majority to create a new degree in natural science which shall take the place for those who desire it of the time-honoured degree in arts. The proposal, however, is by no means universally popular. The extreme left hold that it has the appearance of a concession to the claims of natural science without the reality of being one, since the candidate will have to qualify himself rather in languages and mathematics than in the subject for which the degree professes to be given; while the extreme right see in it the thin end of the wedge which is to expel Greek from both university and school, and consider that, if we must make our choice between banishing Greek or Latin from the education of the place, Latin ought to go rather than Greek. Whatever be the merits or demerits of the proposal, however, it is not likely that many will take advantage of it.

A. H. Sayce.

CAPT. CAMERON'S JOURNEY THROUGH ASIATIC TURKEY.

Commander V. L. Cameron, R.N., C.B., the well-known African explorer, has just completed an interesting journey in the East. After a brief visit to Cyprus, he spent some little time at Beyrout preparing for his work, and thence proceeded, by way of Baalbeck and Homs (85 miles N.N.E. of Damascus), to Tripoli on the Mediterranean. From this place he worked back to Homs by a route which he considers decidedly the best for a railway. He next made his way by Hamah and Marah to Aleppo, where his companion was unfortunately taken ill. Capt. Cameron, however, turned this unavoidable detention to account by going to Jerablus to commence the excavations for the British Museum on what is supposed to have been the site of the ancient Karchemish. Rejoining his friend at Aleppo, he went by Mombedj (Hierapolis) to Jerablus and Biredjik, and thence to Orfa. From Orfa Capt. Cameron went to Diarbekr, and then returning to Orfa, by Haran and Rasel Ain to Mardin; from that place he proceeded to Nisibin and then direct to Mosul. From Mosul he travelled down the right bank of the Tigris to Bagdad, a distance of 816 miles, visiting Tekrit and Samara on the road. Capt.

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Cameron, after a careful examination of the country, is of opinion that there are no physical difficulties in the way of constructing a railroad, and he thinks that the local traffic alone would prove remunerative. Between Bagdad and Bushire, which should be the Persian Gulf terminus of the Indo-Mediterranean railway, there is nothing to prevent such a work from being carried out. By this route Kurrachee could be brought within eight days of London.

Though Capt. Cameron's forthcoming account of his journey, which we have thus briefly sketched, cannot, of course, be expected to furnish such valuable geographical and ethnographical information as that of his famous walk across Africa, it will no doubt contain much that is of interest in regard to the physical features and commercial geography of the region visited.

SELECTED BOOKS.

General Literature.

CAMPBELL, Sir G. White and Black in the United States. Chatto & Windus. 14*s*.
FITZPATRICK, W. J. Life of Charles Lever. Chapman & Hall. 30*s*.
HUTCHINSON, Mrs. In Tents in the Transvaal. Bentley. 10*s*. 6*d*.
KEKULÉ, R. Ueb. e. griechisches Vasengemälde im akademischen Kunstmuseum zu Bonn. Bonn: Strauss. 3 M. 60 Pf.
LASAULX, A. v. Sicilien. Bonn: Strauss. 1 M. 60 Pf.
MALLOCK, W. H. Is Life worth living? Chatto & Windus. 12*s*. 6*d*.
MÜLLER, W. Politische Geschichte der Gegenwart. XII. Das Jahr 1878. Berlin: Springer. 4 M. 20 Pf.
NICOLARDOT, L. Les cours et les salons au XVIIIe siècle. Paris: Dentu.
PROELSS, R. Beiträge zur Geschichte d. Hoftheaters zu Dresden in actenmässiger Darstellg. Erfurt: Bartholomäus. 7 M. 50 Pf.
SCHNEIDER, K. Cypern unter den Engländern. Cöln: Du Mont-Schauberg. 3 M.
SCOTT, Sir G. Gilbert. Personal and professional Recollections. Sampson Low & Co. 18*s*.

History.

FRIEDMANN, O. B. 10 Jahre österreichischer Politik 1859–1869. 1. Bd. Wien: Rosner. 7 M. 20 Pf.
GOERGENS, E. P., u. R. ROEHRICHT. Arabische Quellenbeiträge zur Geschichte der Kreuzzüge übers. u. hrsg. 1. Bd. Berlin: Weidmann. 8 M.
KEENE, H. G. The Turks in India. W. H. Allen & Co. 12*s*. 6*d*.
PAWINSKI, A. De rebus ac statu ducatus Prussiae tempore Alberti senioris, Marchionis Brandenburgensis, illo vero mortuo Alberti junioris ducis Prussiae, an. 1566—1568. Marschau: Gebethner & Wolff. 10 M.
SCHOBER, K. Die Eroberung Niederösterreichs durch Mathias Corvinus in den J. 1482—1490. Wien: Hölder. 5 M. 20 Pf.
SIMPSON, H. T. Archaeologia Adelensis: or, a History of the Parish of Adel. W. H. Allen & Co. 21*s*.
SWEDEN AND NORWAY, H. M. the King of. Memoir of Charles XII. Bentley. 12*s*.
WIGGER, F. Geschichte der Familie v. Blücher. 2. Bd. 2. Abth. Schwerin: Stiller. 6 M.
ZOMMER, H. Altindisches Leben. Die Cultur der vedischen Arier nach den Samhita dargestellt. Berlin: Weidmann. 10 M.

Physical Science and Philosophy.

CALDERWOOD, H. The Relations of Mind and Brain. Macmillan. 12*s*.
DRECHSLER, A. Ergebnisse v. fünzigjährigen Beobachtungen der Witterung zu Dresden. Dresden: Baensch. 10 M.
EFFERTH, B. Schizophyten u. Flagellaten. Braunschweig: Haering. 3 M. 40 Pf.
MILNE-EDWARDS, H. Leçons sur la physiologie et l'anatomie comparée de l'homme et des animaux. T. 12. Paris: Masson. 15 fr.
PFEIFFER, L., et S. CLESSIN. Nomenclator heliceorum viventium. 2. u. 3. Lfg. Cassel: Fischer. 4 M. 80 Pf.

Philology.

CULMANN, F. W. Etymologische Aufsätze u. Grundsätze. II. Umschau auf dem Gebiete der Wurzel jû=ju. Leipzig: Fleischer. 1 M. 80 Pf.
TAYLOR, Isaac. Greeks and Goths: a Study on the Runes. Macmillan. 9*s*.

CORRESPONDENCE.

A SPANISH ACCOUNT OF THE DISCOVERY OF THE CANARY ISLANDS.

Aix-la-Chapelle: May 22, 1879.

Prof. Lütolf, of Lucerne, whose untimely death is lamented, not only in his own country, but by all friends of historical literature (*vide* ACADEMY, No. 365), published about two years ago, in the Tubingen *Theologische Quartalschrift*, a paper of some interest for the annals of maritime discovery and colonisation in the fourteenth and fifteenth centuries. Under the title of "Zur Geschichte der Entdeckung der westafricanischen Inseln," this paper reproduces the account contained in a work called *De nobilitate et rusticitate*, by Felix Hemmerlin (Lat. Malleolus)—a Swiss divine, who studied at Bologna, visited Rome in the time of Pope Martin V., and was present at the Councils of Constance and Bâle—a work composed between 1440 and 1445. According to this writer, a Spanish bishop, Otho de Moncada, of Tortosa—created a cardinal in 1440 by the Antipope Felix V. (Duke Amadeus VIII. of Savoy), who five years later resigned this dignity into the hands of Pope Eugenius IV.—told him of the "almost miraculous discovery in 1370 of some western islands" by Spanish seamen, who, having been pursued by pirates, were driven by a strong gale during nine days in a south-westerly direction, until their galley came within sight of a mountainous island. They were kindly received by the inhabitants, clad in skins, looking rather like monkeys than human beings, and altogether in the lowest stage of civilisation, for they did not know the use of fire for cooking their meals, and had no notion of family bonds, the women being in common, and children fed like animals, while their language resembled a sort of howling. The Spaniards remained some days with these wild but quite inoffensive people, who procured them whatever they wanted—oxen, sheep, and birds—and appeared to relish greatly their boiled and roast meat. After this, they visited, in the company of some of them, three neighbouring islands, the inhabitants of which—who spoke a somewhat different language — received them equally well; while those of a fifth large and mountainous island did not allow them to land. Finally the Spaniards departed and reached home after a very slow and difficult voyage, being obliged to make partial use of their oars. Their adventure having been related to the King of Aragon, Pedro IV., the consequence was the sending of some Franciscan friars and of labourers and workmen, who succeeded in introducing among the people the principles of civilisation and of the Christian faith, so that in course of time they ended by recognising the King of Aragon as their lord and sovereign.

The description, as Hemmerlin alleges it to have been made by the Bishop of Tortosa, alludes distinctly to the Canaries. The difficulty remains in the fact that they were discovered, half-a-century before the time mentioned, by Genoese seamen, referred to by Petrarch, who, about the year 1346, was the first to speak of the islands; while the most ancient description, in consequence of an expedition undertaken in 1341 by Italian merchants established at Lisbon, is contained in a manuscript of Boccaccio's, published in 1827 by Prof. Ciampi, late of the University of Pisa. Though the islands were known to Spain and Italy, the visits to them appear to have been very hasty, and no effort at settlement or colonisation was made. Evidently the Swiss clergyman created a confusion in rendering the narrative of Moncada, with regard to different dates in the history of the discovery; but this narrative is right in mentioning the sending of clergymen in order to obtain the conversion of the inhabitants, a fact which serves to gain credence for the tale of the galley. Raynaldus, in his continuation of Baronius's *Annals*, has a bull of Pope Urban V. (Guillaume de Grimoard), dated Viterbo, September 2, 1369, and directed to the Bishops of Barcelona and Tortosa, ordering them to send friars and secular priests for the purpose of preaching the word of God to the inhabitants of "Insulae fortunatae"—"personae nullam legem tenentes nec aliquam sectam sequentes"—of whose condition the Pope had been informed by Barcelona merchants. All this coincides with Hemmerlin's narrative, which merely puts the fact a year later, when the Pope's orders must have been executed. These Christianising labours did not proceed, however, quite so peacefully as the account states, and the Spaniards, taking possession of the islands, came in aid of these labours *more solito*.

The question of the nationality of the inhabitants of the Canaries—the Guanches, Guanci, Wanschen, generally thought to be of the Berber race, but perhaps not belonging to an identical race on all the islands—has lately been again the subject of discussion. Prof. von Löher, director of the Bavarian Archives, having visited the Canaries a few years ago, has been endeavouring, though apparently with no very great success, to represent the indigenes as descendants of the Vandals, parties of whom, after Belisarius' victory as well as when many of them contrived to escape from Byzantine captivity, are said to have fled into Mauritania Tingitana, after which, according to the geographer of Ravenna, they disappeared—"gens nunquam comparuit." The absolute want of any sort of culture seems to tell against such an opinion, besides other reasons deduced from the outward appearance of the Guanches. It is, indeed, difficult to admit that the remnants of a Germanic race, rough, indeed, but which had during a long time been in contact with civilisation, and had formed a powerful though short-lived State in a province of the Roman Empire, could have been so thoroughly brutalised as appears to have been the case with the inhabitants of the Canaries.

Prof. Lütolf adverts to the circumstance that the first mention of these islands is due to a Tuscan, Petrarch (as had been done already by Las Casas), and that the first map on which they appear is a Florentine one of 1351, given by Count Baldelli in his edition of Marco Polo. The latest German authors who have written on the discovery of the Canaries, are—besides Franz von Löher, already mentioned (1876)—Carl Ritter, in his lectures on the history of geography (1861); Oscar Peschel, in the *Geschichte des Zeitalters der Entdeckungen* (1858); and Friedrich Kunstmann, *Africa vor den Entdeckungen der Portugiesen* (1853).

A. DE REUMONT.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 9.—8 P.M. British Architects.
8.30 P.M. Geographical: "The Flora of the European Alps," by J. Ball.
TUESDAY, June 10.—1 P.M. Horticultural.
3 P.M. Royal Institution: "The Intellectual Movement of Germany," by Prof. Hillebrand.
8 P.M. Anthropological Institute: "Notes on some Cornish and Irish Prehistoric Monuments," by Miss A. W. Buckland; "Some Facts about Japan and its People," by C. Pfoundes.
8 P.M. Colonial Institute: "Tasmania, Past and Present," by Dr. J. L. Miller.
8 P.M. Photographic.
8.30 P.M. Biblical Archaeology: "The Abyssinian or Aethiopic Book of Baruch," by the Rev. J. M. Rodwell; "Egyptian Documents relating to Statues of the Dead," by G. Maspero; "Early Babylonian Inscriptions," by W. St. C. Boscawen.
WEDNESDAY, June 11.—8 P.M. Geological.
8 P.M. Microscopical: "New Method of Correcting Spherical Aberration," by Prof. Abbe; "Note on Prof. Abbe's Apertometer," by F. H. Wenham; "On the Theory of Illuminating Apparatus employed with the Microscope," by Dr. Fripp.
THURSDAY, June 12.—3 P.M. Royal Institution: "The Intellectual Movement of Germany," by Prof. Hillebrand.
4 P.M. Royal Society: Election of Fellows.
8 P.M. Mathematical: "Notes on the Momental Plane, on a Property of Plane Curves, and on a Prize Question of the Belgian Academy of Sciences," by J. J. Walker; "Notes on Determinants of *n* Dimensions," by Lloyd Tanner; "Cases of polygonal Inscription in a Circle," by the Rev. Dr. Freeth.
8 P.M. Historical: "Advance of the Christian Civilisation in Europe," by the Rev. W. I. Irons; "History of the Chapel Royal of Stirling," by the Rev. Dr. Rogers.
8.30 P.M. Antiquaries.
FRIDAY, June 13.—8 P.M. Astronomical.
8 P.M. Quekett.
8 P.M. New Shakspere Society: Paper by the Rev. Stopford A. Brooke; "The Genesis of the *Tempest*," by the Rev. B. F. de Costa.
9 P.M. Royal Institution: "The *Thunderer* Gun Explosion," by F. J. Bramwell.
SATURDAY, June 14.—3 P.M. Physical: "On the Suppression of the Induction Disturbance of the Telephone," by Prof. H. M'Leod; "On the sensitive State of electric Discharges through rarefied Media," by W. Spottiswoode and J. F. Moulton; "On a new measuring Polariscope," by Prof. W. G. Adams.
3.45 P.M. Botanic.

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SCIENCE.

Chapters on the Art of Thinking, and other Essays. By the late James Hinton; with an Introduction by Shadworth Hodgson. Edited by C. H. Hinton. (C. Kegan Paul & Co.)

It is probable that the interesting memoir of James Hinton recently published by Miss E. Hopkins first brought this strange and solitary thinker under the notice of a considerable number of readers; and it is to be hoped that many of those who in this way first became acquainted with the name of James Hinton will read the volume of essays since published. If they do so they will perhaps share in the feeling of surprise of the present writer that he had not sooner come into contact with so fresh, so ardent, and so rare a mind. One's first reflection on reading these short stimulating papers, which are like so many beams of light glancing here and there on widely-removed objects, and everywhere illuminating and beautifying with their touch, is that here is an intellect which ought to be one of the great stirring forces in contemporary thought. And this impression is supported by the highly appreciative account of Hinton given by Mr. Shadworth Hodgson in his Introduction. In Hinton we have the curious phenomenon of a thinker who approached philosophy from two opposite extremities in the modern world of thought—orthodox Christian belief, and advanced scientific knowledge. His great aim was, as Mr. Hodgson tells us, to re-establish a theoretical concord out of the harsh discords of contemporary discussion. Can it be said that he has succeeded in this? Will he at some future day, if not now, be reckoned among the first reconstructive thinkers of his age?

Mr. Hodgson gives us his voucher that Hinton will hold a high place among the philosophical writers of our generation. In this opinion he is, of course, as he well knows, out of fashion, as he certainly is in speaking of Samuel Taylor Coleridge as one "whose name will one day be recognised as the greatest which English philosophy can boast," and probably is in describing Mr. Matthew Arnold as one "who, if he had not so much of the *philosophe malgré lui* about him, would stand at the head of philosophy in this country." But unfashionable estimates may be more just than fashionable ones, and history tells us that a great thinker does not always win instant recognition. Mr. Hodgson speaks of Hinton as "the hander on of Coleridge's torch." Coleridge was a real intellectual force, nobody doubts. Why may not Hinton prove to be an equal force for his age? In seeking to answer this question it must be remembered that the problem of reconciling religious and scientific modes of thought has greatly changed since Coleridge's time. Then Christianity could still boast of having contributed a number of definite ideas and elements of knowledge to the commonly-accepted thought of the age, and the work of reconciliation consisted simply in transforming the dogmas of Christianity so as to divest them of as much of the appearance of philosophical and ethical unreasonableness as possible. Now, however, when destructive historical criticism has done its work, when a comparative science of religions has got men half-unknowingly into the way of overlooking the exclusive claims of any one form to validity, and when the theory of evolution has made havoc of the old basis of natural religion, the task of reconciling religious and scientific thought is infinitely more difficult. For the question arises, What is the religious thought with which science and a philosophy based on science are to harmonise? Christianity at present survives in many of the best minds simply as a transmitted habit of feeling about man and his dwelling-place. The problem, then, would seem to resolve itself into this: how to correlate the products of scientific research and philosophical reflection with the impulses of our emotional nature as shaped by long ages of religious belief. There are two ways of attempting this. We may first of all keep ourselves strictly within the domain of intellectual cognition and seek to give to the objects of this cognition—that is, to the known world—such an imaginative colouring as will render them fit points of attraction for emotion, as Mr. Matthew Arnold does. Or, secondly, we may regard our emotional nature as a perfectly free and independent source of knowledge, in which case we shall have to reconcile the ideas thence derived with the facts and truths reached by the intellect. This is what Hinton attempts. Can this be done, and, if so, of what philosophical value is the result? Let us approach these questions by studying Hinton's way of dealing with the problem.

Science, says Hinton, by breaking up the world into distinct regions, mind and matter, the organic and the inorganic, inevitably leads to error. The world is in reality a unity, though the unaided intellect cannot perceive this. The writer does, indeed, argue in places as if the intellect might itself have suspected this unity. Thus he emphasises the fact of the close dependences of the moral on the physical and the many analogies holding between them. In insisting, too, on the vital unity of the material world, he seems to rely on an *a priori* presumption in favour of unity, as also on the axiom that whatever is in the effect (the organic world) must be in the cause also (the inorganic world). But, so far as we understand him, such intellectual guesswork would never give us knowledge of the world's unity. What science and intellectual philosophy tell us is that the material world is not the real world, "matter" and "force" being simply names of phenomena as cognised by our minds. The real knowledge of what the world is comes from the co-operation of our emotional with our intellectual nature. The phenomenon as it presents itself to the intellect is incomplete and unreal, just as the appearance to sensuous (visual) perception. And as the appearances of things to the eye must be supplemented and corrected by the activity of intellect (as in construing double-images), so the phenomenal aspects of things as cognised by the intellect must be supplemented and corrected by the intuitions of our emotional, and more especially our moral, nature. Thus the world seems broken up into two opposed hemispheres, and the inorganic seems dead, just because of a deadness in us—that is to say, a defect in our cognitive apparatus. All true knowledge grows by way of a displacement of a partial and erroneous by a complete and true view, or by "a correction of the premiss." The whole development of science illustrates this law. The reconciliation of science and religion will be the final triumph of this process. When this is effected, it will be seen that the physical and the spiritual are not two worlds, but one, the former being the appearance of which the latter is the reality. Uniformity and mechanical determination in the phenomenal world will be carried up into moral rightness, which is at once freedom and necessity, while the active force of nature which is ever producing a picturesque alternation of death and life, cessation and origination, will be felt to be self-sacrificing love.

No one can follow Hinton's exquisitely lucid development of the theory thus roughly summarised without experiencing a keen intellectual pleasure. There is such a completeness and symmetry in the doctrine, it seems to lift us so entirely out of the narrow confines within which positive science leaves us, opening before our eyes wide regions of grateful spiritual truth, that our intellectual assent is at once secured. When, however, cool reflection has had time to do its work there naturally arise certain doubts in the reader's mind. First of all, one may ask whether after all this beautiful and emotionally satisfying conception of the world does fit in with known facts. It is easy to say that our moral nature furnishes ideas which have nothing to do with the teachings of experience, which being above and beyond these cannot conflict with them. Yet a closer inspection commonly shows that experience has something to say about such theories if only by way of supplying faint probabilities. And so it is here. Hinton's pacifying interpretation of the Cosmos has a good many awkward facts to get over before it can be accepted; and it is not a little strange that a writer so well versed in modern biological science should so easily have passed these by. Whatever the permanent value of the modern doctrine of evolution, and more especially Darwinism, in relation to our moral emotions, we may safely say that it will not lend itself to the old jubilant praise of nature. And that Hinton's mind was so little impressed by the darker aspects of this teaching can only be explained by the fact of his deep temperamental optimism, a characteristic of his nature which nowhere more plainly shows itself than in his intensely sympathetic yet quite inadequate treatment of "the mystery of pain."

But even if this new rendering of the universe as the undivided sway of Love instead of the disputed reign of Love and Hate were fully reconcileable with ascertained facts, it would still remain a question whether such a proposed emotional completion of our insight into things has any validity. It is to be noticed that Hinton takes up a somewhat different ground from that commonly adopted by the advocates of extra-intellectual beliefs. He does not, with

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Kant, rest his postulates altogether on certain supposed necessities of our moral nature, or say, with the common advocates of instinctive religious conviction, that the belief is true because it is inevitable. His original point is the attempt to prove an analogy between the relation of the emotions to the intellect and the relation of the latter to isolated sensuous perception. And this seems to us to be a decidedly weak element in Hinton's system. The correction of visual perception—*e.g.*, in seeing double images—is in reality the correction of one process of inference by another. So, too, the most abstract conceptions into which science translates phenomena are ultimately derived from sensuous elements: that is to say, the whole process of intellection from the simplest sensuous perception is homogeneous and continuous. On the other hand, when we supplement intellectual cognition by emotional belief we are passing into a totally new and unconnected region. There is nothing in common between the knowledge that a thing exists and the wish for it to exist, and to speak of this process of eking out intellectual acquisitions by emotional suggestions as "a correction of the premiss" is to use words loosely and misleadingly. Thus Hinton's main contention is, in spite of its attractiveness, untenable. For the rest it would remain for him to show why one class of emotions is to be taken as giving the clue to the world's mystery rather than another. The pessimist's picture of the universe as the great theatre of action for a daemoniac self-tormenting will appears to satisfy a certain kind of emotion, and it is a fair enquiry what is to determine the preference among these rival sentiments.

We have gone somewhat fully into the leading conceptions in Hinton's philosophy. Yet perhaps one ought rather to look at his thought less in a spirit of strict logical criticism than in one of imaginative appreciation. Lange thought that all philosophy should be regarded as akin to poetry, and certainly this rule is applicable to Hinton's speculations. A man who so frankly avows that he seeks to satisfy at once our intellects and our emotions is best viewed perhaps as a kind of poet. Looking at Hinton's writings in this light one will derive a rich gratification from the art of the writer in tracing out by means of subtle analogies the manifold expression of one or two simple ideas in the most widely remote regions of phenomena. I would refer more especially to the curious essays entitled "Art," "On Two Penholders," and "Genius." Hinton's conception of Genius is striking and suggestive, if a little too paradoxical:—

"So far from genius being greatness, and indicating power, it is emphatically the reverse. The men of talent are the men of power; they are the strong. The affinities of genius are with weakness. His faculty is that he opposes no obstacles; that his strength is taken out of the way, and Nature operates through him. The truth is 'loosened' in his mind, and falls; but it falls by its own weight, not by his energy" (pp. 237–8).

Hinton's deepest feelings were those severe ethico-religious emotions which are the proper fruit of Biblical training. These gave its direction to his imagination, which, being pre-occupied in discerning remote resemblances, gave birth to a curious kind of mysticism. To Hinton all things are full of the Divine justness and goodness. Thus he surpasses Mr. Ruskin in regarding the quality of moral rightness as the essential feature in good art. In Hinton, moreover, as in his Hebrew teachers, this ethical feeling takes a thoroughly practical turn. He is thus much more a moral teacher than a poet. Being so much of a Hebrew, he was but little of a Greek, and his feeling for beauty seems to be but little developed in relation to other than moral qualities. It may be added that his chaste and simple style is thoroughly in harmony with his special function of moral suasion. Nothing shows better the essentially moral and practical direction of his thought than the curious little paper "Others' Needs" reprinted in this volume. It displays all the inadequacy and absurdity of the ethical principle *vivre pour autrui* in clearest light, yet it is so neatly thought out, so highly finished in its expression, and morally so impressive and elevating, that the reader easily overlooks the logical incompleteness of the argument.

A word must be said in conclusion respecting the papers on scientific subjects, which illustrate quite another side of Hinton's mind. In speculating on the causes of functional action, on the mechanical conditions which assist in determining growth and organic form, and in criticising Mr. Herbert Spencer's *Principles of Biology*, Hinton shows that he possessed a singularly keen and penetrating scientific vision. He fearlessly adopts and works out mechanical conceptions of life and its processes, and finds fault even with Mr. Spencer himself for retaining the old idea of "inherent tendencies." One cannot but ask what such an intellect as this would have achieved if it had not been in the main so powerfully swayed by an intense and somewhat narrowly circumscribed emotional nature. Yet until we know what is the best proportion between intellect and emotion we may gratefully welcome the appearance of so fresh and impressive a combination as we find in Hinton, and reflect that the emotion which gives its colouring to his mind and thought is worth having, even at a considerable sacrifice of intellectual comprehensiveness.

JAMES SULLY.

Corpus Inscriptionum Indicarum. Vol. I. Inscriptions of Asoka. Prepared by Alexander Cunningham, C.S.I. (Calcutta: Office of the Superintendent of Government Printing.)

IN this stately volume the European scholar is at last provided with a complete collection of facsimiles of the most ancient inscriptions of India, and with adequate material for a critical edition of the Edicts of Asoka the Buddhist. Hitherto these strange memorials of a bygone time, records unique of their kind in the history of the world, have been accessible only in copies more or less incorrect, scattered through the numbers of the learned journals of the East, always scarce, and long since out of print. It is matter, therefore, rather for regret than for surprise that they should have been so imperfectly understood. But now that complete copies of all the versions, as exact as the zeal and care of the learned antiquary at the head of the Archaeological Survey of India could make them, are brought together in one volume for the use of Oriental scholars, we may hope for a correct interpretation of these invaluable historical documents.

The work opens with a description, in Part i., of the localities where the inscriptions have been found, and of their present condition; and a map of Asoka's Empire, on which the names of the sites are printed in red, is added to explain the geographical references. Full quotations are then given in Part ii. of the remarks which Wilson and Prinsep contributed to the *Journals* of the Royal and Bengal Asiatic Societies on the dialectic peculiarities of the languages in which the edicts were drawn up.

In Part iii. there follows a discussion of the two alphabets that are used in the inscriptions, and which are called Ariano-Pāli and Indian Pāli—names, it may be noticed in passing, whose use can only be excused by long custom; for no Pāli text, properly so called, has yet been found in either alphabet. In the former—the Bactrian or Arian character, which runs from right to left—only one copy of the Edicts has been found, on a rock at Shāh-bāz-garhi, near Peshawur. The other (which is found in greatest perfection on the pillars at Delhi, Allahabad, and Lauriya, and was often therefore, and very appropriately, called the Lāt alphabet) runs from left to right, and was used in the centuries before and after the Christian era through the whole of India and in Ceylon. In it all the remainder of the inscriptions are written, and General Cunningham maintains that this alphabet is of indigenous growth in India, and he attempts to trace it back to pictorial representations of objects whose names began with its several letters.

General Cunningham then gives his own transliteration of the texts, and the translations of Prinsep and Wilson, adding the new versions of those which were translated by Burnouf and Dr. Bühler, and of a few of those which have been translated by Prof. Kern. It is to be regretted that he has omitted all the valuable notes of Burnouf and Kern, and that he has included so few of the versions of the Dutch professor. Admirable as the earlier translations were for the time at which they were made, they are confessedly inaccurate; and the space they occupy would have been much more usefully filled by a complete translation of Burnouf's notes, and especially of Prof. Kern's invaluable monograph.

But the beautiful facsimiles which follow will more than make up for any omissions.

"No effort has been spared," says the editor in his Preface, "to present the most perfect and authentic copy of each inscription that can now be made. The whole of the inscribed rocks and pillars, as well as the caves, have been visited either by myself or by my zealous assistant, Mr. J. D. Beglar. I have myself visited all the pillars and most of the caves, as well as the rocks of Shāh-bāz-garhi, Khālsi, Bairāt, Rupnāth, and Sahasarām; and Mr. Beglar has visited the

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Dhauli and Jaugada rocks and the Ramgarh caves in Sirguja. The original impressions have been carefully reduced under my personal superintendence by my draughtsman, Bābu Jamna Shankar Bhat, who has a very correct eye, and is now conversant with the true shapes of these ancient characters. Every doubtful letter was brought to notice and jointly scrutinised and compared with photographs and former transcripts. Every single letter of the reduced pencil-copy was then examined by myself while transcribing the different texts into Roman characters. And, lastly, the pencilled letters were all inked in by my own hand so as to ensure the requisite accuracy in the shapes of the ancient characters."

The plates now published are copies by photozincography of the Bābu's reduced copies, thus tested and corrected, of paper impressions taken by pressing damped paper into the marks on the stone. The only exceptions to this process are those of the facsimiles of the very curious rock- and cave-inscriptions from Khandagiri, which have been photozincographed from reduced drawings of large photographs of plaster casts taken by Mr. Locke. It is evident that no pains have been spared to obtain copies as correct as can be gained by mechanical processes, and without the aid of a skilled philologist acquainted with the dialects in which the inscriptions were composed. That the facsimiles differ in one or two points in almost every line from the transliterations supplied by General Cunningham in the Roman character rather confirms than otherwise the care with which they have been made.

Of the first ten and of the fourteenth of the rock inscriptions or edicts of Asoka there are now five texts, and of numbers eleven to thirteen three texts, from different rocks—the greater part of the Khālsi text, and the whole of the Jaugada text, being published in this volume for the first time. There are further two separate Asoka edicts inscribed on rocks, of each of which there are copies both at Dhauli and Jaugada; and there are six edicts inscribed on pillars, of each of which we have five copies in as many different localities. With the two separate edicts on the Delhi Pillar and the isolated rock edict at Bairāt, there are thus in this volume twenty-five edicts of the great Buddhist emperor.

Of somewhat later date are a few others, the most important being the Dated Edict, of which there are three texts, one being very imperfect. As is well known, Dr. Bühler assigns this edict also to Asoka chiefly on the ground that Asoka and his grandson Daṣaratha were the only Buddhist rulers of the period during which the Lāt characters were used who made any great efforts for Buddhism; and that, as the edicts ascribe more than thirty years to the reign of its promulgator, he cannot have been Daṣaratha, as that king reigned only seven years. It is difficult to see how such an argument could have been advanced, or can be any longer supported, in the face of General Cunningham's facsimiles, from which it is clear that the reading should be *tiyāni*, "three," and not *tisāni*, "thirty" (plate xiv.). General Cunningham, after accepting in the Preface (p. ix.) the Asoka authorship of this Dated Edict, afterwards (at p. 21) discards this view and assigns it to Daṣaratha, Asoka's grandson.

The curious Khandagiri inscriptions of King Aira are made much clearer by the present facsimiles, as compared with which the existing transliterations are very inadequate. The reading *vivuthe*, for instance, which has been considered of importance in connexion with the much-debated *vivutha* of the Dated Edict, turns into *tathevise* on a careful inspection of the plate. The inscriptions over the hermitages at the same place and from Magadha—in all seventeen in number—are strikingly similar in many respects to the inscriptions over the numerous cave-hermitages in Ceylon, of which I have a large number in my collection. The forms of the Ṣ and of some other letters in the later ones at Ramgar and Khandagiri are exactly like those used in Ceylon. I am sorry to notice, however, that these later hermits (or their patrons) were apparently growing lax in their obedience to the faith; for the caves seem no longer to have been appropriated, as was becoming, to the order in its entirety, but to individuals in particular. As the Report of the Archaeologist to the Government of Ceylon cannot be published for some time, it may be interesting to mention that the number of such inscriptions in that island can be reckoned by hundreds, and that they usually record how such and such a cave has been given by such and such a person to the order, wherever existing, and whether present or to come.

The cordial thanks of Oriental scholars are due to the Government of India and to General Cunningham for this important work, which will render possible a critical edition of these invaluable records of ancient life in Buddhist India.

T. W. Rhys Davids.

SCIENCE NOTES.

Mr. F. W. Rudler, of the University College of Wales, has been appointed Curator of the Museum of Practical Geology and Registrar of the Royal School of Mines, in succession to the late Mr. Trenham Reeks.

Fishing, as an Anthropological Subject.—The last number of Prof. Mantegazza's *Archivio per l'Antropologia* opens with an elaborate paper in which Dr. Paolo Riccardi takes a comparative survey of the art of fishing as practised at different periods and by different peoples. Archaeological discoveries have made it possible to write an interesting essay on the way in which the capture of fish was effected by our prehistoric ancestors. From prehistoric implements Dr. Riccardi passes to the study of the apparatus of the fisher's craft among savages of the present day, especially among the Papuans of New Guinea. The memoir occupies eighty pages, and is illustrated with three folding plates which contain a great number of figures of hooks, harpoons, nets, and other fishing implements preserved in the Anthropological Museum at Florence. The same active and versatile anthropologist also contributes to this number of the *Archivio* some technical notes on certain cranial anomalies.

Four Lectures on Static Electric Induction. By J. E. H. Gordon, B.A., delivered at the Royal Institution of Great Britain, 1879. (Sampson Low and Co.) Mr. Gordon's lectures on electrostatic induction have been published, as announced, and form a very small but satisfactory volume. They put before us in simple language the views propounded by Faraday, and now generally held, that induction is a state of strain in the dielectric medium, and not an action at a distance. In the third lecture on specific inductive capacity, Mr. Gordon describes very fully his own experiments and the results obtained by them, which were communicated to the Royal Society last year. The last lecture gives an account of the researches of Profs. Ayrton and Perry on the specific inductive capacity of gases, in which they showed that gases differ decidedly in their capacity for transmitting inductive action, though the differences are so small that we can hardly wonder that Faraday with his enormously less sensitive apparatus failed to detect them. This lecture concludes with a popular account of Prof. Clerk Maxwell's electromagnetic theory of light. Light requires a medium for its propagation, and so does electromagnetic induction. The medium which transmits electromagnetic induction Prof. Maxwell considers to be the same as that which transmits light. Experiment and calculation have shown that in air and in vacuo the velocity of light and the velocity of electromagnetic induction are identical. According to this theory, the refractive index of a transparent dielectric substance should bear a constant relation to its specific inductive capacity; and this is found to be the case, the agreement between theory and experiment being especially close in the case of those substances whose specific inductive capacities have been most accurately determined—*e.g.*, dense glass and paraffin.

"Fragments" are not unfrequently more instructive and suggestive than larger works, and this would seem to be the case with those which Dr. Morell has published (*Philosophical Fragments, Written during Intervals of Business.* By J. D. Morell, LL.D. Longmans). There is at least no lack of variety in the contents, which consist partly of sections in the history of philosophy, partly of more original compositions. The chapters on the history of philosophy include an account of Leibnitz and his school; a well-written résumé of the work of Kant, which may be confidently recommended to those who wish for a short and easy introduction to the Critical philosophy; and a lucid sketch of the different streams into which German thought diverged in continuing the results of Kant. These historical chapters are followed by a paper on the theory of human knowledge, for which, as Dr. Morell seems to deplore the want of some term corresponding to *Erkenntnisslehre*, we might suggest Ferrier's *Epistemology* as no contemptible equivalent. This monograph is a well-reasoned statement of the question, How do we come to recognise an external world? and there is probably considerable truth in the writer's view that the belief in an external world is first taken up as a possible hypothesis and then verified by facts, although we rather object to have this explanation called inductive, or used to prove that "the inductive method is the proper method for metaphysical researches." But if we differ from Dr. Morell here, we are at one with him in the next of his "fragments"—three lectures on "Psychology applied to Education." Seldom have we seen the work of the teacher treated with such good sense, and based upon so well-founded philosophical principles (accumulated experiences or "mental residua," &c.): and the whole three lectures are marked by a freshness which contrasts favourably with the papers that have recently appeared in *Mind* on the same subject. Altogether, Dr. Morell's volume is a *multum in parvo* which will be found worthy of perusal not only by young students, but by those who have advanced some way in philosophy.

The death is announced of Edouard Spach, the conservator of the botanical collections of the Jardin des Plantes at Paris. Spach distinguished himself by several works on botany of great value, especially by his great descriptive work, *Histoire naturelle des végétaux phanérogames* and his *Illustrationes plantarum orientalium*, a work in five

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large quarto volumes. Berlin has also lost an eminent botanist in the person of Prof. Karl Koch.

The Presence of Chlorine in Scapolites.—A paper on this subject, by F. D. Adams, appears in the *Amer. Jour. Sc.*, 1879, xvii., 315. He shows that in 1843 Dr. Shafhäutl published an analysis of "porzellanspath," an altered ekebergite; it was first made a distinct species by Fuchs, who in his Mineralogy assigns to it the formula

$$4Al_2O_3,SiO_2 + 4CaO,SiO_2 + NaCl,$$

which requires 7·83 per cent. of chlorine; he does not support this formula with an analysis. Shafhäutl fused the mineral with barium carbonate, and found 0·924 per cent. of chlorine in it. Adams, who has analysed some specimens of scapolite from the township of Ripon, Quebec, found sulphuric acid as well as chlorine. The results of these analyses are given below:—

Chlorine . ..	2·485	2·276	2·411
Sulphuric acid .	0·823	0·770	0·796

A number of specimens, fourteen in all, were next examined, and in each case chlorine was met with; in some of them the amount present was very small. They were tested by heating some of the finely pulverised mineral to whiteness in a platinum crucible, the flame being slanted so as not to heat the upper portion of the crucible more than necessary. The sublimate obtained on the cover was dissolved in water and the usual tests applied. When the mineral contains only a small amount of chlorine it cannot be detected with certainty by igniting the mineral, but it is easily found by Rose's test, which consists in decomposing the mineral in the cold by hydrofluoric acid in the presence of weak nitric acid. The calcium fluoride is filtered off, and the chlorine determined in the filtrate by precipitation with silver nitrate. It is possible, in some cases at least, that the failure of scapolite to give a good formula may be due to the fact that sufficient alkali to combine with the undetermined chlorine present has not been deducted before attempting to deduce the formula.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(*Thursday, May* 29.)

E. FRESHFIELD, Esq., in the Chair. Mr. Penrose read a paper on some of the remains of Old St. Paul's Cathedral which have recently been discovered. The axis of the present building inclines more to the north-east than that of the original church, the north transept of which projected considerably further than the present one. Some of the foundations of the old transept have been found, with a pilaster of Inigo Jones' work. The site of the cross is now determined to have been due north of the old east end, and within the wall of the present cathedral. The foundations were destroyed in the process of rebuilding the cathedral, in consequence of a pit which rendered the foundation of the north wall of the chancel unsafe; but sufficient portions of the work of Bishop Thomas Kempe, who rebuilt the cross in 1470, have been turned up to identify its position. The cross was taken down in 1642, and therefore does not appear in Hollar's views. Mr. Penrose also referred to the Shrowds, which were galleries between the buttresses on the south side, and to the Jesus Chapel, which was at the extreme east. He was of opinion that St. Faith's chapel was not, as supposed, a crypt, but that its floor was only slightly underground. He had found no indications among the old foundations at the west end of the existence of eastern towers.

FINE ART.

THE NATIONAL PORTRAIT GALLERY AND ITS RECENT ACQUISITIONS.

THE National Portrait Gallery, which reopened after extensive alterations on Whit Monday, for the benefit of the holiday-makers, is one of the pleasantest and most instructive of our national exhibitions. To walk through its galleries is like turning over the pages of an interesting biographical work, stopping here and there as some forcible personality arrests our attention. If painters only considered how much they gained by painting portraits of men whom posterity was likely to remember, it is to be feared that the numerous unknown lords and ladies on whom their skill is mostly bestowed would stand but poor chance of perpetuation. For, notwithstanding all our education in art, it is extremely difficult to appreciate the portrait of an utterly uninteresting individual, however finely painted; whereas the poorest portrait of a great man, so long as it is faithful, becomes memorable. This is strongly felt at the National Portrait Gallery, where our interest, it must be owned, is mainly of an historical or biographical character, though there are of course many works there that attract us by the supreme skill and power of the artist, independently of the subject he has represented.

The recent additions to this delightful collection, which has grown so rapidly from its small beginnings in George Street to its present importance, consist chiefly of a number of portraits of British notabilities that formerly hung above the cases of birds and beasts in the Natural History Department of the British Museum, where few people noticed their existence, and where an amount of dirt was allowed to accumulate upon them that effectually hid their merits even from those who did bestow regard upon them. This house-dirt has now been carefully cleaned off, and the pictures hung together in a large room, lighted from the top, which has been added for this purpose to the Gallery; for, through some difficulty regarding the various bequests by which these pictures were acquired by the Museum, they cannot yet be incorporated with the rest of the collection or subjected to the chronological classification which has been strictly carried out elsewhere. Besides the British Museum portraits there are also a large number of legal worthies who have been presented by Serjeant's Inn, and who make an imposing show on the opposite side of the room in their flowing scarlet robes, though these robes, it must be said, are sadly out of harmony with the deep-red tone of the walls. Few among these latter portraits have any general interest, but among the British Museum acquisitions are some of high artistic as well as historical value. Foremost may be mentioned a very striking portrait of Cranmer by a German artist—Gerlach Flicciuus—whose name is not to be found in our art-dictionaries, but who would seem to have been in England at the end of Henry VIII.'s reign, and to have been a good artist, for every part of this remarkable work is most carefully painted. The accessories especially are rendered with minute detail, as, for instance, a ring worn by the Archbishop, on which his family arms and the initials T. C. are clearly seen. The painter's name is signed in the upper left-hand corner, and the age of Cranmer is stated as fifty-seven, which would make the portrait to have been painted in 1546, a year before the death of Henry VIII., when Cranmer was at the height of his power.

Another archbishop, the learned Irish prelate Ussher, who fainted when he witnessed the execution of Charles I. from the roof of Lady Peterborough's house at Charing Cross, also appears on the same wall, together with Dr. Turner, Bishop of Ely, one of the seven bishops sent to the Tower for their protest against the Declaration of Indulgence issued by James II. in 1688. An excellent *replica* of Walker's celebrated portrait of Oliver Cromwell and his page, of which the original is in the Earl of Spencer's collection; another of Cromwell, enlarged from Cooper's splendid miniature; a portrait of John Speed, the chronicler and antiquary; of Algernon Sidney, and of the two Sir Harry Vanes (the elder and the younger), illustrate the Commonwealth period; while that following is illustrated by portraits of Charles II. (by Greenhill), James Duke of Monmouth, the Countess de Gramont — better known as "La belle Hamilton," who appears here as a somewhat coarse and full-blown matron, painted by Lely—Sir Kenelm Digby; the Duchess of Portsmouth; Lord Herbert of Cherbury; and Richard Baxter, the Nonconformist divine. Several of these latter portraits do not belong to the British Museum, but are recent acquisitions by purchase and bequest, which have been placed for the present in the same room. Coming to the Queen Anne and Georgian eras we notice Jervas's well-known portrait of Pope and Martha Blount, in which the poet looks as if he were tumbling out of his big chair; Raeburn's manly portrait of Francis Horner; Matthew Prior, arrayed in red dressing-gown and velvet cap; Sir Isaac Newton, by Vanderbank; St. Evremond, with a huge wen on the bridge of his nose; Ludovich Muggleton, founder of the Muggletonians; Thomas Britton, the "small-coal man," whose musical parties at Clerkenwell were attended by the rank and fashion of his day, and who is capitally pourtrayed by Wollaston; John Ray, the naturalist; and George Vertue, the engraver, and collector of Walpole's *Anecdotes of Painting*. All these and many more of great interest belong to the new additions to the gallery, and are all that call for especial notice; but, although of earlier acquisition, one cannot pass by without regard such a splendid portrait as that of Sir Thomas Gresham, by Sir Antonio Moro, in the first room, one of the finest examples of that painter; the clever characteristic portrait of Lord Lovat, by Hogarth, somewhat deteriorated by time, but still a wonderful work; of Thomas Hobbes, the philosopher and author of *Leviathan*, represented at the age of eighty-one, by Michael Wright, Court painter to Charles II., who is seen in this portrait to have been an artist of high excellence, for we have here a work full of life and character. It would seem to have been slightly retouched about the eyelids, but is otherwise free from restoration and in an excellent state of preservation. Another Wright—namely, that powerful master known as Wright of Derby—gives us his own portrait, delightful for its pure tone. It is said to have been painted at Rome, and was presented to the Gallery by Mr. W. M. Rossetti. Of other English painters of the end of the last and the beginning of the present century there is a good selection, as also of the authors of the same time, among whom we find, of course, Sir Walter Scott, who must have had a hard time of it sitting for portraits; S. T. Coleridge, Robert Southey, John Keats, Thomas Campbell, Robert Burns, and Charles Lamb at the age of twenty-nine, painted by William Hazlitt, who by no means deserves to be classed, as Cunningham classes him, with "the lowest of the low in painting," for this work, at all events, is very fairly painted (far better than one in the same gallery by his brother, John Hazlitt, who was a professional painter), and is of great interest as representing the genial Elia at an earlier age than that at which he is usually known to us. The picture belonged to Coleridge, and passed from him into the possession of his friend Mr. Gilman. Pencil-sketches of Coleridge, Wordsworth, and Southey, executed for the faithful Joseph Cottle by Hancock, are placed underneath. Numerous other works of equal interest might be enumerated, but space prevents; besides, every man who is interested in the history of his country ought to study this collection for himself. Unfortunately the old catalogue is out of print, and only a provisional one, giving merely names and date of bequest, has at present been issued; but one is now being prepared by the learned keeper of the collection, Mr. George Scharf, which cannot fail, under his superintendence, to prove a valuable and instructive work.

MARY M. HEATON.

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EXHIBITION OF DRAWINGS BY OLD MASTERS.

THE ACADEMY has briefly informed its readers of the opening of the Exhibition of Drawings by Old Masters of all schools, organised at the Ecole des Beaux-Arts. I now send you some details of this enterprise, which has met with every kind of success. It was formed in aid of the fund raised for the purpose of relieving the pupils of the Ecole des Beaux-Arts from military service; and will bring in, including entrance-money and the profits on the sale of the catalogue, which has already reached a second edition, more than 20,000 francs. It has met with a most generous reception from the artistic and political press. It has awakened a considerable amount of curiosity and diffused much instruction among artists and society generally; and, finally, it has revealed a fact which before appeared improbable, that in France, as for some time past has been the case in England, the public can be induced to attend in the evening. The rooms were illuminated by the Jablochkoff light.

Several years ago, on the occasion of the Exhibition in the rooms of the Corps Législatif in aid of the population of Alsace and Lorraine, I expressed a wish in the ACADEMY that amateurs should avail themselves of this occasion to lay the foundation of an international association which should render possible the organisation of exhibitions of objects of art, sometimes at London and sometimes at Paris. But those events which had spread death and conflagration broadcast through Paris were still too recent. The exhibitions at the Grosvenor Gallery—at all events the last—have shown that French amateurs have no objection to sending the works in their possession to London. It is this fact which suggested to M. Charles Ephrussi the idea of requesting Messrs. Malcolm and Mitchell, M. Beckerath, of Vienna, Signor Castellani, and other foreigners, to contribute to the present exhibition, which these amateurs have most gracefully done.

Some of the attributions by Mr. Robinson in the catalogue of this collection are open to discussion; but the works themselves, as a rule, are excellent. M. Ephrussi is a young Russian who first made himself known in the *Gazette des Beaux-Arts* as the author of some excellent works on the German school, and more especially on the drawings of Albert Dürer. He is so honourably known that it is needless for me to say more. His assistant in this very complicated and fatiguing enterprise is M. Gustave Dreyfus, the possessor of a remarkable collection of bronzes, marbles, and terra-cottas of the Italian Renaissance. He is also an accomplished gentleman, who has promised to publish at a future time a *catalogue raisonné* of his superb collection of medals, medallions, and *plaquettes*.

The chief contributors are the Duc d'Aumale, whose collection was formed in part by M. Reiset, ex-director of the National Collection of the Louvre; M. Edmond de Goncourt, who, with the assistance of his brother, Jules, wrote some important works on French art in the eighteenth century; M. de Chennevières, who was thirty years ago, with MM. Paul Mantz and A. de Montaiglon, one of the founders of the *Archives de l'Art Français*, the first Review devoted to the former glories of our school; MM. Armand, architect; Dutuit, a retired merchant and wealthy amateur; Dumesnil, author; Gatteaux, sculptor and member of the Institute (over ninety years of age); Gigoux, painter of the romantic school; the brother of Emile Galichon, formerly editor of the *Gazette des Beaux-Arts*; M. Risler; and, lastly, the present writer. There are about 680 drawings, *lavis* or *pastels*, belonging to the following nationalities: Italy (the Florentine, Roman, Umbrian, Lombard, and Venetian schools), Germany (the schools of Nuremberg and Zürich), Flanders, Holland, France, and England.

I may observe, in passing, that the English school is represented by two Sir Joshuas—a portrait, in profile, of Lady Catesby, dated 1780, and a female bust, a very elegant drawing bought at the sale of the painter Diaz by the widow of Col. Charras; and by a work of R. Cosway, the property of the Duc d'Aumale, representing the Duc de Chartres, afterwards King Louis-Philippe, with his two brothers and his sister, the latter playing on the harp. Should this enterprise, so useful for purposes of general instruction, be repeated, English amateurs should regard it as a point of honour to make us acquainted with their school as a whole.

I cannot enter into details with regard to foreign schools. I should but too often repeat what has been well said in the ACADEMY in past years with reference to the exhibitions of the Grosvenor Gallery. I feel, moreover, a considerable distrust on the subject of ancient drawings. It always appears to me that only a very small proportion of authentic ones—such, for example, as those which have passed through the collections of amateurs of indisputable scientific knowledge and taste, like Mariette—can exist.

The renown of the Italian masters, more particularly, led their pupils to copy them during their lifetime as much as possible, and after their death induced forgers to busy themselves in producing a species of merchandise over which uncritical amateurs have disputed and still dispute among themselves. Zanetti, in the middle of the eighteenth century, writes to one of his friends at Florence:—

". . . . I am not unaware that it is very difficult at present to find drawings of value. . . . It is equally necessary to examine one's purchases with the eye of a lynx, since I have sometimes seen among fifty drawings only one original. Your excellent taste will easily put you on your guard against those who praise to the skies a work worth two sous, and who will attest it with a thousand oaths to be the production of Titian, Correggio, or Raphael! . . . ."

In fact, these exhibitions provoke criticism; and if the lender is not always convinced and satisfied, at least the curious in such matters are accustomed to decide by the comparative method alone.

Raphael, considering the traditional *éclat* attached to his name, is but poorly represented here. The fragments of a cartoon, with children of almost life-size at play, are the most typical contribution from his hand. Lionardo is more adequately represented by some exquisite sketches, and by a cartoon of a nude half-length figure of a young woman, with her arms crossed, which strongly recalls the celebrated type of the *Joconda*.

But the chief point of interest for the majority of visitors—because, until recently, criticism had not dealt with them in any adequate degree—is the early works of the schools of the North of Italy, simple and earnest in design, rude but significant in expression, of a sober and somewhat barbarous elegance; the works of Donatello, Signorelli, Verrocchio, Mantegna, Vittore Carpaccio. . . . I do not here speak of my individual taste—which, indeed, is the same—but of the taste of persons belonging to different classes, with whom I have repeatedly spoken. In fine, among the Old Masters it is the earlier ones, Lionardo, Dürer, and Rembrandt, who carry all before them. It is everywhere believed that if a naturalistic master, gifted with a strong will and great taste, should appear in our school at the present day, he would have on his side the mass of artists, who are drifting without guidance, and the mass of the public, who are drifting likewise without emotion.

Thanks to the special care of M. Charles Ephrussi, Albert Dürer is represented by twenty-seven works. Dr. Thausing must be overjoyed. A seraph with outspread wings, dated 1497, which has been engraved in the *Gazette des Beaux-Arts*; a fortress in the Tyrolese mountains; a water-colour of the Château de Trente, executed in 1505; and several portraits hitherto unknown, among others that of Hieronymus, architect of the Fondaco dei Tedeschi at Venice, are especially remarkable. But I must confine myself to these details. The catalogue, which is carefully compiled, indicates the size of each drawing, the names of the collections to which it has belonged and that of its present possessor, the works for which it may have been employed, and the engravings which have been made of it. All these drawings are to be reproduced by the Braun process; and, moreover, two articles, profusely illustrated, will be published on the subject—that in *L'Art* by M. Georges Berger, that in the *Gazette des Beaux-Arts* by M. Ph. de Chennevières.

The greater part of the French school has been supplied by M. Edmond de Goncourt, and in this case also I refer those amateurs who are unable to visit Paris to the photographs published by Braun some two or three years since, and which I described in a special article in the ACADEMY. The Société des Promenades Artistiques, Scientifiques et Industrielles has requested me to deliver two lectures on the French Masters, and I have been enabled to convince myself how little they were known and how much they were appreciated. I have frequently remarked, in my letters, on the contempt in which our school was held by great amateurs and by the directors of our national museums, whose aesthetic prejudices were all on the side of the Italian schools, and whose financial speculations were concerned with the Dutch and Flemish schools. In spite of the rich legacy bequeathed to France by M. Lacaze, it is still difficult to gather at the Louvre an accurate idea of the power, the genius, and the grace of our painters of the eighteenth century. In the matter of drawings the case is much worse; we have drawings of the seventeenth century by Poussin, Claude le Lorrain, Le Sueur, and even a few by Watteau, but the rest have been completely neglected. And yet French art of this epoch can no more be comprehended in its entirety while the vignettists are excluded than English art since the end of the last century if the caricaturists be omitted. Set aside Gravelot—who, by the way, spent twenty years in England—Cochin, Eisen, Saint-Aubin, Marillier, and Moreau, and the chasm is as deep as that caused by the absence of Hogarth, Rowlandson, and Gillray. Every nation has its peculiar genius, and should never be ashamed of it. I believe that in a few years' time so deep a silence will prevail about the works of certain contemporary historical painters that they would gladly—from the point of view of renown—exchange places with Cruikshank or Leech. During our eighteenth century how much useless painting was lavished on huge canvases, while our vignettists, bending over their tables, depicted with finely-pointed pencil or well-cut pen the scenes inspired by their study of the works of Voltaire, Rousseau, La Fontaine, or Richardson. At the present day these books are eagerly sought after, because they are ornamented with vignettes in which the costumes, the details, the manners, the virtues, the vices, the amusements of the social life of the past are reflected as faithfully as in so many tiny mirrors.

These engravings were known to the multitude, but by whom had it been taught to respect their designers? It rather deemed them of spontaneous growth, and great was its surprise at discovering that Moreau, Marillier, Saint-Aubin, Eisen, Cochin, and Gravelot, worked after nature, with infinite taste and patience, and that their studies equalled those of foreign masters whose praise was perpetually dinned in its ears.

Watteau is represented by some most interesting drawings. Boucher, that great decorator, might easily have appeared to more advantage. He might be reserved for a future occasion, as well as La Tour, one of the greatest portrait-painters of all schools. Prudhon, whose work was collected here some years since, is splendidly represented, thanks to the care of the Duc d'Aumale.

In fine, this exhibition is a sign of the times and a great success.

PH. BURTY.

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THE SALON OF 1879.

(*Third Notice.*)

THE number of scenes from military life and incidents of the Franco-Prussian war seems less this year than usual. Berne-Bellecour, in *Sur le Terrain*, gives us a sufficiently lifelike representation of two young recruits about to cross swords for the first time under the eye of the regimental fencing-master, while their comrades look lazily out from the windows above; and M. Aublet depicts *Le Lavabo des Réservistes*, who are busy getting as much of soap and water as they can, standing, in close rank, to right and left of one of those long covered tanks which one generally sees crowded with washerwomen in French provincial towns; the effect is not, however, very pictorial, and the scene is hardly treated with sufficient humour to interest us in its drollery. M. Dupray is in this respect more successful with *Un Capitaliste*—a soldier who is the fortunate owner of a purse which is not empty, and the pockets of which are curiously examined not only by himself, but by two impecunious companions, standing outside a *café* which invites to billiards and absinthe. Among the scenes from the late war, the works by Médard, Castellani, and Detaille are the most important; Maigret has an empty-looking canvas; and many of the remainder are so poor in point of execution that the interest which they evidently excite (as, for instance, *Bazeille*, by M. Pallière) must be wholly due to the pathetic nature of the subject, and the mournful memories which it stirs in the spectator. The *Défense de Champigny par la Division Faron—Décembre* 1870, on the other hand, has been rendered by Detaille with more attention to pictorial effect than usual, and the different groups are carefully arranged as they hurry from the *château*—standing grey among the leafless trees of the background—and bring anything they can lay hold of which will serve for purposes of defence, or rush across the foreground and trample under foot the bell-glasses and frames with which the careful gardener had hoped to protect his young plants from a very different enemy. A central point of interest both for subject and picture has been found, it should be noticed, in the great gate which breaks the long line of wall running across the scene, and up to the house from the left. The name of M. de Neuville, the painter of the *Défense du Bourget*—which is certainly the capital work hitherto inspired by the events of 1870—is absent from the list of this year's exhibitors, and it is curious that neither he nor anyone else has ventured, in depicting these events, on the heroic scale, which at the beginning of the century was considered the only scale that befitted the treatment of such themes as these. The painters of *les grandes machines* have, to a man, eschewed subjects which were fruitful in the hands of Gros and Carle Vernet.

Back to the days, though, of the First Empire we seem to return as we read the Christian names of M. Diogène-Ulysse-Napoléon Maillart, and these are all the more suggestive as we find that his vast work, *Le Jugement de Paris*, takes us certainly to the days of Guérin and Girodet. Yet I am told, what I can hardly believe—for his picture looks eighty years old at least—that M. Maillart is a recent *prix de Rome*. Venus, who appears in clouds in the centre, is a terrible blot, but the figures of Paris and Mercury on the right are poetical in character and charming in colour; there are pretty purple harmonies, too, in the draperies of Minerva, who marches off to the left firmly and well, showing an unexaggerated, unforced indifference to youthful folly, which simply seems of no account in the serene eyes of her Olympian wisdom. If we want a contrast to this curious young old-fashioned piece of work, we have but to turn to M. Richter, whose *Frank se démasquant* hangs in the same room, and who has provided us with a sufficiently strong dose of modern melodrama. The unfaithful mistress writhes about with fine theatrical effect, her orange-coloured hair flaming against the black coverings of the empty bier, as the man, whom she supposed dead, lifts the cowl of his monk's habit, and, coming suddenly on her, makes his hit with "Va-t'en, prostituée." M. Richter's work seems so sure, the art of the whole is so effective in its display of admirable command of means, and this art seems so unworthily applied, that one is much inclined to apostrophise his talent in the words employed by the injured Frank to the woman who betrayed him. In point of size, Doré carries off the palm with *La Mort d'Orphée*, which, in spite of its coarse exaggerations, is a curiously inconspicuous work, its chief feature being, indeed, that it has the entire side of one of the largest rooms to itself. But Comerre's *Lion Amoureux* and Roll's *Fête de Silène* are noticeable for something like force and originality of aspect. The girls who, tumbling and laughing, swing like a living chain round the old Silenus mounted on his goat are full of life; and the picture would probably look both effective and appropriate on the walls of a handsome restaurant.

Some of those men who have most distinguished themselves previously in work on a great scale send only small paintings. Henri Lévy contributes a *Jésus au Mont d'Oliviers*, which suggests recent studies of Rembrandt, and is wholly impersonal in character; while of the two works by Benjamin Constant, the smaller, *Les Favorites de l'Emir*, is the most remarkable, not only in point of size, but, I think, in point of execution also. In *Les Favorites de l'Emir* M. Constant shows us the corner only of a hall of immense height; the immediate foreground is brightly divided between the deep crimson of an Eastern carpet and the tile-work of white and blue which borders a circular pool of water on the right; then begins the shadow, in which we see a long black divan, embroidered in gold, running nearly across the picture; in the middle, the emir is seated: the red and orange which bind his head relieve it from the deep blue of the wall behind; high overhead swings a lamp, just in front of the line of arabesque pattern carried across the wall near the top. At the extreme left, below, stands an attendant negro bearing an enormous palm-leaf fan; he is accompanied by two other slaves, who have brought in a couple of tiger cubs, and watch curiously, as their master permits, with a slow smile, the fawning caresses of his "favourites." While M. Constant seizes on the physical brutality of Oriental despotism, M. Hébert dwells on a poetic dream of the Sultana—rose-clad, gold-embroidered, and bejewelled with turquoise of uncertain hue—a half-length, seated in deep shadow, which suggests the ideal mystery of harem seclusion, and, at the same time, affords him occasion for the display of a remarkable *tour de force*, for the Sultana is as fair, as excellently fair, looming out of this thick darkness, as if she were seen in all the blanching brilliance of broad daylight.

To the harem, also, Ricardo de Madrazo has turned for a subject; his motto, *Le Dernier Regard*, prepares us for sentiment, and his picture looks like satire. Yet, perhaps, after all, the fat double-chinned lady, in a bundle of clothes of many colours, and generally kaleidoscopic surroundings, who is taking "a last look" through her closed lattice, is a truer picture of the result of harem life than the blonde Sultana of M. Hébert's dream. A more happy example of *le fortunisme* is presented in Casanova's *Le Mariage d'un Prince*. In the centre of a magnificent palace hall, the prince and princess, bride and bridegroom, advance, daintily stepping—beneath the uplifted arms of the dancers—on white marble strewn with flowers. Behind them, right and left, are noble columns, between which are seen the musicians playing in a gallery, which looks down upon the hall, and is lit by windows thrown open to the blue sky; there are tones of crimson about this gallery, against which the bridal white of the central group is detached, but the wide walls on either side show varying shades of rose, and upon this background quiver the butterfly groups of Court ladies, who, seated on either side, and attended by eager courtiers, are coquetting and grimacing with infinite variety of pretty affectation in pose and gesture. In all this there is, of course, abuse of the means by which the eye may be attracted and excited; but there is one thing to be said for the Italo-Spanish school, and that is that they at least *seem* to revive, with the costume of the period which they are pleased to represent, its spirit, its physiognomy, and its atmosphere. The character and air of their men and women are not the character and air of to-day; their actors have individuality, and that, too, of another epoch than ours, and it is the realisation of its peculiarities, the telling facts about it, which cannot be told in any other way, that justifies the depiction of past manners and life. To render the spirit and the physiognomy of another age, to create its atmosphere, a man must, in a degree, cease to feel the character of his own time. There is a painting by M. Villa, called *Jeune Femme tressant une Couronne*, which is a charming study of warm tones of orange and red with rose-embroidery seen against green, grey, and blue, but the head of the figure is modern: the painter has chosen to illustrate an epoch of which he has not the true sentiment, and his real interest in the types which breathe and move about him has forced him to send his subject masquerading.

Now, M. Gérôme's pupil Albert Edelfeldt, who paints *Le Village incendié; Episode de la Révolte des Paysans finlandais, en* 1596, has at least the merit of making us feel that we are where we have never been before. In the far distance—beyond the glittering snows—a mere spot of flame on the horizon, burns the condemned village: lance in hand, their work of ruin accomplished, the destroyers mount their horses and depart. But—the avenger is on the path; one houseless family is seen niched in a hollow of the foreground. The daughter peers anxiously to see the way the troop will take, and the stalwart father makes ready the bolt on his bow. The vivid dyes of their peasant clothes detach themselves harshly on the vast white field, and as a picture the work does not exist, but the execution is frank, the painting of the thick-lying snow, full of sparkling light, is a marvel of imitation, and the aspect of the scene has, in its northern savagery, a simple natural air, as of having really happened. It is worth while noting how much these young men, born under other skies, retain of their nationality even when subjected to the insidious influences and training of Paris *ateliers*. Chelmonski, in all that concerns practice, is learning every year, yet he retains to the full the freshness of the impressions which he received in earlier days. The two works which he produces this year, *Un Attelage* and *Une Scène au Marché* (*Ukraine*), show distinct progress. The drawing of movement is remarkable—sometimes, as in *Un Attelage*, it seems inexplicably violent—but the amount of dashing about at the market is sufficiently accounted for. The white horses, led away to the front, plunge angrily among their dark companions, as behind them a heavily-laden cart, painted scarlet, rattles off, drawn by many horses and escorted by a noble hound, his powerful limbs stretched at full speed as he races at the side. The market is not far from the coast; for behind the dark moving mass of men and horses there are startling lights on points of sand-hills, glaring, as only light on sand-hills near the sea will glare, until the grey rocks on the road to the right shut them from sight. But if M. Chelmonski has not forgotten Warsaw, M. Salmson even in Picardy remembers Stockholm. Some work of his, and some by M. Hagborg, I noticed, at the International Exhibition last year, as giving more promise than most of that exhibited in the Swedish section. M. Hagborg exhibits this year *Grande Marée dans la Manche*, a subject treated with great freshness, but a little empty for its size, which is much the same impression that I got from last year's work.

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M. Salmson has, however, made decided advance; his little girl *Dans les Champs*, sitting in a grassy cleared space with the high grass behind in which we see the flowers from which she has been gathering the bouquet in her hand, is noticeable for delicacy of taste and work. *Une Arrestation en Picardie*, M. Salmson's second contribution, is also remarkably firmly painted, and the story well told. In the centre, the virago accuser, with her back to us, pours forth a volley of statements and abuse to the portly *gendarme*, who lends an attentive ear as he lays hold of his prisoner, a pretty fair creature, guilty of some sad crime, for, to the left, her mother turns her face in a helpless agony of grief to the wall—away from the street full of gossips, one of whom, a not unkindly but interested-looking woman, is offering information to a second representative of authority, who, a little at the back to the right, stands tranquilly taking notes.

Among the studies of peasant subjects by French painters there is a picture by M. Boudier called *Arnodou an hiviz* (*l'Epreuve de la Fontaine*), which, in spite of certain shortcomings, is very noteworthy, because M. Boudier makes you feel that the figures are really part of the nature in which they live. It is, it seems, the custom in Lower Brittany to lay upon the water of a consecrated spring the shift of the newborn child, in order to divine the future which awaits him. The grandmother, in M. Boudier's picture, kneels bending forward to touch the water with the linen in her hand, while behind in grave anxiety stand the young mother and her sister. The mass is solid and well defined, the tone very good, and the sentiment has a perfect sincerity which makes the work directly attractive. In a second example, *Le Village de Tremalo, Finisterre*, weaknesses of execution are more apparent, or perhaps it is that a piece of pure landscape gives M. Boudier no chance of showing his special power of depicting human life as one with that of the surrounding earth and sky. Something of the same excellence, tempered by quicker observation and less sentiment, is to be observed in M. Trayer's treatment of the group of mothers in *Les Pêcheuses de Tréport attendant la Basse Mer*; and M. Julien Dupré's *Le Regain* has excellent qualities, although the muddy hue of the pink worn by the central figure makes a weak spot just where something very fresh and clear is required, for all the neighbouring passages, and notably the landscape background, are solid and strong.

Work of an exactly opposite order is to be found in M. Bastien-Lepage's *Saison d'Octobre*, personified by potatoe-gatherers, picking the roots from the fresh-turned earth under iron-grey skies. Here we have a want of decision in establishing the relative distances, which causes the flat impression of an empty canvas, and prevents a great variety of exquisite delicacies and refinements from telling with due effect. The enormous increase of value given to work simply by everything being in its proper place is well exemplified in M. Guillaumet's *Laghouat: Sahara algérien*. M. Guillaumet never attracts us by sentiment: at least, that is, by human sentiment; he always seems to see life as still-life—human beings are so many objects which enable him to mark out the different stages of his scene; but looked at from this point of view, it is with ever fresh admiration that we realise the masterly accuracy and force with which he strikes the note he wills in exactly proportioned strength.

It is a long way from Guillaumet to De Jonghe, and we get to a very different order of subjects, but De Jonghe also treats his figures as still-life; he is, however, far from possessing that exact decision and certainty of attack which should make his tones vibrate. *L'Indiscrète*, dressed in black and white, is seen on the point of opening the doors of a black and gold lacquer cabinet; the background is yellow, and on the top of the cabinet is perched a blue-green monster, which should be of porcelain, but—is of anything you please. The net result of the work—in despite of its evidence and air of brilliant talent—is a little flat and uncertain; one is tempted to say "*Do* hit a little harder; be a little franker—that is, if you can." It is, indeed, entirely owing to its conveying the impression that everything is exactly where it should, and is intended to, be, that Mrs. Jopling's little picture, *Cela aurait pu être*, maintains itself firmly, and that, too, in very trying neighbourhood—for it hangs not far from the beautiful tones of Henner's *Eglogue*, and very near to a remarkable portrait by Mdlle. Nélie Jacquemart—yet not only is the excellence of Mrs. Jopling's imitative painting noticeable, but the head of her model looks well constructed, and has the further merit that it *thinks*.

E. F. S. Pattison.

ART SALES.

Though there have been many Art Sales this season of more or less interest to the professional picture-buyer, there have been hardly more than two of very pronounced interest for the amateur, and one of these was certainly that of last Friday and Saturday, when the English and other pictures collected during many years by Mr. J. H. Anderdon, the veteran collector of Upper Grosvenor Street, came into the auction-room in King Street. Of the late Mr. Anderdon's many possessions which were sold under the hammer last week the most engaging were the series of portraits by George Romney, the two or three notable examples of John Crome, one very pleasant little landscape by Gainsborough, two or three very potent examples of Constable, and the dainty little Morlands, of which there were many, and for the most part, though small, in the best style of that thoroughly English artist. On the whole the prices fetched marked, we conceive, a notable decline. There were, of course, exceptions, but on the whole the bad times would seem to have been not without effect on even very pleasant specimens of most characteristic English masters. But, perhaps, the explanation is to be sought in the fact that the moment has hardly yet come for the general appreciation of vivid and sketchy work. Mr. Anderdon's collection was that of a veritable amateur, far more heedful of art quality and merit than of degree of finish. His collection bore no kind of resemblance to that of the more pretentious purchasers of sensation pictures—persons suddenly enriched by recent trade—and accordingly his treasures, which taken as a whole represented so well to the true amateur the simple English masters of another generation of whom he was fondest, appealed not so very convincingly to the purses of Manchester.

Early in the sale occurred some Old Masters' pictures, and many attributed to great names. It would be a mistake to say that they included no good work, but assuredly there was but little of the highest work among them. The sale became worthy of careful chronicle chiefly when the more important English pictures began. *Cromer Sands*, a small but excellent example of William Collins, sold for 155 gs. By Constable, after a sketch of little importance, there followed a still sketchy and rapid but extremely powerful and characteristic picture of a brook and meadow-land in showery weather: wind passing through willows. This picture fell to Mr. Agnew's bid of 119 gs. A small design of *Barnes Common* by the same master sold for only 36 gs., but it was not of high merit. There came next a very favourite subject of Constable's, *A Lock on the Stour*—a view of his favourite Suffolk country, near Flatford Mill—it passed into the hands of Mr. Agnew for the sum of 80 gs. For 95 gs. there fell to a private purchaser the picture of *Malvern Hall, Warwickshire* — the house, it is said, of General Lewis, a friend of the painter. This was a design in which Constable had most successfully grappled with the difficulty of treating picturesquely a flattish, park-like pleasure-ground and a substantial, but by no means beautiful, country-house. By John Sell Cotman there was a *Sea View*, exhibited at Burlington House in 1868, but not really representing the master at his best. It was sold, however, for 165 gs. (Agnew). A little landscape in oils by David Cox—a breezy, grey picture of open country—sold for 83 gs. (Curwen). Coming to the Cromes, we find, after one or two insignificant examples, a very noble, largely-treated picture of an *Old Mill on the Yare*, from the collection of Dawson Turner, the well-known antiquary, who was the friend of Crome and Cotman and of minor artists also of the Norwich school. This solemn and impressive design of a stream winding through dark marsh lands under a sunset sky, and the windmill rising black against the clear air, fetched but 115 gs. A much more elaborately-finished specimen of the master—a great tree-picture, *The Skirts of the Forest*, admired at Burlington House in 1872—fell to Mr. Graves's bid of 185 gs.; while to Mr. Whitehead was knocked down for 180 gs. a *View on Mousehold Heath*, in theme somewhat recalling the pictures in the National Gallery—a picture, indeed, of brilliant quality, and painted, like our greater *Mousehold Heath*, with a pre-occupation to render, not objects or forms, but air and space. Among the Gainsboroughs only one had considerable importance, and that was allowed to fall to the bid of 36 gs. (Philpot). It was not a great landscape, but it was certainly an engaging and highly artistic example of his earlier time—the time of our *Great Cornard* picture in the National Gallery, or very shortly after it. It had not only the more detailed work but the silvery tone of his earlier landscapes, and it represented, moreover, the country in which he first became a landscape-painter. Many designs by Hilton, and some few by Hogarth, followed the Gainsboroughs in the sale; but we pass to the Morlands and the Romneys.

There were no great Morlands of admitted fame, such as some of those so admirably expressed in mezzotint by Raphael Smith and his fellows, whose art of large loose touch and indefinite outline was so perfectly fitted to reproduce the qualities of Morland's work. But there were many happy little examples—especially of landscape proper—executed, we should assume, in Morland's best days, when his work was very direct from Nature, which nevertheless he saw with eyes that had been influenced by the reticent fidelity of certain of the Dutch masters of landscape. In the sale on Saturday we note particularly *A Farmer carrying Pigs to Market*, 105 gs. (Agnew); *A Landscape*, with two figures crossing a rustic bridge, 32 gs. (Smith); the *Aged Horse*, exhibited at Leeds in 1868—an admirably faithful and picturesque study of an old white horse alone in the stable—17½ gs.; *A Coast Scene*, with fishermen and boats, 70 gs. (Whitehead); *A Landscape*, with stage-coach and figures and animals, 40 gs.; and a *Snow Scene*, with shaggy brown horses, doing their best in career through the snowfall, 27 gs. Again, there was an excellent little *Landscape*, of sandy rocks and a high road, 25 gs.; and a figure of *A Girl* seated with a dove, 54 gs. (Whitehead); and, lastly, *Anglers*, a little landscape of pointed sanity and charm, 21 gs. (Maclean). Among two or three works of W. J. Müller we need only note one—a meadowy *Landscape*, with old willows and sheep—the whole softer and greyer than is other Müller's wont, and, as we deem it, more attractive than usual, 155 gs. (Martin Colnaghi). By Sir J. Reynolds there was hardly anything notable. Perhaps the best piece, though one already sadly ruined as to colour, was an excessively graceful design, a *Study of a Female Head*, inspired by the greater masters of Italy. In its present condition it was not judged worthy of a higher price than 20 gs.

With his Romneys Mr. Anderdon had been particularly rich in those seductive portraits of youthful women in which Romney excelled. Some

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were very slight, and, though most showed the quality of the agreeable master, there were few which did not also exhibit his generally obvious defects. Not to speak of the slightest or least significant examples, we begin with the highest-priced Romney in the sale, and certainly the picture which best united the graces which Romney controlled. This was the portrait of *Mrs. Tickell*, a very sweet design of the head of a woman under straw hat and feathers—which fell to Mr. Agnew's bid of 800 gs. The colour was agreeable, and less hot than is often the case in Romney's canvases. The face was not much modelled, though the picture had evidently reached completion; but there was displayed that feeling for pleasant form which with George Romney, as, indeed, with many of his contemporaries, had to be accepted as a substitute for accurate knowledge and for certainty of hand. The picture of the pretty head and shoulders of *Mrs. Thornhill* seen from behind—a coquettishly posed figure in grey-red jacket *décolletée* at the back of the neck—passed for 320 gs. into the hands of Mr. Vokins. Mr. Burton bought for the National Gallery the next picture, *The Parson's Daughter*, a demure damsel, painted with some completeness. The sum of 360 gs. was paid by him under the hammer for this picture. For 62 gs. there fell a *Head of Miranda*, presumably that of Lady Hamilton; and for 105 gs. Mr. Hogarth became the possessor of a fascinating portrait stated to be that of *Mrs. Crouch*, the actress, with the chestnut hair, open mouth and gleaming teeth dear to Romney and familiar to all who have made any observation of his art. Mr. Agnew paid 250 gs. for a lifelike portrait stated to be that of *Madame de Genlis*, but which, it has been elsewhere suggested, may as possibly have been the portrait of her daughter. For 130 gs. Mr. Cox purchased the grave and pleasant portrait of *Mrs. Trimmer*, and for 65 gs. there fell the daintily-featured portrait of the lady somewhat miscalled the *Haughty Dame*. *Mrs. Robinson as Perdita*—a successful and characteristic example of the painter's work—sold for 380 gs. (Martin Colnaghi); and for 325 gs. there fell to Mr. Graves a picture of *Lady Hamilton as Ariadne* which did not form any part of the possessions of Mr. Anderdon of Upper Grosvenor Street, but had wisely been sent to the auctioneers for sale at a moment when the admirers of George Romney were sure to muster in very considerable force. The remaining pictures of the sale do not call for detailed record.

ALMOST the only print sale of importance advertised for the present month is that of the late Mr. Benoni White, the print-seller, who died some time ago, and left at least one notable picture to the National Gallery. His print sale—or at least that part of it already announced—consists for the most part of line engravings: many of them of the English school, including the line-engravings after Turner—reproductions of Turner's work from which the more sought-for work of the *Liber Studiorum* is necessarily excluded. A sale of modern etchings comes on later in the month: this will be at Messrs. Sotheby's: while the larger sale of Mr. Benoni White's stock takes place at Messrs. Christie, Manson and Woods'.

NOTES ON ART AND ARCHAEOLOGY

WE are glad to announce that General di Cesnola has been chosen Director-General (with, we hope, a good deal of autocratic power) of the Metropolitan Museum of New York. The General's Cyprian collection as good as made the Museum, and planted the standard of classical archaeology in the remote gardens of the West. General di Cesnola purposes to publish a thorough and copiously illustrated catalogue of the treasures which he excavated. This work may partly console Europe for the loss of an admirable and, indeed, unique collection, which is certain to be most scientifically arranged by the discoverer. Though we may lament that Lord Beaconsfield, while he acquired Cyprus, neglected to purchase its ancient spoils, we can hardly grudge so useful a possession to a country in which archaeology is still very young, and needs a good deal of encouragement.

MR. MARKS, of Long Ditton, has sent us a further portion of the series of views of Old London which he has been for some little time past engaged in issuing. We have in England no poet like Méryon, to record for us, with the accuracy of a surveyor and the sentiment of an artist, the aspects of the town that is passing away, and so we needs must find sufficient the skill of the photographer with his mechanical appliances. Mr. Dixon, of 112 Albany Street, is here the photographer, and his photographs—often taken under difficulties, with interruptions of traffic, insufficient light, and narrowness of space—are as good as photographs can be. That is, they are as good as photographs can be which devote themselves to an effect of *ensemble*. We all know that when concentrated on architectural work of detail the photographer has his best chance. Now these photographs before us aim at recording buildings, and not bits of buildings. Quaint are the places they pourtray. In the present set there are two views of Canonbury Tower—the best that is left of the Canonbury House, we hear, of the days of Elizabeth. There are several views of Barnard's Inn—the property of a corporation of solicitors which has existed for more than four hundred years. The quaint paved court with its poverty-stricken trees is surrounded by buildings which, even in this their decay, have a tranquillity of beauty and simple appropriateness. Aldersgate Street is photographed, or rather two of the most curious of its houses. Lastly, we have Christ's Hospital—the characteristic architecture of our latest Stuarts and earliest Georges. We have every sympathy with the society that is instrumental in giving us these records, and much appreciation of the skilled photographer. At the same time, we cannot withhold from ourselves our regret that no skilled engraver should have arisen to do justice in England to that which has waxed old since the days and art of Hollar.

WE have received from Mr. Robert Dunthorne, of Vigo Street, M. Mongin's clever etching after Glindoni's not less clever picture *Friends or Foes*, representing an encounter on Hounslow Heath, where a gentleman and lady, dismounted from their coach, are received with ceremonious politeness by two men, one of whom conceals behind his person a weapon of offence. M. Mongin is one of the few living etchers who have shown their capacity to execute *genre* pieces. He excels in expression and in sharpness and finish of gesture. Translating Glindoni, he is addressing himself to a task not quite as important as that of translating Meissonier; but Mr. Dunthorne has sufficient reason to congratulate himself upon the success with which the etcher engaged on the work has transferred into black-and-white the expression and theme of the painter. Mr. Dunthorne has likewise sent to us M. Rajon's etching after a dramatic and pathetic group—*Les Emigrés*—by J. D. Linton, a painter who, while very much a master of fine pictorial effects of colour and light, is now also almost habitually preoccupied with the seizure and record of incident. The four figures of the *émigrés* in the picturesque interior in which the artist has placed them are rendered with delicate perception of character as well as with executive skill. M. Rajon makes an etching at once dainty and decorative. It is among the best of the many things he has lately set himself to do.

IT is proposed to hold an Ecclesiastical Art Exhibition in London during May and June 1880.

LORD ILCHESTER's picture of the well-known *Procession of Queen Elizabeth to Hunsdon House* turns out to be the original that was engraved by Virtue. The duplicate picture in the possession of Mr. T. O. W. Digby, of Sherborne Castle, had been credited by a great authority with being Virtue's original; but the Dujardin heliogravure of his print lately made for the New Shakspere Society for Mr. Furnivall's new edition of Stubbes's *Anatomie of Abuses* (in dress, morals, &c.), 1583-95, has led to enquiries on the subject; and while Lord Ilchester says that in his picture the Queen's right hand is shown bare in front of her corset, and the bride's feet appear under her dress, both exactly as in Virtue's print, Mr. Digby reports that in his picture the Queen's right hand is hidden under the drapery of her dress, and the bride's (Miss Anne Russell's) feet are not shown under her gown; so that Virtue must have worked from Lord Ilchester's picture. It would be of the greatest interest to Elizabethan students to see the two pictures hung side by side, and we trust their owners and the Royal Academy will manage the matter at the next exhibition of Old Masters.

WE learn from Olympia that the workmen are beginning to find the long-sought-for heroic figures said to have flanked the Apollo. An arm has been found exactly corresponding to Pausanias' description of the Theseus throwing his axe. Pieces of drapery belonging to the pediment statues have also been discovered, on which the colours are excellently preserved.

A CORRESPONDENT of the *Standard* — writing under his initial "G."—has suggested the desirability of getting together at a suitable place an exhibition of the works of the early water-colour painter, John Cozens, who no doubt had a considerable influence on the early practice of Turner, and whose works, assuredly, for their own sake, are worthy of being better known than at present by the general public.

IN a little *cabaret* at Lille, known as the "Cabaret du roi de Prusse," there has hung for many years a dirty oil-painting which the proprietor refused to have cleaned though repeatedly requested to do so. He has, however, at length yielded to some Lille artists, and the picture has been cleaned, and proves to be a splendid portrait of Frederick the Great, ascribed to Van Cuyp. The king is represented on horseback surveying a regiment drawn up in line of battle. The town of Lille has offered the innkeeper a considerable sum for the picture, which he has, however, refused.

THE veteran German architect, Gottfried Semper, died recently in Rome at the age of seventy-five. One of the first works by which he achieved reputation was the building of the old Royal Theatre in Dresden, and, strange to say, when that edifice was burnt down in 1869, he was called upon to rebuild it, for all the German architects who were invited to send in designs declined to do so, considering that the honour of the undertaking was due to Semper alone, although he had at that time been for some years in exile. He undertook the task, however, and the present handsome theatre was built from his design and under his superintendence. Lately his health has obliged him to give up all active work, and he has lived in the South, chiefly at Venice and Rome.

IT is pleasant to see our colonies interesting themselves in the art education of their growing populations. In the *Canadian Monthly* for May we notice a very sensible article called "Art Education: a Plea for the Artisan," by L. R. O'Brien, who designates himself as "Vice-President of the Ontario Society of Artists." We were not before aware of this society; but are glad to be informed of it, and wish it every success. In the same number also occurs a gracefully written and instructive article on "Greek Ornamental Art," by Mrs. Francis Rye, who, perhaps, is a member of this same Ontario society, which would seem to be doing good practical work in advocating the establishment in Canada of Art Schools like those of the States. Some on a small scale, we learn, have been already started "by

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a few persons called enthusiasts," and many teachers are trying to introduce drawing into the common schools; but much still remains to be done, and it is suggested that the matter should receive serious attention from those "who are desirous of advancing the material interests and elevating the aims of the Canadian people."

An illustrated catalogue of the Salon, after the manner of Mr. H. Blackburn's useful *Academy* and *Grosvenor Notes*, has been issued this year for the first time in France.

The article of most interest in the *Zeitschrift für bildende Kunst* this month is a pleasant sketch by Hermann Billing of the early life of our naturalised English artist, Alma Tadema. Beside this, Herr von Fabriczy concludes his somewhat dry history of art under the Hohenstaufen rule, and a short notice is accorded to the Neveu collection of pictures by Old Masters which we have before mentioned as having been sold a short time ago at Cologne. Dr. Alfred Woltmann also bestows a sharp critical notice upon Holbein's latest biographer, M. Paul Mantz, who might, one would think, have been allowed to escape, as he does not profess to hold any original views or to have made any new contributions to the mass of knowledge that Dr. Woltmann has brought to bear upon the subject.

At the sale of the art collection of Count Pourtalès-Gorgier, of Neuchâtel, held in Paris a few days ago, strenuous endeavours were made to win back for their original homes some of his valuable specimens of the Old Swiss glass-painting of the sixteenth and seventeenth centuries. The effort failed in most cases. The most coveted pieces consisted of the "Wappen" of different cantons and cities. Among others were the arms of Geneva, dated 1540; the arms of the city of Bern united with the arms of the Empire, supported by a lion and a bear carrying banners, and dated 1608, the work of "R. Lando, citizen and glass-painter of Bern;" the arms of the Canton of Aargau, dated 1608; of the City of Luzern, 1607, and of Baldenstein, undated. R. Lando's painting was obtained for Bern, but the others fell into the hands of foreign collectors.

At the Annual General Meeting of the Cambridge Antiquarian Society, on the 26th ult., Dr. Pearson made the following remarks on the table of distances given in Holinshed's description of England, ed. 1577:—

"Many years ago, in opening Leland's *Itinerary*, composed about the year 1540, the writer found the distance from Cambridge to St. Neots given as 12 miles, it being actually 17. This led him to think that old English miles were longer than the present statute mile: and on consulting Holinshed a few months back, he found that all the distances given by that author differ from the modern measurement nearly in the same proportion. It is not easy to account for the discrepancy between the actual measured distances and the popular reckoning. Ogilvy, in 1675, recognises it; and without actually referring to Holinshed, specifies the difference between the two modes of estimating the distance from London to Berwick at one-third more than the old measure. Holinshed gives in his edition of 1577 a specimen measure of half an English foot, differing from the present statute measure by only the tenth of an inch: and adds a table of length identical with our own. He also gives another mode of reckoning a mile, by the turns of a waggon wheel, which would make a mile less than 1,700 yards. A Scotch mile is 1,978 yards, an Irish mile 2,240; and a common English mile of the sixteenth century must have been at least as long as the latter; but there is no trace of the English perch having ever been like the Irish one, seven yards instead of five and a-half. Possibly the explanation may be this. A league of three miles may have (theoretically) represented an hour's walk. But as a man will generally make four miles in an hour, the popular estimation of considerable distances would underrate them in the proportion of four to three, which will answer very nearly to the acknowledged discrepancy in the recorded results."

The Æsthetics of Photography. By William Heighway. (Piper and Carter.) The best bit of advice which Mr. Heighway, in the little book before us, offers to photographers who desire to make their pictures something more than mere mechanical results is to be modest and not to attempt too much. It cannot be denied for a moment that there are among the higher class of photographers men who have real artistic feeling, and are capable of imparting this artistic feeling into their work, any more than it must needs be admitted that many fail to produce satisfactory camera pictures for the simple reason that they are too ambitious. What photography can do, and what photography cannot do, are matters that should be perfectly understood by those who attempt to paint pictures by sunshine. The effect of light and shade, the study of "character" in a face, are both subjects for profitable study, for instance, by the photographer, who frequently wastes much time in striving after results which are altogether out of reach. The study of art in photography should only be undertaken after every mechanical difficulty has been overcome; but some of our workers with the camera have unfortunately not seen the necessity for this. The late Mr. O. G. Rejlander, than whom a more capable artist in light-sketching did not exist, marred much of his good work by imperfect technical skill. But he afforded a rare example of what could be done with the camera if the latter fell into the hands of an art student. Mr. H. P. Robinson, of Tunbridge Wells, a gold medallist of the Paris Exhibition—to whom, by the way, the author dedicates his little work—is another photographer who has shown how greatly attention to art principles improves photographic work. We could point to others—their number may be but small—who have of late years won for camera pictures a title to be considered fine-art productions, and who prove how much a study of those principles which Mr. Heighway urges upon photographers must in the end benefit their results. We cannot convey a better notion of the author's work than by quoting his views on the subject of "character," which he tells us every individual portrait should possess. In what such "character," pictorially speaking, consists, the photographer must find out for himself.

"It may be a turn of the head, a smile, a glance of the eye, an arching of the brows, or a sweet pensiveness of expression; whatever it may be, find it out and seize upon it. Then you please yourself in having made a *portrait*."

THE STAGE.

THE COMÉDIE FRANÇAISE AT THE GAIETY THEATRE.

The visit to England of the entire company of the Comédie Française is an incident which is not likely to be forgotten either by English audiences or by the historiographers who record the acts of that illustrious society. More than one cause contributed to give to the opening night an impressive character. The event is, in the first place not only unique, but likely, if certain signs may be trusted, long to remain unique in the history of the famous body of players who preserve with constant solicitude and reverential care the traditions of bygone efforts of the scene, and who in their own persons represent the authority of their immortal master and his disciples, transmitted, if we may be allowed that expression, by regular "imposition of hands" down to these days. There was something, moreover, in the recollections which this visit must necessarily awaken in the minds of M. Got and his leading associates which could not fail to have its influence upon the spirit of the memorable gathering on the stage of the Gaiety Theatre revealed at the rising of the curtain on Monday evening. It was not merely that the first approaches to a precedent for this appearance of the company so far away from their traditional home in the Rue Richelieu happened to be made in the darkest hour of the calamities and distresses which, mainly through the folly and wickedness of rulers, had fallen upon a great and gallant nation. The associations with those evil days were indeed something more than merely incidental; for the horrors of the siege and the crowning calamity of civil strife unprecedented in its bitter hatreds and its furious spirit of destruction were the direct cause of the circumstance that for the first time in their history these disciples of a peaceful art—suddenly reduced, as it were, to the condition of strolling-players—were sent forth into the world wanderers and outcasts from the city which had delighted to do them honour. The cordial welcome afforded to the important section of the company which made its appearance here at that time—more than eight years ago—in a series of comedies both of the classic and the modern repertory furnished the young poet Aicard with the best passages in the Prologue—otherwise somewhat wanting in appropriate dignity and simplicity of style and matter—which had been written for the occasion, and which was spoken by M. Got in the name and as the "doyen" and representative of the Comédie Française.

That the opening performances should be chosen from the works of Molière, and that the selection should consist of *Le Misanthrope*, the most famous of his comedies, and *Les Précieuses Ridicules*, which presents in a manner eminently characteristic the humour of the poet in its more robust and boisterous form, was a decision hardly within the domain of free choice. As originally settled, this arrangement accordingly exhausted the details of the play-bill; but if we may trust the professional gossips and purveyors of news from the Green-rooms, difficulties arose with Mdme. Sarah Bernhardt regarding the date and the form of her first appearance before an English audience; and hence, as we must almost of necessity infer, the interpolation almost at the last moment of the second act of the *Phèdre* of Racine midway between these two pieces. The apparent desire of Mdme. Bernhardt to take a part in the inaugural performances was certainly natural enough; and if her *début* was to be no longer postponed it was almost certain that she would prefer to present herself in the most striking of those tragic impersonations which have at once demonstrated the all-comprehensive range of her gifts and acquirements, and raised her to the highest rank in the difficult art to which her genius is devoted. There is a spirit and enthusiasm, a buoyant tone, and a height of well assured expectation in the very atmosphere of an assemblage of that exceptional kind which are never to be observed in like degree on less memorable occasions. But an actress of such great and exceptional powers as Mdme. Sarah Bernhardt could well afford to dispense with a share in the intoxicating influences of an inaugural night; and I cannot but think that while the administration would have shown only a due regard for their high standard of duty if they had declined to imitate the devices of the organisers of charitable benefit performances, the actress herself would have exhibited more respect for her reputation, and for the art identified with her name if she had refrained from exhibiting an eagerness for public favour by choosing to appear, *faute de mieux*, in a mere fragment of a play.

There is something even humiliating for her admirers in the thought that Mdme. Sarah Bernhardt could be found inviting the English public to come to see her in this or that famous outburst of passion, with a premium as it were offered to the idle sight-seer or debilitated pursuer of a new sensation, in the shape of an undertaking to come at once to the famous feature, and thus spare him the fatigue of preliminary attention to the very conditions of the scene to be enacted. But so it was. That fragmentary performances of this kind rarely produce any strong impression is well known. The reason is obvious; for, though the memory of the spectator may furnish

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what is missing, it cannot supply the cumulative force of the impressions created by their representation in association with the scene to which they must form either the introduction or the sequel. That the genius of the actress nevertheless enabled her to achieve a triumph cannot be denied. She was somewhat wanting in that perfect self-possession and full command over all her resources which she has since displayed; but her tragic style—curious for its foundation of simple truth, its almost idyllic tenderness, its far removal from the ideal grandeur and severe nobility of manner which in the abstract seem inseparable from the weird creations of the Pagan poets—was at least made manifest; her power exhibited in those marvellous contrasts, those wonderfully quick indications of transient moods of mind, and that cumulative inspiration of pity and terror, and final climax of wild despair, which in this scene exercise so strange an influence over the imagination of the spectators. This is not the imposing heroine of classic tragedy, who, a prey to superstitious dread, yet pursues to the end a guilty love; but a woman frail and delicate of frame, and of tender sensitive nature, who is horror-stricken in the presence of the influences that stir the passionate depths of her soul and hurry her onward to destruction. The sympathetic feeling of the spectator identifies itself for the moment with her fond pleading accents; till suddenly startled by the painful exclamation,

"Je m'égare,
Seigneur; ma folle ardeur malgré moi se déclare!"

while Phèdre is seen shrinking half senseless from the gaze of Hippolyte in a gust of passionate feeling that recalls the wild utterances of Fatima:—

"Lo, falling from my constant mind,
Lo, parched and withered, deaf and blind,
I whirl like leaves in roaring wind."

Several times during such displays of powerful reaction Mdme. Bernhardt adopted the movement of clinging to the nurse, Oenone, with a passionate and almost frantic embrace that was piteously indicative of the consciousness of lack of power unaided to resist evil impulses such as have been known to hurry men of a certain temperament to gaze down into giddy depths till finally they precipitate themselves into the abyss.

Those who on the following evening witnessed Mdme. Sarah Bernhardt's performance of her original character of Mrs. Clarkson in M. Dumas's comedy *L'Etrangère* had at least an opportunity of marking the wide limits both of her art and of the means wherewith she is by nature endowed. The character of the American adventuress who insults and plots against the domestic peace of the unoffending Duchess de Septmonts, and who confesses the deliberate malignity of her soul with an odious frankness, is not one which can by any possibility win the sympathy of the spectator, even to that qualified degree in which it is sometimes permitted to the wicked personages of a play to inspire pity and regret. Nor is it less wanting in fundamental truth. The triumphs of the actress here are consequently of a more purely artistic kind, and the pleasure which the performance yields must be set down mainly to an intellectual satisfaction in the varied power which it displays. The cold self-love of the woman, her cruel indifference to pain inflicted on others as the price of her own personal triumphs, her own enjoyment of the luxury of exercising command in that very society which would fain shut its doors against her, are indicated by the employment of arts and resources often almost too subtle to be detected in detail—though in their total effect complete. It would be a curious and a worthy study—though it is one that would require more close and careful observation than is possible in any single sitting—if the spectator would set himself resolutely to take account of the whole secret of that power which enables Mdme. Bernhardt in this part to go through the almost interminable relation of the story of her past history without for a moment suffering the interest and curiosity of her audience to abate. Of course the object here to be striven after is variety of some kind—an avoidance of the uniformity which is by nature's law distressing alike to the ear and the mind of the listener. But what variety? To bluster here, and to be mild and moderate there; to rave at one moment, and at another to sink into hushed accents of meek resignation—what is more easy? But the obtrusiveness of such devices is in itself an offence; their constant interchange with an obvious purpose is not less fatiguing than a simply level delivery—as by painful experience of the graceless elocution and empirical methods of our stage, we have all too often perceived. That in such cases the most delicate changes of voice, gesture, manner, attitude, of which the listener is capable of taking cognisance are sufficient to destroy monotony, is a principle not discovered by Mdme. Bernhardt; it is part and parcel of the canons of the school—the precious inheritance from the cultivation and practice of the past which only those actors who are foolishly wise in their own conceit believe themselves able to despise. But between the knowledge of the principle and the possession both of the means and the art of employing the means, there is a wide distance, and it is herein that in the case of Mdme. Bernhardt's delivery the secret must chiefly be found. It is worth noting how much she effects in this scene by so simple an act as that of rising from the chair and leaning, while confronting the audience, with her back to the table. But even details so little obtrusive as this are sparely employed. They serve to mark, so to speak, not a sentence or a paragraph, but a whole division of the discourse. The minor changes lie partly in slight acts and movements, partly in the use of gesture and expression of feature, ever varying with the force and sentiment of the dialogue, yet always controlled with a watchful regard (both by sober use of what is significant and by the elimination of everything that has no appropriate significance) to what, for lack of a better term, may be called the principle of economy of the spectator's attention. But overruling all this is the actress's sense of proportion and harmony: her care to treat the scene as a whole, which is a thing not in nature but wholly in art; for there is no law of the intellect or of the passions of the soul which renders it probable that a person under excitement should so distribute and control displays of feeling as to avoid anti-climax or wearying reiteration of gestures, or, indeed, that he should shape his utterances with the least regard to their final effect. The voice, it need hardly be said, is the most effective, as it is certainly the most subtle instrument to these ends. Mdme. Sarah Bernhardt's beautiful voice seems capable of almost every variety of shade appropriate either to light and tender, or passionate and pathetic utterances; but her method of employing this great gift implies more patient study and practice under the guidance of true artistic instincts than is perhaps suspected by most listeners.

The absence of this fine appreciation of the value of proportioned effort was, perhaps, the more striking in the case of Mdlle. Croizette's famous scene in the fourth act of the same comedy than it would have been but for the immediate presence of an example of art so highly finished in this direction. This is the scene in which the outraged lady refuses with scorn and indignation the tardy admiration of her own husband, through whose selfish neglect and cruel indifference her affections have become irrecoverably alienated. There is power of a high order in this scene which more than once moved the spectators visibly, and the genuine truth of the situation in the midst of a somewhat artificial story was brought out by the actress in passages which in themselves left little to be desired; yet for want of that quality of proportion the parts were as it were at war with each other, till finally an effort to renew the excitement of the scene after its natural climax was passed proved fatal to the desired effect. The merit of Coquelin's highly finished portrait of the mean, cynical, and selfish man of title, to whom love of rank and position has induced a wealthy citizen to unite his unhappy daughter, has long ago received due recognition. The grave tenderness of M. Mounet-Sully has a fine effect in the part of Gérard. M. Got's original character is played with careful art by Garraud. Mdme. Madeline Brohan retains her character of the Marchioness. M. Febvre's performance of the part of the American Clarkson might be studied to great advantage by dramatic aspirants for its admirable self-possession and careful avoidance of the manifold temptations which this personage offers to caricature. It is easy to be moderate; but not so easy in moderation to indicate power, and this always within the just limits of the character to be pourtrayed. This is what M. Febvre accomplishes without apparent effort. The capacity to enjoy this unobtrusive but fine piece of acting might well afford a test of cultivated taste for entertainments of the stage.

I have left little space to speak of the representation of *Le Misanthrope*, which was indeed not specially noteworthy. The distribution of parts is greatly different from that which was seen at our Opéra Comique when M. Got and his "co-mates and brothers in exile" represented this comedy here in 1871. It represents a revised distribution which took place at a comparatively recent date, when M. Delaunay, forsaking his old specialty of passionate lovers, ventured for the first time upon what are technically known as *les grands premiers rôles*. In all important particulars the cast is the now settled and received cast at the Comédie Française; but the representation was decidedly weaker, as a whole, than that referred to. M. Bressant was not perhaps an ideally perfect representative of Alceste, but he avoided the error of exaggerating the harsh abruptness of his utterances. M. Delaunay, on the other hand, as if nervously anxious lest the seductive arts which he has long been wont to employ with such excellent effect in parts of a different complexion should consort ill with the character of the Misanthrope, scolds and snarls so heartily, and with so much persistence, that his subsequent display of tenderness, though excellent in itself, seems to do a ludicrous sort of violence to the spectator's expectations. Nor can much, unfortunately, be said in praise of Mdlle. Croizette's Célimène. Her cold and apathetic tone and manner are, it is true, not in their nature inconsistent with the character of a cynical coquette; but coquetry, however cynical, implies some effort to fascinate either by charm of manner or vivacity of mind. Célimène is credited even with the power to enchant a hater of man and woman kind, and is even the object of the worship of several gay and gallant admirers. The secret of all this fascination was certainly not made obvious by the actress.

The representation of *Les Précieuses Ridicules* on Monday was probably enjoyed even by spectators without much sympathy with the boisterous humour of this old piece for the sake of its merits as a representative specimen both of the old farces of the classic repertory and of the traditional mode of representing them. The acting of the brothers Coquelin as the two valets was rich in force and appropriate humour. The old "business" of the piece, as it is called in the language of our players, also possesses some interest. The deliberate stripping of the numerous waistcoats worn by the disgraced and exposed Jodelet dates, I believe, from the days of Molière; and is a comic incident that has been copied and recopied on many a stage and in many a circus and booth in a fair, to the great delight of simple-minded spectators. It is worth observing, however, that it has here no tinge of mere buffoonery; for what could indicate more humorously the brutish nature of the lout than his senselessly intemperate indulgence in the new-found delights of

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gay clothing? What could mark with droller emphasis his complete downfall and humiliation than his having to go through the ceremony of slowly and reluctantly divesting himself of those superfluous garments? MOY THOMAS.

THE current number of the *Theatre* contains two excellent portraits of Mdme. Sarah Bernhardt executed in permanent photography. One represents her in the magnificent costume worn by her in the character of Maria of Neuborg in Victor Hugo's *Ruy Blas*; the other presents her in her studio in male working costume, standing, chisel in hand, beside a bust on which she appears to have been working. Articles by Mr. Frederick Hawkins, Mr. Edward Rose, and other writers upon the Comédie Française, together with many papers of interest on stage matters, appear in the same number.

MUSIC.

JOHAN SVENDSEN, whose symphony in D (Op. 4) was the most important novelty at the concert of Mdme. Viard-Louis on Thursday, is the first Norwegian composer whose works have met with appreciation beyond the confines of the northern peninsula. The ability of Svendsen is undeniable, but his growing reputation is partly the result of artistic friendships and connexions formed in foreign lands. His octett for strings has been frequently heard here at chamber concerts, and the symphony presented on the occasion referred to contains sufficient merit to warrant its introduction to a London audience. There is a certain commonplace brusqueness in the principal theme of the opening movement, and the plan of the finale is vague and ill-defined. The thematic development of both these movements cannot be spoken of in terms of admiration. But there is much that is charming in the *Andante*, with its continuous flow of purely melodic phrases; and the *Allegretto Scherzando*, though crude in structure, is not without individuality of character. The symphony is of course an early composition, and as such is both creditable and interesting. Mr. Joseph Halberstadt's *Dramatic Overture* in E minor is a very musicianly work. It is skilfully constructed, and the composer evinces a knowledge of effect, not only in the working of his materials, but in the orchestral colouring, which is full and rich. The name of Ferdinand Ries is well known to musicians, but more familiarly as the pupil and friend of Beethoven than as a composer. Ries wrote many works; but as he lacked the power of individual utterance, his music has failed to attain a lasting value in the estimation of the public. For example, the pianoforte concerto in C sharp minor played by Mdme. Viard-Louis on Thursday calls for approval merely by reason of the fluency and effectiveness of the solo part. The themes and the accompaniments are wholly without interest, and the concerto cannot be placed even on the same level as those of Hummel. It was excellently played, however, and the applause which followed the performance was a well-earned tribute to the skill of the executant. M. Saint-Saëns rendered one of Bach's organ-fugues in G minor with admirable clearness and precision; and the audience seemed greatly to relish the grim but unpleasant humour of the French composer's *Danse Macabre* for orchestra. Not the least enjoyable feature of this very interesting concert was the splendid singing of Mr. Ludwig. The bass voice of this artist is of the finest quality, and it is well under control. Whether on the stage or in the concert-room, Mr. Ludwig would seem to have a very high position within his grasp. The last concert of the season—for the joint benefit of Mdme. Viard-Louis and Mr. Weist Hill—will be given on June 18, when Bizet's overture *Patrie*, a pianoforte concerto by Oscar Raif, and Spohr's symphony *Die Weihe der Töne*, will be included in the programme.

SINCE her re-appearance at Her Majesty's Theatre, Mdme. Christine Nilsson has only as yet played two of her most prominent characters—Marguerite in *Faust*, and Elsa in *Lohengrin*. The faults of her embodiment of Wagner's heroine are less observable than they were. There appears a greater disposition to realise the author's conception and to sink the individuality of the *prima donna*. The change is not complete, but in so far as it extends it merits approving notice. The best feature of the present cast at Her Majesty's Theatre is, however, the Ortrud of Mdlle. Tremelli. This character, so frequently and foolishly termed thankless and unsympathetic, served to display forcibly the dramatic powers of Titiens, and in the hands of Mdlle. Tremelli it again assumes its due importance in the tragedy. The magnificent tones of the singer's lower register aid greatly in producing the desired effect, but not more so than the unexpected intensity which she throws into her acting of the part. Signor Campanini has neither improved nor deteriorated as Lohengrin. His fine voice is of service to him in his rendering of the part, but the impersonation is deficient in the qualities of manliness and dignity. Familiarity does not reconcile us to Sir Michael Costa's treatment of Wagner's opera. The performance of Friday week was not only cold and perfunctory, but the errors made by the chorus and orchestra were by no means few in number. A conductor who sympathises with his task is necessary for the adequate realisation of such a work as *Lohengrin*. The performance of *Rigoletto* on Saturday served for the *début* of M. Roudil, a baritone with a very fine voice, in the title-*rôle*.

AT Covent Garden there has been nothing worthy of notice. Massenet's interesting opera *Le Roi de Lahore* will be the next novelty.

MR. EBENEZER PROUT's dramatic cantata *Hereward* was produced on Wednesday evening at St. James's Hall with every sign of unqualified success. Our detailed criticism of the work must be postponed until next week, but it may be mentioned here that *Hereward* was received with the utmost enthusiasm by a large audience, including many eminent musicians. Of the soloists, Miss Marian Williams and Mr. Frederic King were, perhaps, the most successful, but Mrs. Osgood, Miss Mary Davies, and Mr. Barton McGuckin also sang exceedingly well, and the choruses were splendidly rendered by the Borough of Hackney Choral Association. The conductor received an ovation at the conclusion of the performance.

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Saturday Review, May 3, 1879.

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LITERATURE.

Holidays in Eastern France. By M. Betham-Edwards, Author of "A Winter with the Swallows," &c. (Hurst & Blackett.)

MISS M. BETHAM-EDWARDS went to the Paris Exhibition last year, and then, instead of returning to England immediately by the well-known railway to Calais or Boulogne, she travelled eastwards and explored some of the French departments least known to regular English tourists. What distinguishes her book from ordinary narratives of travel is, however, not so much the novelty of the country seen and described as the fact that Miss Edwards lived with the inhabitants. She seems to have been well introduced from the beginning, and to have found people very ready to receive her kindly. Some parts of France are much more hospitable than others, so it was fortunate for the success of this journey that the ground covered lay among hospitable regions. The traveller herself was probably very agreeable because she was so much pleased with everything, and this may have rendered the people she met with even more than usually communicative. She heard and saw ten times as much as the ordinary tourist would hear and see in the same space of time. The result is a book of some value, full of pleasant light reading, and containing a good deal of fragmentary information.

Miss Edwards began with the valley of the Marne in hay-time, and she tells us that "after the mid-day meal everyone takes a *siesta* as a matter of course, waking up between four and five o'clock for a ramble." If this were true the *siesta* would be a dreadful waste of time. The truth is that it is by no means a general practice to take a *siesta* at all, and that those who indulge in it seldom go beyond a nap of half-an-hour or an hour at the furthest. Farm labourers, especially threshers, sometimes rest part of the day and work part of the night. On page 5 Miss Edwards says that a manufacturer of Brie cheese lately gave his daughter a dowry of "100,000 francs, or 40,000*l*." Which of the two are we to believe? Of course it is a *lapsus calami*, or else a printer's error, but the result is that the reader is left in doubt as to which figure is the correct one. We quite agree with Miss Edwards that the best way to see a country is to make a halt at some good central point for weeks at a time, and from thence "excursionise." "By these means," she says, "much fatigue is avoided, and the two chief drawbacks to the pleasure of travel—namely, hotels and perpetual railway travel—are avoided as much as possible." This is quite true, the only difficulty being that of time, as "a few weeks" at each place of interest soon run up into months.

After the valley of the Marne Miss Edwards visited Noisiel, M. Menier's remarkable "City of Chocolate," then Provins and Troyes, after Troyes Montbéliard, St. Hippolyte, Morteau, the Swiss Borderland, Besançon and its environs, Ornans, Salins, Arbois, the wine-country of the Jura, Lons-le-Saunier, then Champagnole, Morez, and St. Claude, and, finally, Nantua and the Church of Brou. It is quite enough to occupy a summer and autumn. At the conclusion of her book Miss Edwards looked back upon a journey which had entirely fulfilled her programme.

"I had thus, with hardly an important deviation from the plan originally laid down, accomplished my journey in Eastern France, but with a success in one respect impossible to anticipate. Accustomed as I am to French amiability and hospitality, I was yet unprepared for such a reception as that accorded to me throughout every stage of my travels. All hearts were open to me; everyone wanted to do the honours of his beloved *patrie*—using the word in its local rather than national sense—to be serviceable, kind, accommodating. Thus it happened that my holiday rambles in Franche-Comté were so far novel that they may be said to have been accomplished without hotels or guide-books; for the most part, my time being spent in friends' houses, and my itineraries being the best possible—namely, the oral information of interested natives of every place I passed through. This is, indeed, the way in which all countries, and especially France, should be seen, for, without a sympathetic knowledge of her people and their ways of life, we lose the most interesting feature in French travel."

This is true from the tourist's point of view, but if all English tourists were to get introductions to natives and establish themselves in private houses, even French amiability might find the system somewhat burdensome. Again, the tourist himself might possibly desire at times a more complete liberty than hospitable friends allow, especially if he were a painter, an antiquary, or a geologist.

One great secret of Miss Betham-Edwards' success with the French people she visited was her own good-tempered readiness to see people on the favourable side. It is evident that she can have had nothing stiff or repellent in her own manners. The reader will hardly believe it, but it is a fact that she actually found even the bagmen tolerable.

"You meet no one else at the *table-d'hôte* but the *commis-voyageurs*, and it must not be supposed that they are in any way objectionable company. They quietly sit out the various courses, then retire to the billiard-room; and they are particularly polite to ladies."

It is plain, from this, that our author wishes to be just to everybody. Sometimes she gets to the roots of things with feminine perspicacity, especially in household economy. "We must always bear in mind that the general well-being and easy circumstances of the French middle-classes are greatly owing to their freedom from shams. Toil is not regarded as a degradation, and the hateful word 'gentility' is not found in their vocabulary." This is perfectly true; but we must remember that all the French gentry look upon toil of every kind, even in the learned professions, as a fatal degradation if money is earned by it, except the stipends of officers and priests.

Miss Betham-Edwards is a very staunch Protestant, and her vigorous Protestantism leads her to some injustice here and there. For example (p. 242), she is angry with Frenchmen who happen to be unbelievers because they allow their wives and children to follow the ordinances of the Church of Rome. The unfortunate sceptics are sure to incur censure in any case, for if they permit this they are blamed for permitting practices which they do not approve, and if they refuse to permit it they are anti-Christian tyrants and persecutors of religion. The truth is that the thousands and thousands of French unbelievers who allow their wives and daughters to follow their religion act in strict consistency with the fundamental principle which they profess, the principle of liberty of conscience. What they claim for themselves they allow to others. Again, they themselves, the sceptics, are treated far more pleasantly by Catholics than by Protestants, and as the doctrines of both religions seem to them just equally incredible, they see no reason for trying to Protestantise their womankind. In these matters men generally act with some regard to their own comfort, and a sceptical Frenchman finds practically that he enjoys a degree of personal independence under the shadow of the Church of Rome which his brethren in Protestant countries may envy him. He is not compelled to degrade himself by any kind of hypocrisy whatever, but can live like an honest man, at least in the middle and lower classes. In the French aristocracy an affectation of Catholic piety is one of the marks of caste, and is carefully maintained as such, at least before ladies.

Though Miss Betham-Edwards has a proper and becoming dislike to the unfortunate sceptics, she is enthusiastically in favour of the Republic, and this, to a Frenchman, would appear somewhat inconsistent, because the Republic has already declared, by the mouth of the present Minister of Justice, that she will protect free-thinkers in their liberty of conscience, as well as Catholics, Protestants, and Jews. She talks of "La Belle France and her glorious Republic," which is perhaps going a little too far, as the Republic has scarcely had time yet to become what one would exactly call "glorious." Nevertheless, though a young tree it is a tough one, and likely to last. Miss Betham-Edwards bears witness to the "unanimity, prosperity, and marvellous development found in the different strata of French social life." It is the simple truth that France is very industrious and prosperous: in fact, there are good reasons for believing that just at present she is the most prosperous country in the world; but as for "unanimity," the fact is that the land is in an acute state of political and religious dissension, of which no man sees the end.

This volume may be of use in correcting an idea very prevalent in England (notwithstanding the geographies) that France is altogether a flat uninteresting country, whose best merit is that it has railways which take you to Switzerland and Italy.

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The Jura is a glorious region for the explorations of a pedestrian: in fact, there are four or five departments on the eastern frontier which abound in interesting scenery. There is but one objection—the poor accommodation in the inns; but it is accompanied by the charming quality of cheapness. For young and strong people bad accommodation matters very little; but it is a serious objection for the delicate. Miss Betham-Edwards' book ought to be welcome to both, for the robust will read it with anticipations of pleasures similar to her own, and the delicate may find in its lively and truthful descriptions of people and places some compensation for their personal disabilities.

P. G. HAMERTON.

The First Afghan War and its Causes. By the late Major-General Sir Henry Marion Durand, K.C.S.I., C.B., of the Royal Engineers. (Longmans.)

THIS is emphatically a sober, serious book. Unreadable, perhaps, to other than Oriental politicians, it will be dull to such of these as are not "advanced" in the Afghan question; perplexing to such as have derived their knowledge of it from only the better-known and more popular authorities; but very interesting to men who, accustomed to look at the intricate subject treated from all sides, are glad to discover a comparatively original view. The late Sir Henry Durand was neither a rash counseller nor a teacher of political inactivity in any form; and his intelligence was far above the average of his fellows whether in or out of office. But he met with the treatment from which few men in his position who think for themselves are exempt: he was misunderstood and misinterpreted at a time when his true ideas would have had a high public value, and almost shelved for a season when in the full power of manhood. Consciously or unconsciously, moreover, he became a partisan, and this association with party conflicts aroused a hostile and depreciatory feeling towards him on the part of those whose doctrines or ruling he opposed.

The volume of his writings which has just appeared under the title of *The First Afghan War* is incomplete as a history, and has in other respects much of the character of a critical review. It censures the foreign policy of Lord Auckland when Governor-General, and of his advisers; and is even hard upon those who rather carried out than devised it. There is nothing singular in objecting to a course which, viewed by the light of later experiences, is strong neither in justice nor in reason, and the best defence of which is that it was in accordance with a lively popular impulse of the period. Writers like Kaye and Lushington have, however, spoken so freely and fully on this subject that the condemnation conveyed in these pages, even were it now recorded in print for the first time, would have little attraction as an abstract argument. But we think that more might have been said on behalf of men who, if blindly pursuing a mistaken and injurious conceit, were ever encouraged in error by the confidence and support of high authority, and whose general work, in spite of the severe judgment of many able Englishmen, has borne a far from profitless result before the eyes of progressive Europe. Alexander Burnes, for instance, is described as "a man of inordinate ambition, but of average ability and shallow arguments," whose reputation, obtained by an "amusing but most inaccurate book of travels," had misled Lord Auckland and those about him. "Sanguine and credulous, never pausing to weigh events or information, and not gifted with a comprehensive mind," he is charged with being carried away by the "Russo-Persic phantoms" of his day; and the arrival of the Cossack Vicovitch at Kabul, while he himself was sojourning there, is said to have cast him "into a state of ludicrous excitement and despondency." We are told, moreover, that the behaviour of the English Mission, "official and private, had sunk it into contempt, and the irascible vanity of Burnes, wounded by the proceedings of his own Government . . . . and by the neglect shown to himself, impelled him to a line of conduct hasty and injudicious, and which, wanting in truth, composure, and dignity, exasperated the Amir," Dost Muhammad Khan, and, to all intents and purposes, rendered the then pending negotiations abortive. But, even supposing this indictment to admit of substantiation, it must be borne in mind that Lord Auckland was not the only Governor-General or statesman who had seen more than "average ability" in Burnes. Lord William Bentinck it was who sanctioned the bold expedition into Central Asia of which the direction was in his hands, and who received him on his return to India, in the following year, with a distinction which may well have heated the imagination of an explorer not thirty years of age. Sir John Kaye has recorded how Lord Ellenborough, while President of the Board of Control, recommended him for the appointment of Secretary of Legation in Persia, with a promise of the reversion of the office of Minister—in those times a post of considerable regard and importance—and the honours done to him in London, though not rare in the case of distinguished foreigners, were particularly so when the lion was a young officer of the East India Company's Service—a subaltern in a regiment of Native Infantry.

In the story of the "Commercial Mission," which is sketched with ability—though a mere outline—the failings of its individual members have not been spared. Historians, however, while giving all credit to the critic for knowledge of his theme, will hardly neglect the consideration of data more favourable to Burnes and his staff. Blue-books and Parliamentary Reports, with all their dryness of expression and wearisomeness of detail, may not be discarded in the preparation of permanent chronicles: and in references such as these the reader, disposed to form a judgment from a critical retrospect like that contained in the pages before us, will discover abundance of evidence on the opposite side. The leader of the Mission in question has more than one official record to plead his cause; and amid the possible "inaccuracies" of his books of travel much has already been esteemed of sufficient value to find recognition within the libraries of learned societies and institutions, abroad as well as at home. One of those who accompanied Sir Alexander Burnes, in 1839, to Kabul—proceeding thence to Kunduz and the Oxus—and who left a name without the pale of disparaging criticism, was John Wood, of the Indian Navy. The merit of his work will not be questioned: it has been confirmed by the voice of the discriminating public; it has been confirmed in a recent edition of his *Narrative* by the testimony of his editor, a gentleman eminent among our eminent lettered geographers.

Considered in a literary sense, the book has generally the advantage of clear if not terse expression; and the writing is of an earnest and fearless character, well calculated to carry conviction to the mind. Here and there, perhaps, there is a shade of doubt thrown across the meaning, as in the following passage: but whether the reader is to be charged in this instance with want of perception, or the writer with want of perspicacity, may be a moot point:—

"Cotton reached Quetta on March 26, and as Keane's orders, prohibiting a further advance, were positive, he determined there to await the arrival of his chief with the Bombay troops. The latter quitted Larkhana on March 12, but Keane, mortified at Cotton's advance, instead of marching as was his original intention to Shikarpore, struck off to his left and reached Gundava on the 21st, hoping to find the Pass from thence to Kelat practicable, and to reach the highlands of Afghanistan and Quetta almost as soon as Cotton. *Ten days were, however, spent in a halt opposite the mouth of the Pass, the only result of the delay being a reconnaissance and a final decision not to attempt an advance on Kelat.* On the 31st the march was resumed, and on April 5 the Bombay force was at Dadur; Keane, however, having given up the hope of advancing on Kelat, had at length deemed it time to push ahead of the Bombay division, and had joined Shah Shooja's camp on March 26, within a march of the mouth of the Bolan Pass."

The question which arises—if there be, indeed, a question at all—is, Who is charged with spending ten days in a halt at the mouth of the Pass? and of what Pass? From the context it should be the commander of the Bombay column, halted at Gundava, reconnoitring the Mulla Pass, from March 21 to March 31—the respective dates of its arrival and departure. But Keane could not well be responsible for this delay, for he is said to have "joined Shah Shooja's camp on March 26." And we also know, from contemporary records, that Sir John Keane, when at Panjuk (ten miles before Gundava) on March 20, determined to push on and join the Shah at once; and that he left Gundava accordingly on the 23rd of that month, with his personal staff, to overtake the Afghan monarch one short march before Dadur, on the date stated. Major-General Willshire, who was appointed in general orders to command the Bombay division of the army of the Indus on Sir John Keane's departure, was detained from March 23 to 31 owing to want of camels, which arrived in slow detachments from Dadur and Bagh; but a dire necessity such as this is not alluded to in the passage above extracted.

The march to Kandahar and Kabul, and return to India through the Khaibar, of Lord Keane's force are described with the fluency

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of a ready writer, and of one who was present with the troops and shared their honours and dangers. In the siege of Ghazni, Durand played more than the ordinary soldier's or engineer's part: he was the leading man of the explosion party told off to blow open the Kabul gate of the town. When the Commander-in-chief quits Afghanistan the history becomes naturally more discursive; for the author himself is no longer an actor in the drama, nor is he restricted by any immediate surroundings to one particular locality. But the whole volume is of great interest; and whether we be taken with General Willshire to Kelat, with Dost Muhammad to Bukhara or Bamian, with Todd to Herat, with Abbott to Khiva, or with Rawlinson to Kandahar, or remain with Burnes and MacNaghten until the tragic consummation of their destinies at Kabul—in fine, whatever the scene or argument to which our attention is drawn, we cannot be otherwise than grateful for the opportune publication of a most valuable paper. Had the narrative been continued until Pollock's entry into the Afghan capital and the Indian reception of the garrison of Jalalabad, it would have been all the more complete; but the fragment as it reaches us is not to be lightly regarded, and no historian of British India can afford to ignore its existence. F. J. GOLDSMID.

Zechariah and his Prophecies, considered in Relation to Modern Criticism. With a Critical and Grammatical Commentary and New Translation. (Bampton Lectures for 1878.) By Charles Henry Hamilton Wright, B.D. (Hodder & Stoughton.)

No one acquainted with Mr. Wright's earlier publications will need to be told that the Hebrew scholarship of this volume is of a high order. In fact, to scholars alone does the book appeal; none but a devoted lover of Biblical science will approach its somewhat forbidding pages. But we were not aware of Mr. Wright's singular position among English theologians. Though himself thoroughly orthodox, after a slightly old-fashioned type, he has not one harsh word for those who, without being necessarily anti-supernaturalists, have made large concessions to modern Biblical criticism. He endeavours to discuss each critical and exegetical question on purely non-theological grounds, and does this with a success which certainly entitles him to our most unfeigned gratitude. His own critical position is that Zechariah is all by one author and all of one date. This view he expresses with a confidence which is somewhat astonishing, considering the cautious reserve with which so good a scholar as Dean Perowne of Peterborough expressed himself as to the date of the latter chapters (Smith's *Bible-Dictionary*, art. "Zechariah"). When will scholars come to see that no progress will be made in Biblical criticism until each side does more justice to the elements of truth in the arguments of the other—until solutions of the different problems are provided which will account for the often conflicting phenomena of the Biblical writings? For instance, with regard to Zechariah, it is one thing to grant that there are pre-exilian elements in the book, and another that the latter chapters of the book in their present form are of pre-exilian date. And it is one thing to admit that these chapters, as they stand, are of post-exilian origin, and another that they are of the same author and age as the first eight chapters. With regard to the exegesis, we venture to regret the excessive detail into which the author has gone, and to doubt whether the crude fancies of Dr. Cumming and Co. were deserving even of registration. A little less completeness, and a little more self-confidence, would have made the book far more practically useful. (To some extent this may apply even to the admirable grammatical commentary at the end, which constitutes, as some will think, the chief ornament of the book.) But the tone of the opinions which the author does express is highly honourable to him as a Christian scholar. He firmly holds a genuinely predictive element, but he does not force a meaning upon the prophecies which critical probabilities refuse to justify. Thus, with regard to the striking passage Zech. ix., 9, he thinks that,

"though the prophecy of Zechariah thus received a literal accomplishment, that triumphal procession was not, in the main, the fact which the prophecy was designed to depict. The prophecy would have been as truly and really fulfilled if the triumphal procession of Palm Sunday had never taken place."

Again, with regard to Zech. xiii., 7, "Sword, awake, against my shepherd, and against a man, my fellow," he observes:—

"The word [rendered 'my fellow'] might, indeed, denote unity of essence with Jahaveh [so our author writes instead of Jehovah or Yahveh], a relation as close and intimate as that designated by the same term among men. Hence it may refer to that mysterious unity of being which existed between our Lord and the Father. The Christian believer may, with the teaching of the New Testament before him, naturally conceive that some such idea is conveyed. Such a sense, however, cannot be proven, and inasmuch as the prophet must have used the term in some sense which he himself comprehended, it is more likely that the title is to be understood to mean similarity of position."

The chapter on "The Last Things as seen in Old Testament Light" will interest all students of prophecy, though its results (summarised in pp. 517–522) may not be in all points satisfactory. It starts from the sound exegetical principle that "the day of the Lord" is not to be regarded as a natural day, but as a period of indefinite length, and that Jerusalem and Judah must have the same literal sense throughout the eschatological chapter. Parts of the chapter, however, Mr. Wright admits, are to be taken not literally but ideally, and we regret that the learned lecturer has not carried out this cautious reserve still further, for the prophecy is bathed in the atmosphere of apocalypsis—a phenomenon, be it said in passing, not without an important bearing on the date of the chapter. T. K. CHEYNE.

The Art of Practical Whist. By Col. A. W. Drayson, R.A., F.R.A.S. (Routledge & Sons.)

THIS is certainly the best treatise on whist that has appeared since the work by the late James Clay. The book does not contain much novelty, or it would not deserve this praise. The system of play advocated is that laid down in a more methodical manner by Cavendish; but the excellence of Colonel Drayson's letters consists in the clearness with which he shows that the best system laid down by whist-writers, the knowledge of which is absolutely necessary for decent play, is merely an elementary foundation upon which good practical play can be founded, and that the mere book-player who carries out a mechanical system, and adheres rigidly to rule, is often as unsuccessful in practical play as the ignorant player who outrages every rule and knows of no system. The fault in the excellent work of Cavendish is that, in attempting to organise whist as an exact science, he generalises too broadly, and his disciples often carry out a right principle to absurd lengths. The advantage of establishing a long suit, and using trumps to draw the adversaries' and bring in the long suit, is clearly laid down by Hoyle and Matthews; but the slave of the Cavendish system carries the principle to an absurd length, and loses his own and partner's money by an impossible attempt to establish a long suit of weak cards with no strength of trumps to bring them in. Cavendish's axiom, "Lead originally from your strongest suit," has consequently been abandoned in practical play, whenever the weakness of the hand renders it necessary to play a defensive instead of an attacking game, and under such circumstances weak leads are always preferred. The characteristic excellence of Colonel Drayson's letters is the clear way in which he points out the necessity for at once abandoning an offensive, and taking up a defensive game, when the score shows this to be necessary. It is singular, therefore, that he has not laid more stress on the fact that the original lead from the strongest suit is absolutely bad with a weak hand, or given more definite instructions as regards defensive leads. In fact, through carelessness he has laid down directions for the lead from three cards, which would mislead the novice, bidding him with certain exceptions to lead the lowest, when it would certainly be safer to bid him with certain exceptions to lead the highest card. The lead of a strengthening card, a Queen or Knave, with only one other of the suit, is now universally acknowledged to be less injurious than opening a long suit of four or even five weak cards with no strength in trumps to bring them in; and, strange to say, Colonel Drayson has omitted to notice this point, in which the *consensus* of practical players has broken away from the chains of theory.

The letter on the "Use and Abuse of Trumps" is one of the best in the book, and nothing can be better than the exposure of the stereotyped fallacy, "Do not force your partner if you are weak in trumps." There can be no worse play than doing this under certain circumstances; and hence the weak player makes a fetish of a good principle.

"Following this direction," says Colonel Drayson, "many players will never force their partner if they are weak in trumps, and thus many a trick and many a rubber is lost. If I were to enume-

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rate the number of rubbers I have seen lost by one player weak in trumps refusing to force his partner, I should count them by thousands. I have, therefore, often remarked to such partners, when they have urged that they could not force me as they were weak in trumps, 'Say, you would not allow me to make a trick in trumps, because you were weak in them.'"

After giving examples, he winds up:—

"I would, therefore, after carefully weighing all the arguments that have been urged by former writers, and comparing these with the result of my own experience in whist, be disposed to reverse the directions connected with forcing, and say:—'Unless your partner has shown great strength in trumps, a wish to get them drawn, or has refused to ruff a doubtful card, give him the option of making a small trump, unless you have some good reason for not doing so other than a weak suit of trumps in your own hand" (p. 116).

There are two classes of players who ought to derive benefit from the perusal of this little book—the ignorant and conceited class who pride themselves on never having read a whist-book, and imagine that their own limited experience can equal that of one hundred years of whist-playing by the best players throughout the world; and that other now increasing class who have learnt the game from theory as expounded by Cavendish, and are slaves to the letter. Such players, if they play with the necessary attention, which they sometimes do, will afford their partner the material on which to found fine play; but if the fine player be their opponent, by counting on the weakness of pedantry he can often bring them to profound grief. A knowledge of rules is absolutely necessary, but constitutes the mere elements of the game: the play of every hand commences by rule, and as it advances is more and more guided by reason. The pedant will never allow reason to break a rule, and acts, as Colonel Drayson aptly puts it, as if the main object of whist was, not to win tricks, but to convey information.

There is only one novelty in practical play advocated in the book—a system for affording information by the lead that it is from a six-suit. The lead of the penultimate card with a five-suit has been long introduced, although it certainly has not found universal favour; and we doubt whether Colonel Drayson's extension of this system to a lead from a six-suit would afford much advantage. It is certainly too complicated to be comprehended by the ordinary player; and it appears to run the risk of misleading a partner as to the lead being from weakness instead of strength. In any case the occasions by which any advantage can be gained by it must be rare; and whist is quite difficult enough without adding a needless complication to existing conventionalities. James Innes Minchin.

Reminiscences of Many Years. By Lord Teignmouth. (Edinburgh: David Douglas.)

An octogenarian, born at Calcutta in 1796, whose father, the first Baron Teignmouth, succeeded Earl Cornwallis as Governor-General in 1792; who, if not present at, was cognisant of, the Duchess of Richmond's ball at Brussels on the eve of Waterloo; and who, though a Conservative, was returned for Marylebone at the head of the poll in the elections of 1837-8, must have come in contact with cities, men, and manners to recall in his anecdotage. It was in 1798 that the autobiographer, but two years old, left Calcutta for England in his Ayah's arms, so that, after the possibly mythical reminiscences of his voyage, his first pleasures of memory centre in Clapham Common, where his father, in 1801, purchased a house and twenty-two acres of land from John Thornton, which he owned till 1808. It was there amid a knot of philanthropists that a certain Yorkshire schoolmaster, William Greaves, had been airing an abortive scheme for acclimatising and educating some negro boys of rank. So far did its failure abate the confidence of his benevolent employers, that when all but six of the original negro pupils had left, the school was reinforced by the sons of Stephen, Thornton, Wilberforce—to whom young Shore seems to have been an unconscious decoy-duck—as well as Tom Macaulay, who broke down in his first oratorical essay. Hence in 1808 he was transferred to the Rev. C. Jerram's tuition at Chobham, near Bagshot, in a successful private school, of which several good stories are told, and where his chief companions were Patrick Frazer Tytler and William Thomas Grant. In 1813 he entered Trinity College, Cambridge. Varied and manifold are his reminiscences of this period—from "Armageddon" Townsend's attribution of a sharp pull-up to his undergraduate idleness to the fancy that Sir Isaac Newton's statue frowned on him as he passed through the ante-chapel of Trinity, to those of the sometime Bishop of Bristol, Dr. Mansell, whom for his pompousness a current epigram nicknamed "Bishop Bluster." Whether as tutor, dean, or bishop, kindly anecdotes of Dr. C. J. Monk bear friendly tribute to the much-abused author of the *Life of Bentley*; and, as might be expected, a loving remembrance enshrines the still popular name of Sedgwick. Among young Shore's undergraduate contemporaries were Hugh James Rose and Follett; while of his own year and college was Spencer Percival, eldest son and namesake of the assassinated Prime Minister, and himself destined to end a life of wasted chances and misdirected enthusiasm in the *rôle* of an Angel of the Irvingites. One reminiscence of this period relates to Lord Mountcharles, the son of the Marquis Conyngham, whose dissipation at and after Cambridge argue scant profit from Bishop Sumner's training. Another is connected with the *Origines* of the Cambridge Union, of which the annalist was one of the triumvirate of founders, acting as secretary of the society, with Sir Edward Gambier for president, and Lord Normanby for treasurer.

In 1815 he paid a visit with Sir Francis Hill to Lord Hill's head-quarters at Grammont. Getting an insight into campaigning amid a gallant family of which four sons went forth to fight their country's battles, young Shore observed enough of the surrounding and circumstance of war to throw curious light on the eventful struggle, and to sketch for his readers of sixty years later some of its principal and subordinate actors. We find him at Brussels on June 16, going off with a trooper bearing despatches across country on horseback to Grammont, to secure his own and Sir F. Hill's baggage, and on the 19th he writes from Antwerp, having been warned by Lord Charles Fitzroy, an *aide-de-camp* of Lord Hill, that Brussels was the best place for him, and at Brussels finding it expedient to retire to Antwerp. The roads were crowded with Belgian and Prussian fugitives; and of the misconduct of the Prussians, who attacked and plundered indiscriminately to the very gates of Brussels, Lord Teignmouth speaks as an eyewitness in no measured terms. Presently we read of the issue of the great battle, and the suddenness of the French advance which precipitated it. Sir Robert Hill and his *aide-de-camp*, Clement Hill, were severely wounded, while the other two military brothers, Lord Hill and Sir Noel, escaped unhurt. Sir Francis, the diplomatist, stayed at Brussels with his brothers, but our annalist availed himself of the company of an officer of the Blues, on *parole*, to witness the triumphal entry of the English army into Paris. Wellington's entry did not extend far beyond the gate, and, though a numerous train of officers and friends accompanied him, not a single British soldier was admitted.

In the autumn of 1815 we find Shore in the very different atmosphere of Hawkstone—the home of the primitive, patriarchal, and representative Shropshire family of the Hills, whose warriors had come home and fallen into their natural places in the family mansion. It is charming to read the sketch of the dry-humoured Sir John, the father, whose peculiar hereditary vein Wilberforce christened "Hillism." Quaint humour was characteristic of several of the sons, especially Sir Robert, the author of the saying concerning his clerical brother, Richard, that "Dick was the only man in England who could read the Lord's Prayer in a breath." Besides "Hillism," another trait of the Hills was a love of pets, of which Hawkstone was a Paradise. Patriotism was ingrained in the race, with independence of spirit, not seldom mingled with drollery and eccentricity. We learn from the *Reminiscences* how these latter features developed themselves in Sir Richard, the brother of Sir John, and his famous brother, Rowland, who in a Baptist chapel at Bristol vindicated his gown in the pulpit by saying he would just as soon preach without his breeches as without his gown, and, being invited in a Presbyterian house to offer up the family worship, made it a proviso that he might pray for his horse. A good story is told of the Duke of Wellington's allusion to Lord Hill's ruddy complexion as they walked together across the park from a Royal confinement, to which both had been summoned, and Lord Hill arrived too late. "Fine child," said the Duke, "and as red as you, Hill!" It is characteristic of the benevolent but strongminded sister of this gallant quartett of Waterloo heroes that all their letters from the Peninsula were addressed to her. In the next year Mr. Shore "did" the Rhine and Switzerland, and his reminiscences include Bishop Cople-

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ston, and the brothers Duncan, of Oxford. He visited Naples in the next year, and a brief note is given of the usage there and at Palermo of exhuming and dressing up the bodies of the defunct *cavalieri* to receive visits of relatives and friends on All Saints' Day. The years 1818–19 contain his reminiscences of Dublin and Ireland, to which he reverts on the occasion of George IV.'s visit in 1821. In the interval had occurred the Cato Street conspiracy and the Queen's trial; and *à propos* of two of her advocates, Lords Brougham and Denman, the author quotes a witty letter of the latter to the former on the false report of his death. A chapter devoted to Wilberforce brims with anecdotic matter, and quotes Bishop Jebb's happiest picture of him as entering his room "with all the sweetness of an angel and all the agility of a monkey." A visit to Scotland in 1822 calls up recollections of Scott and of Chalmers, and a chronicler of "personal texts" might make a note of the latter's sermon on Education, preached when George IV. was expected at Edinburgh, the text whereof was "Better is a child that hath understanding than an old and foolish king who will be no more admonished."

The early part of vol. ii. records the writer's reminiscences of Norway, Sweden, and Denmark; and these, though doubtless painfully accurate, candour bids us pronounce by comparison uninteresting. Livelier is the account of the Great Duke's installation at Oxford in 1834; and the election of the writer, who had then succeeded his father as a baron in the peerage of Ireland, opens the way to a series of still more interesting recollections of statesmen and politicians and public characters. Among these are sketches of Palmerston, who reminded him of a steam-vessel of so many "compartments that, should one spring a leak, the rest would sustain the gallant ship elate and buoyant;" of Francis T. Baring, Lord Melbourne's second Chancellor of the Exchequer; and of O'Connell and his discernment of character, as seen in his prophecy of Smith O'Brien's future, which ought to have been, but was not, literally fulfilled. Of Joey Hume he quotes the retort upon Mr. Canning, who had twitted him with dealing in allegations, that he was himself the greatest *allegator* in the House; and of Sir Robert Peel the uncourtliness which the Iron Duke, when appointed premier, touched upon in his remark that "he knew not how they should get on with the Queen, for he had no small-talk and Peel no manners." The later years of Lord Teignmouth's life, after half-a-decade of eventful interest in connexion with Bristol, its institutions and its public characters, respect the North Riding of Yorkshire and the social system and parochial annals of the Vale of Mowbray. We gather from his evidence that in the course of a quarter-of-a-century vast changes for the better have occurred in a district where the standing proof of longevity in 1873 was a hale old man of 100 years who had just been summoned for an assault.

JAMES DAVIES.

L'Espagne au XVe et au XVIe siècles. Documents historiques et littéraires, publiés et annotés par Alfred Morel-Fatio. (Heilbronn: Henninger frères.)

SPANIARDS ought to be both proud and grateful for the interest which is everywhere being taken in their national history and literature. French and German scholars have largely contributed of late years by original publications, or the reprint of scarce books, to our knowledge of their country. Nor has Spain herself remained inactive in the midst of this, as it might well be called, "retrospective movement." Philobiblon societies or, as Spaniards style them, *Sociedades de Bibliófilos*, have lately sprung up at Madrid, Seville, Barcelona, Saragossa, and Valencia; and although much might be said with regard to the selection of materials—which has not always been good—or to the illustration and annotation of the works themselves, there can be no doubt that never, at any time, has Spain shown so much activity in this line, and that the impulse thus given is likely to be crowned with success. We therefore hail with satisfaction the appearance of a new volume destined, as its title imports, to give us an insight into the history, the manners, and the literature of Spain in the sixteenth and seventeenth centuries, especially when the task is undertaken by so competent a judge as M. Alfred Morel-Fatio.

After a short Preface, stating the reasons and object of the publication, the editor begins his task by a paper on the rising of the Alpujarras in 1569, entitled: "Memorial del Marques de Mondejar a Felipe II." The origin and causes of the memorable Morisco rebellion need no comment. A wretched crew, the relics of the conquered Granadine Moors, lived in comparative peace and freedom, notwithstanding the flagrant violation of the capitulation under which they had surrendered, and the edict promulgated by Charles V. in 1526; but forty years after they were accused by inquisitors and priests of adhering too openly to the practices of Islam, and, strange to say, of making proselytes among the lower ranks of society. It was then that, at the suggestion of a Junta or committee appointed for the purpose, and composed of the Archbishop of Granada (Guerrero), of the president of the Chancery Court (Don Diego Deza), and of the Cardinal Bishop of Siguenza (Don Diego de Espinosa), a proclamation was issued forbidding the Moriscoes, under pain of death and confiscation of property, to use their national dress or speak their vernacular tongue. Their bath-houses were to be destroyed, and the practice of bathing discontinued. No man was to bear arms or keep them at his house. The women were to go about unveiled, and the children of both sexes to be sent to the village schools that they might the sooner forget the religion and language of their fathers. In vain did the second Marquis of Mondejar, D. Iñigo Hurtado de Mendoza—grandson of that gallant Count of Tendilla who in 1492 was one of the first to plant his standard on the walls of the Alhambra—remonstrate against the impolicy and cruelty of such treatment; the measure was enforced, and the defaulters severely punished, the consequence being a general revolt, which at one time threatened to spread to the neighbouring provinces of Murcia and Valencia, principally inhabited by Moriscoes. As Warder of the Alhambra—an hereditary charge conferred on his ancestors by Ferdinand and Isabella—the marquis had naturally to stand the first brunt of the rebellion. Unprepared for the attack, without resources of any kind, with only twenty-five of his own retainers inside the Alhambra, and 300 raw militia in the Albaycin (a suburb of Granada entirely inhabited by Moriscoes), the marquis could not make head against a rebellion which at once assumed enormous proportions. He experienced one or two checks, and was accordingly recalled. His Memorial, which was probably presented to Philip at Cordova, and seems to be the work of some secretary or chaplain attached to the marquis's family, is only a vindication of his conduct during that campaign. It is full of details, and although when compared with the work of Marmol Carvajal some important omissions may be found in it, it is nevertheless a valuable contribution to the history of the sixteenth century. Some important additions, which M. Morel-Fatio has made to it in the shape of other Memorials of the same marquis, as well as chapters abstracted from a history of the House of Mondejar, still inedited, enhance considerably the value of the publication.

Next come (pp. 97-150) fifteen inedited letters of Don John of Austria to Don Rodrigo de Mendoza and the Count of Orgaz (1576–78). We need scarcely add that Don John's letters to Don Rodrigo and to the Count of Orgaz have been made, like the rest of the papers in the volume, the subject of prefatory remarks and copious critical notes, as well as an Appendix. We shall not attempt to follow the editor into the intricate maze of Don John's love-adventures, nor try to guess who the lady was who in the correspondence is designated by *mi dama*, nor who was *la prima* (cousin), nor who was the child mentioned under the appellative *La Belucha*. On this last point, however, we happen not to agree with the editor. That word is decidedly Italian; it seems to us not to be the diminutive of Isabel (Isabelica, Isabelucha) as M. Morel-Fatio supposes, but a term of endearment still much used in the Neapolitan dialect, and generally applied to girls under nine years of age, as Don John's natural daughter must have been at the time, if she was really born at Madrid in 1570, as Father Famiano Strada asserts (*De Bello Belgico*, lib. x.). "Belluccia," written *Belucha* by a Spaniard, from *bella*, means "pretty little girl." The fate of this portion of Don John's inedited correspondence is curious enough; and as its editor has taken some pains to ascertain its present whereabouts, we feel a pleasure in being perhaps able to help his researches. It was formerly kept at the palace of Guadalajara, the proud residence of the Mendoza, dukes of Infantado. About the end of last century, Prince Emanuel de Salm-Salm, whose sister, Marie-Anne-Victoire, married Don Pedro Alcantara Toledo, the ninth duke, caused it to be transcribed for his own use. The copy is now in the National Library at Paris, among

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other papers of the Prince, who in 1777 was still colonel of the regiment of Brabant in the Spanish service. It appears, however, that when, on the editor's application, a search was instituted for the originals in the Osuna library, with which the vast collection of valuable papers and books formerly belonging to the Infantado family have been incorporated since 1830, the original letters of Don John to Don Rodrigo could not be found. Nor is this wonderful, for if the proverbial indolence and carelessness of the Spanish grandees—who never attached much importance to things of this sort—and perhaps also the ignorance or untrustworthiness of the keepers themselves, be taken into account, it may safely be asserted that few, if any, of the great historical families in Spain have their archives kept in proper order. Thus the papers of the noblest families in the land, the Mendoza, Guzman, Toledo, Cordoba, Zuñiga, &c., have been most miserably scattered about the country, the British Museum alone having purchased of late years nearly 200 volumes in folio of original State Papers, belonging principally to the long reign of Philip II., between 1556 and 1598.

Owing to this and other circumstances, which Spanish historians and scholars must necessarily lament, the collection now edited by M. Morel-Fatio is unluckily incomplete. Indeed, it would appear that when the Prince of Salm-Salm applied to the Duke for a copy of Don John's correspondence, some of the originals were already missing, for we are in a position to mention a few stray ones, two of which, at least, were years ago in the possession of the late Sir William Stirling-Maxwell, Bart., whose valuable contributions towards Spanish history and art in the sixteenth century are already before the public. It is to be hoped that his *Life of Don John of Austria*, which, we are informed, was completed and ready for the press shortly before his death, will soon be published. Had he lived, he would undoubtedly have availed himself of this inedited correspondence, as he did early in January, before he started for Venice, of one of the two above-mentioned letters, dated October 29, 1577, which, faithfully reproduced in photographic facsimile, appeared at Edinburgh at the end of his *Antwerp delivered in* 1577: *a Passage from the History of the Troubles in the Netherlands* (David Douglas, 1878, fol.): a splendidly illustrated work, and, unluckily for Spanish art, the last of a series on the history of Charles V. and his sons. But while admitting that Don John's letters, though incomplete, are a valuable contribution to Spanish history, we are afraid that the same cannot be said respecting Camillo Borghese's *Journey to Spain in* 1594, which, had it not been for the editor's very opportune remarks and illustrations, as well as for the documents appended to it, might have passed unnoticed in a collection of this kind, inasmuch as, unlike the rest of the papers in the volume, the narrative is in the original Italian, and is besides short, poor, abounding in commonplace remarks, and, in our opinion, much inferior to all the descriptions of Spanish life written about this time. We know very well that the Peninsula has generally been described as a most dreary, barren, and inhospitable country; that since the days of Leo Von Rosmithal, who in 1474 traversed it with fifty mounted followers, the inns on the roads, where any exist, have but little improved; that provisions for the men and fodder for the beasts could not always be obtained, and that even in the palmy days of the Philips accommodation for travellers was almost out of the question; yet it must be owned that the author to whom we owe the narrative of the Nuncio's journey, must have been a very fastidious guest of the Spanish capital. Borghese, who in 1605 was raised to the pontificate under the name of Paul V., and who the year after quarrelled with Venice on questions of Papal authority, and fulminated against her Doge and "Dieci" the censures of the Church, was in 1594 Auditor of the Apostolic Chamber. The avowed object of his mission to Spain seems to have been to obtain assistance against the Turk, who at that time threatened the Empire and the whole of Christendom; but though historians are altogether silent on this point there must have been another important motive for his journey, as may be gathered from Clement's instructions, which the editor reproduces at pp. 194–203 of his volume. Indeed, the fifth paragraph of these instructions commands Borghese to exhort Philip to relent in his aggressive policy against France, thus preparing, as it were, the way for the reconciliation of Henry IV. with the Church of Rome, which took place soon after. The Nuncio's mission lasted about four months, from his landing at Barcelona, on January 3, till June 22, when he embarked at Valencia to return to Rome. Part of this time was naturally spent on the road, the journey from Barcelona to Madrid, through Saragossa and Aragon, having taken no less than twenty-seven days. We shall not attempt to follow the author of the narrative into his clamorous denunciation of the fatigues and somewhat awkward incidents of the journey in a "lettica," or sedan-chair drawn by mules. Suffice it to say that even at Madrid, when comfortably lodged and splendidly entertained at the royal expense, the Nuncio, or rather the author of the narrative, finds food scarce and badly cooked, the wine sour and tasting of pitch, the town itself dirty, and the people dirtier still (p. 177). Nor are the higher ranks of society free from the aspersion. "Certainly," he says, "one may find in the houses of the nobility some show of splendour, much silver plate, silk hangings, and gorgeous tapestry, but nowhere true comfort: the Spanish grandee lives miserably" (p. 178). Their palaces are mean and badly-furnished, the only one worthy of notice being that of Pietro de' Medici, and even that is inferior to those of Italy. As to the Spanish ladies, "they are in general impudent and immodest, making no scruple of carrying on their love-intrigues openly, in the churches or on the Prado, and other public promenades;" and certainly, if the adventure related (p. 179) of a lady bathing in the Manzanares—which we may charitably suppose then contained more water than at present—be substantially true, the author and four other individuals of the Nuncio's household (*quattro di noi*) who happened to be on the bank at the time must have been greatly shocked at the conversation which the fair Susanna held with them from her bath.

Borghese's journey is followed in the volume by a series of papers chiefly borrowed from statistical records of no great novelty, though we are far from disputing their utility. There is scarcely one public library in Europe that has not several copies of a statistical compilation made twice during Philip's reign, and often reproduced during that of his successors, the third and fourth of his name, under the title of "Estado de la Monarquia Española."

Next in chronological order come fifty-seven letters, mostly inedited, of Philip's confidential secretary, Antonio Perez, whose sudden disgrace, imprisonment at Madrid, and flight to Aragon, have been graphically related by Mignet, Gachard, and other historians. All are addressed during Perez's exile in France and England, either to Henri IV., to the Duke of Nevers (Louis de Gonzague), to the Secretary of State, M. de Villeroi, or to the Constable Henri de Montmorency, and to his secretaries, Chatillon and Maridat.

On the whole, as M. Morel-Fatio justly observes, this portion of the secretary's correspondence discloses few facts likely to enlighten us as to the real causes of his disgrace, or to illustrate that part of Spanish history from the assassination of Escobedo in the streets of Madrid in April 1577 to the death of the monarch himself in 1598. It merely gives us details of his life in France. His letters are only of one kind—namely, interminable petitions for favour and money, mixed with the basest, though well-turned, flattery,* professions of service and devotion, and, it must be added, treacherous information also respecting the politics of his king and master, and the weak points of the Spanish monarchy. The perusal of the Secretary's correspondence must upon the whole leave an unfavourable impression on the mind of the reader: it is simply disgusting. It raises no other sentiment but that of pity for the wretch who having sought refuge in foreign countries strives to secure his daily bread by selling his master's secrets. But though the letters themselves afford us no positive or authentic information respecting the reign of Philip II., it must be owned that the editor has, in a learned Preface to them, incidentally touched on one point of the Secretary's life which has hitherto puzzled the most acute historians—we mean Philip's intimate relations with the Princess of Eboli (Doña Ana de Mendoza), and the supposed rivalry of Perez, said to have been the sole and only cause of his disgrace. A late biographer of the Princess, Señor Muro of Madrid, maintains that there is no evidence to show that Philip did ever conceive a passion for the one-eyed widow of his favourite Ruy Gomez de Silva; M. Morel-Fatio thinks differently: he produces arguments which, in the absence of better proofs, seem to us very strong. We hope that he may some day be tempted to discuss this matter more at leisure, since the despatches

* In one of his letters to the Constable Montmorency (No. xxv.) he signed himself, "Perro de V. E." ("Your Excellency's dog").

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of the Venetian and French ambassadors at the Court of Madrid cannot fail to have given their version of the affair, and we are informed that both exist in the Paris public library.

Such as they are, the letters of Philip's secretary cannot fail to throw some light on certain mysterious events which still remain unexplained. It is not generally known that some time before the death of that monarch efforts were made to obtain his pardon; that they were renewed in the first years of the reign of his successor (Philip III.); and that on the death of Antonio Perez in 1611 a pension was allotted to his son.

The papers in prose—or rather that portion of the volume which is, strictly speaking, historical or descriptive—end with a valuable and most detailed account of the war which Spain and the German Empire together carried on in 1620 against the Palatine Frederic V., the son-in-law of James I. of England, who disputed with the emperor Ferdinand II. the kingdom of Bohemia, the Spanish forces being under the command of the celebrated Ambrosio Spinola. The work "Guerra del Palatinado," which is of considerable length (pp. 328 to 488), and addressed to Don Balthasar de Zuñiga, high commander of Leon in the Order of Santiago, and councillor of State and War, was probably written, as the editor judges, by a captain of Spanish lances, Francisco de Ybarra, son of Diego, the Secretary of State to Philip IV. It will be found to contain the account by an eye-witness of that memorable campaign, which eventually led to the "Thirty Years' War," and as such must be considered a valuable addition to our knowledge of general history.

The rest of the volume from page 501 to the end contains a reprint of the "Cancionero de Zaragoza, 1554," of which the only copy known is in the public library at Wolfenbüttel, in the duchy of Brunswick, and a "Certamen" of the ensuing century during the reign of the fourth Philip. This is, strictly speaking, the only part of the volume which can be called literary, that which we have just analysed being historical or descriptive. To those who wish to follow the many transformations and changes which poetical culture and taste have undergone in Spain since the beginning of the fifteenth century until the present day these two specimens will no doubt afford plenty of matter for reflection; for just as Boscan, Garcilasso, Cetina, and others (whose works fill the pages of the above-mentioned "Cancionero"), brought on a much-approved reform by introducing the Italian school of poetry in Spain, so did Gongora and his degenerate followers in the next march in the footsteps of Cavalier Marino and other Italian poets.

We can hardly conclude our notice of *L'Espagne au XVe et au XVIIe Siècles* without a further word of praise and encouragement to its editor. The selection of the papers is good and the printing correct. The Preface and notes are in French. A discontented critic might possibly object that the title M. Morel-Fatio has given to his historical and literary anthology (for after all the compilation comes to that) is somewhat inappropriate, and that, notwithstanding the pains he has taken to illustrate his texts with notes and observations, a good deal more was required to fulfil such a programme. But I am not one of those critics. I firmly believe that he has rendered an important service to history and literature in general, and sincerely hope that he will continue publishing volumes of the same sort, for which the National Library in Paris is well known to possess abundant materials.

PASCUAL DE GAYANGOS.

CURRENT LITERATURE.

Londoniana. By Edward Walford, M.A. In Two Volumes. (Hurst and Blackett.) This book exhibits a rather bad example of the too prevalent custom of reprinting ephemeral contributions to newspapers and magazines without any preparation having been made to fit them for their more permanent form. The author himself says:—"They [the articles] have no sequence or connexion with each other, each one being complete in itself; their point of unity being simply this, that they treat of persons, places and things now or heretofore connected with the great metropolis." There would have been some little excuse had the chapters been arranged in any kind of order; but here "Plantagenet London" follows "Marriages in May Fair," and precedes "Curiosities of the Post Office," in the first volume, while "Fitzstephen's Account of London," which was written during the reign of the first of the Plantagenets, is treated of in the second volume. It may have been well when printing an article on Heralds' College in 1869 to write "at the present moment when the recent death of Garter King of Arms has drawn public attention to the subject," but this is not a very appropriate inducement to hold out to the reader of 1879. Again, the sentence in which the names "of Sir Rowland Hill and his successor the Duke of Argyll" are blessed might be expunged with advantage, as no one but Mr. Walford supposes that the Duke of Argyll was ever Secretary to the Post Office. The author does not allow himself room to do justice to the subjects on which he treats—for instance, he only devotes eleven pages to "A Stroll round Hampstead and Highgate;" eight pages to the Plague; and thirteen pages to the Great Fire. Moreover, some of the articles are reviews of well-known books such as Milman's *Annals of St. Paul's* and Timbs's *Curiosities of London*, and contain little more than abstracts of them. Readers of books on London will find little new in these two volumes, but those who come fresh to the study may consider them sufficiently amusing.

Florilegium Amantis. By Coventry Patmore. Edited by Richard Garnett. (George Bell and Sons.) It was a very happy inspiration that suggested to Mr. Garnett the production of this charming volume. Himself a poet, whose elegant muse has disdained to lift her voice quite high enough for a general hearing in this noisy age, he has known how to select with exquisite tact the best blossoms from a brother's garden. Comparing this little book with the four volumes of Mr. Patmore's complete poetical works, we have been unable to find anything that we have learned to value omitted in the present selection. Whatever is thin, ludicrous, or grotesque in one of the most unequal poets that ever lived is here quietly dropped, and the result is that Mr. Patmore attains much larger proportions as a writer of genius than when we study his works from his own standpoint. There is all the difference between a miscellaneous lap-full of sprays plucked by a child and an artistically-fashioned little posy, between Mr. Patmore as he stands in his four volumes and Mr. Patmore as Mr. Garnett presents him. We meet with all the old popular favourites, "The Storm," "The Paradox," "The Cathedral Close;" later gems, such as the exquisitely tender and dignified "Amelia," and the lovely anapaests entitled "First Love," and the clearest and best of those dim beryls and somewhat clouded agates that the author puzzled us with in *The Unknown Eros.* Altogether, it is long since we have met with a book of poetry so pure and delicate, so unalloyed, and so universally acceptable as this little selection. It is worthy to be the very liturgy of all young lovers.

"An idle poet, here and there,
Looks round him; but, for all the rest,
The world, unfathomably fair,
Is duller than a witling's jest.
Love wakes men, once a lifetime each;
They lift their heavy lids, and look;
And, lo, what one sweet page can teach
They read with joy, then shut the book.
And some give thanks, and some blaspheme,
And most forget; but, either way,
That and the Child's unheeded dream
Is all the light of all their day."

It has been Mr. Patmore's vocation to give speech to this happy waking, and to prolong the hour of light.

English Men of Letters: Spenser. By R. W. Church, Dean of St. Paul's. (Macmillan.) Dr. Church is master of his subject, and writes always with good taste. What, perhaps, is freshest in his volume is his picture of the Ireland in which Spenser was doomed to spend so many years of his unfortunate life. It used to be commonly said that Spenser returned to England with Arthur Lord Grey, but there is really no ground for that statement, and the probability is that from 1580 to 1598 his home was in Ireland, though he certainly visited England in 1590 and in 1596, and perhaps before 1590. We know that he had begun the *Faerie Queene* by 1580. No one has, we think, called attention to the fact that Irish references begin in the second book. The picture of the "villains" in canto ix., st. 13, is almost certainly drawn from his Irish experiences; see also the mention of the "Fens of Allan" in st. 16, and of "jet or marble far from Ireland brought" in st. 24. Likely enough, all the *Faerie Queene* that was written, except Book i. and perhaps the beginning of Book ii., was written in Ireland. We will now call attention to a few minor points in his excellent volume which Dean Church may think worth considering in his second edition. It is a curious instance of how one biographer follows another like sheep their leader, that Spenser's iambics are perpetually misprinted. They are always given, as Dr. Church gives them, thus:—

"Unhappie Verse, the witnesse of my unhappie state,
Make thy selfe fluttering wings of my fast-flying
Thought, and fly forth unto my Love wheresoever
She be."

Has no biographer "scanned" these lines? Perhaps the effort would have been too painful. Clearly, "thought" belongs to the end of the second trimeter. The lines are surely bad enough without making them worse. Dr. Church does not mention what was the most important service Gabriel Harvey did Spenser—his introducing him to Sir Philip Sidney. We do not know anything to justify the Dean in saying that Spenser "never ceased to love" Rosalind "even apparently in the midst of his passionate admiration of the lady whom long afterwards he did marry." Though some lines in "Colin Clout's come home again" are certainly as late as the date of the writing of the *Amoretti*, there is not any reason for supposing that the Rosalind passage is so. It was shortly—a year or so—after that passage was written that the image of Rosalind was dethroned by that of Elizabeth, or at all events that the rival image of Elizabeth was set up. To speak of Spenser's "long-fostered revenge on the lady who had once scorned him" (p. 129) is surely to speak harshly; nor is it so absolutely certain that Mirabella is Rosalind. Rosalind did

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not disdain everybody; she did not disdain "Menalcas," whoever that happy gentleman was. Spenser is scarcely to be blamed, even with Dr. Guest's authority, for using "even *wawes* for *waves*," for *wawes* occurs, not rarely, but frequently in the older poetry—that is, he is not to be blamed unless his archaising is to be altogether condemned. Among others who use the form we may mention Malory, whose famous work was intimately known by Spenser: "'What sawe thou then?' said the king. 'Syr,' he sayd, 'I sawe no thinge but *wawes* and wyndes.'" Also to object to "lamentable eye" in the sense of "a lamenting eye" shows an imperfect acquaintance with Elizabethan and older usage. Dr. Church forgets "that *comfortable* sacrament" in the Book of Common Prayer; so *debatable, tuneable, merciable, vengeable, impeccable, powerable*, &c., all occur in an active sense. Of Spenser as a humourist Dr. Church has a better opinion than is commonly entertained. He says he "certainly did not want for humour and an eye for the ridiculous;" and again: "The gravity of his great poem is relieved from time to time with the ridiculous figure or character, the ludicrous incident, the jests and antics of the buffoon." That Spenser attempts the comic manner no one denies; the question is with what facility and success he attempted it. We cannot now discuss it; we can only say that in our opinion the success is most meagre—is such that we cannot rejoice that he ever tried to succeed in that way. Fooling is not in his line. There is always a feeling of incongruity about his performances. "Our grave and serious Spenser" is not really at his ease in a suit of motley. He need not always, or ever, wear black; but the parti-coloured costume never becomes him.

Geschichte der Jahre 1871 *bis* 1877. Von Constantin Bulle. Frankreich: Deutschland. (Leipzig: Duncker und Humblot.) Party German puffers have spoken of this author as if he were a Ranke and a Macaulay combined. According to our own estimate, he is an industrious compiler who has fairly mastered the externals of his subject, but his knowledge of men and affairs only goes newspaper-deep, and his book, though well arranged and not dry, is too commonplace to be called literature. However, students of contemporary German history must take what they can get, and writers of leading articles driven to affect acquaintance with German politics may safely borrow from Bulle, who, though a "National-Liberal," is not a mere party hymnologist like Klüpfel, while he is some degrees above the chauvinism and vulgarity of Müller's annual deliverance on current events. We shall get very little satisfaction here if we want authentic statements of transactions in dispute—like, *e.g.*, the so-called French-war "scare" of 1875. Every German knows that "the military party" which at that time wished to attack France was Prince Bismarck, whose hankerings after a third Punic War long survived that incident. But Bulle knows nothing of this, and makes a cloudy statement nearly as misleading as a certain inimitable narrative given by the Prince to the *Times* correspondent. Nor does Bulle help us to look behind facts into secrets of origin and motive—as, for instance, in the case of the Prussian (N.B., not German) Church conflict with Rome. Some Englishmen have been *naïf* enough to talk of the Bismarck-Falk series of fifteen statutes affecting the clergy as a deliberate scheme of Church policy suggested by Prussia's political necessities, supposed or real. But, in fact, the story of the Prussian *Kulturkampf* is almost as personal as that of the English Reformation as interpreted on the Divorce theory. The *Kulturkampf* is now generally described in Germany as the most enormous of the blunders into which Bismarck has been drawn by his defects of temper and impatience of contradiction. Rome and the Reich had no quarrel, but the Catholics in the Reichstag, assuming the functions of an Opposition, roused the susceptibilities of Bismarck, who turned a political into a religious combat, extending the sphere of hostilities from the laity to the clergy. Such points of view are missed by Bulle, who also fails to notice Bismarck's mistake in mixing up the State with the "Invidie Fratesche" which grew out of the Infallibility dispute, and his complete miscalculation of the importance of the Old Catholic movement, which has turned out to have no vitality at all. Either from partiality or want of special knowledge, Bulle is often misleading with respect to the secondary German States. He says, for instance, that although the Imperial Press Law of 1874 did not "altogether" (!) satisfy the Liberals, it contained "important improvements, and granted the press a large alleviation by abolishing caution-money and the newspaper stamp." This is completely misleading. The progress assumed was true for Prussia, where the press system was the most reactionary in the Empire; but Saxony, for instance, the Thuringian Duchies, Bavaria, &c., were decidedly thrown back by the new law, which none of the separate Governments would have dared or desired to propose as a local measure. Bulle seems to think that the smaller States have no business with opinions of their own, and he talks as if the Cabinets of Dresden and Munich were guilty of incorrigible Particularism, or even treason, in resisting the attempted encroachments of the National-Liberals on the German Constitution as settled in 1871. The absurd newspaper insinuation is deliberately warmed up that the Saxon Court helped the Socialist leader, Bebel, to his seat in Dresden, and the "anxious reserve and coldness" of the Saxon Government *toward the Empire* is specially illustrated by their opposition to Prince Bismarck's German Railway Scheme, as though every hobby which the Chancellor takes up became *ipso facto* an object of Imperial policy, even if not introduced for formal discussion, and however energetically combated by the confederated Governments and by unanimous public and Parliamentary opinion.

Dickens's Dictionary of London, 1879. *An unconventional Handbook.* (*All the Year Round* Office.) The idea of this book cannot be too highly praised, and its execution does credit to the compiler. A work of this character is expected to be compiled largely with the help of scissors and paste; but this dictionary proves itself on every page to be the result of real honest work. It would be quite possible to criticise adversely some of the details, but these points will probably be discovered by the author, and corrected in subsequent editions, for the book bids fair to become a recognised institution. One point, however, is worthy of especial mention, which is that too much dependence appears to have been placed on the answers to enquiries. Now, it is well known that as a rule the chief institutions neglect to answer these enquiries, but the information can easily be obtained by other means. Under the head of Brooks's Club we find the reference "See Boodle's Club," on looking to which we read the note—"Repeated applications have failed to elicit any reply from the Secretary." Again, although there is a heading of "Scientific Societies," the chief scientific society does not appear there, but under "Literary and Artistic Societies" are the names alone of the Royal Society, the Society of Arts, and the Physical Society; while thirteen lines are allowed to the Aeronautical Society and seventeen lines to the Camden Society. The mass of information either not to be obtained elsewhere or scattered in many volumes which is gathered together here is enormous. The headings of Charities, Churches, Excursions, Hospitals, Hotels, Life Insurance Offices, Newspapers, Omnibuses, Paintings, Railway Stations, and Theatres, are specially useful as containing practical information in a handy form. The Londoner will learn much in turning over the pages of this book, but the visitor, who will find it a safe guide which thoroughly deserves its title of *Unconventional Handbook*, should never let it out of his hands.

Tennysoniana. Second Edition, revised and enlarged. (Pickering.) This useful and readable volume would be more agreeable, would, indeed, be worthy of very distinct praise, if it were not disfigured by what we cannot but call personal impertinences. It cannot be too strongly impressed on all people who sit down to write this kind of book that we do not want to know during a great poet's lifetime how he behaved at the funerals of his aged relatives. We cannot share the author's regret (on page 102) that he is only able to give a meagre account of Mr. Tennyson's private history from 1850 onwards; we wish it were more meagre still. But apart from these blemishes the book is ably and carefully compiled, shows infinite research, and is as amusing a chapter of bibliography as anyone can wish for. Some of the alterations noted are very entertaining. For instance, in the original version of *The Last Tournament* we read:—

"He bowed himself to lay
Warm kisses in the hollow of her throat."

A very pretty and harmonious line, which now stands:—

"But, while he bow'd to kiss the jewell'd throat,"

where propriety makes a doubtful gain at the expense of melody and nature. Five lines omitted in all editions of the *Ode on the Death of the Duke of Wellington* subsequent to the first might at the present moment be revived with less incongruity than ever since 1852:—

"Perchance our greatness will increase;
Perchance a darkening future yields
Some reverse from worse to worse,
The blood of men in quiet fields,
And sprinkled on the sheaves of peace."

In the second edition, and there alone, occurs the line

"He died on Walmer's lonely shore."

But the most curious section of the book is that which deals with the earliest of Tennyson's publications, and particularly with the *Poems by Two Brothers*, of 1827. It is very interesting to note how to a careful student the hand of Alfred Tennyson betrays itself in its anonymity in such lines as these:—

"At times her partial splendour shines
Upon the grove of deep black pines,"

recalling a stanza in the *Two Voices*, or by such a couplet as the following:—

"The thunder of the brazen prows
O'er Actium's ocean rung."

But when the author of *Tennysoniana* speaks of the two poets as schoolboys, and marvels at their quoting from the conventional poets of Rome and England, we must remind him that the younger brother was eighteen, and the elder considerably more, at the time of the production of their book. Such familiarity with the sources of literary enjoyment is by no means rare in the case of youths endowed from birth with a strong bias towards books.

In her *History of France*, which appears in Mr. Freeman's "Historical Course for Schools" (Macmillan), Miss Yonge has provided an admirable text-book for the lecture-room. The work is well arranged, and has had the benefit of Mr. Freeman's supervision. Miss Yonge does not, indeed, enter so far as might be wished into the spirit of French progress. Such a sentence as the one, for instance, in which she sums up her estimate of St. Louis by saying that "in the long run his goodness did harm by building up a fabric of power which later kings so dreadfully abused" is sufficient evidence of her weakness as an historian. Granted that it would have been far better for France to have developed itself after the English fashion, the question remains whether such development was possible for France. If not, what Miss Yonge ought to have asked herself was, not whether the French monarchy was abused, but whether the reign of the feudal nobility against which St. Louis contended was not certain to lead to greater abuses still. In later times the authoress gives

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but a poor account of the great Revolution. What facts she gives are correctly stated, but she evidently does not feel sufficient interest in the matter to set its aims fairly before herself and her readers.

Shakspeare's Debt to the Bible. With Memorial Illustrations. By the Rev. Charles Bullock, B.D. (*Hand and Heart* Publishing Offices.) The Bible was in some sort an unsealed and a new book to the Elizabethan age; and no wonder that an age so appreciative of what is excellent and best in literature, to say nothing of the feelings prompted by Protestantism, should have studied it with ardour and delight. Among these students was certainly Shakspere. Perhaps the play in which this fact is most striking is the *Merchant of Venice.* Evidently in forming his conception of the Jew he had consulted the great Jewish writings. This is a subject not yet adequately treated, though several minor persons have tried their hands at it. For the worklet now before us there is little to be said. Of its sixty-six pages, four are given to what may be called "Testimonials" in favour of the Bible. They remind one of those advertisements of sovereign antidotes for all the evils flesh is heir to, in which the virtue of the nostrum is warranted by various grateful survivors. The next twenty pages speak generally of the influence of the Bible, of Shakspere's religious leanings, and of theatrical performances; the last twelve of the moral influence of the Bible over the literature of the country, with a few words on Stratford-on-Avon. Thus the proper subject extends over about twenty pages. The volume is, in fact, Bibliolatrical rather than Shakspearian. Its value is further reduced by the Biblical passages not being copied out; only the references are given. Lastly, the alleged "debt" is often of the most shadowy description—*e.g.*, when Shakspere makes King Lear say

"Shake the superflux to them,
And show the heavens more just,"

we are told he is *indebted* to Deuteronomy xxiv., 21:—"When thou gatherest the grapes of thy vineyard, thou shalt not glean it afterward; it shall be for the stranger, for the fatherless, and for the widow." These are in a way parallel passages; but we do not think any intelligent person will hold that one is the offspring of the other.

Das Russische Reich unter Kaiser Alexander II. Von W. F. Karl Schmeidler. (Berlin: Griebeg.) Russia is at such a discount beyond the Rhine just now that we are surprised at the appearance of a popular serial history of the reign of the present Czar, written in the most exaggerated style of Teutonic panegyric. The average German reader likes to see Russia abused, and is, we hope, competent to see the worthlessness of the present publication, which is the mere work of the scissors and gum-bottle. Schmeidler attacked his subject without any previous study or consideration. He ventures on the assertion that the death of Nicholas aroused feelings of pain and mourning throughout Germany, where, except by Ultramontanes and Ultra-Radicals, that Czar's memory is still respected! The author overflows with blunders of every kind. For instance, he says that diplomatic relations between the Western Powers and Russia were broken off on Russia's rejection of our ultimatum demanding the evacuation of the Principalities. This is utterly wrong. The rupture occurred when news came to St. Petersburg that the Russian fleet would not be allowed to leave harbour; on learning which, and the cruise of the *Retribution* to Sebastopol, Nicholas sent Sir H. Seymour his passports, holding his hand with regard to the French representative, in the absurd expectation that this little trick would suffice to separate the allies. For another sample of ignorance, we may take the statement of the co-operation of Sardinia, of which Schmeidler speaks as an obligatory compliance of Victor Emmanuel with the wishes of his French protector. What happened was that at an early stage of the war Sardinia offered her co-operation, which was flatly declined, chiefly by the influence of Lord Clarendon, who hated the Subalpine kingdom and used to speak of Cavour as "the greatest blackguard in Europe." Afterwards, when a gloomy view of our military position was taken in London and Paris, the Cabinets were glad to reopen and accept Sardinia's proposals.

Facts and Fallacies of Modern Protection. By B. R. Wise. (Trübner.) This essay contains some skilful arguments and novel illustrations. The history of the iron trade in America is well handled as a typical example of the weakness of Protection. And an effective *reductio ad absurdum* of the policy of creating artificial industries is that the same policy would prohibit the use of the water supplied by nature, whereby capital would be directed to the distilling of salt water, to the advantage of several employments. But the writer has not always avoided the mistake of overstating the case on his own side and understating that on the opposite side. His refutation of Mr. Mill's doctrine that a case is conceivable in which a temporary protective duty is justifiable to nurse an industry in its infancy in a new country, is weakened by pushing it to the length that the duty can in no way benefit the protected producers at first, as being "unable to produce anything," through not having learned the business. That is not necessarily the case. In a new colony the protected manufacturer might start with a scratch team of not wholly untrained workmen. He might have some hands from the mother-country fairly up to the work, others accustomed to nearly similar work, with some raw recruits. Mr. Wise seems to forget both emigration and that even in the mother country there are new hands every year in every branch of manufacture. Again, it is not true that only a universal war could deprive a country of articles for which under free trade it becomes dependent on foreigners. England has been on the verge of war with both the United States and Russia when dependent on them for some of the necessaries of life; and all other countries together in a year of bad European harvests might be unable to supply us with sufficient food were we at war with America alone. The truth is that free trade does involve some risks; so does everything in life. A man runs some risk in going out of doors and minding his business; but if he stayed at home on that account he would encounter certain evil to escape a very improbable one. Mr. Wise also goes too far in contending, like Mr. Cairnes, that high wages never disable a country from competing with one in which wages are lower. Wages may be generally high in a country like America because of its great powers of production in some great departments of industry—for instance, agriculture. Yet there may be other departments in which it has no such superiority, but, on the contrary, is inferior to England. In the latter the higher rate of American wages is really an impediment to competition with England. But the true answer to the argument, that it cannot in these departments compete with England, is that its true policy is to keep to the businesses in which it has a superiority, and in which the high rate of wages is more than balanced by efficiency in production. We must add that there seems little ground for the assumption Mr. Wise makes, that Trade Unions would not have arisen in the United States but for the temporarily high profits of certain trades in consequence of protection. Both great inequalities in the profits of trades—those of some being at times extravagantly high—and Trade Unions have arisen in England under free trade.

Ula, in Veldt and Laager. By Charles H. Eden. (Marcus Ward.) A boy's book, written to meet the present demand for Zulu literature. The author is well known in this walk of literature, and he is also a Fellow of the Geographical Society. We confess to having read his tale of adventure with not a little interest, and we find no reason to question the correctness of his local colour.

The Zulus and Boers of South Africa. By Robert James Mann. (Stanford.) We have here, condensed in a mere pamphlet, two series of events, each of which is capable of supplying a romantic chapter to the volume of universal history. After studying the rapid rise of the Zulu power, we seem to have obtained a key to the military pre-eminence in ancient times of Sparta, Macedon, and Rome. The story of the heroic struggle of the Boers for independence against their English and native foes has a pathos of its own, which must be left for a future generation to recognise. Dr. Mann describes himself as "late superintendent in Natal." So far as facts go, we can trust his information; but his disquisitions on the course of events do not commend themselves for acumen or impartiality.

NOTES AND NEWS.

Our readers will learn with satisfaction that Prof. Masson has at last come to the end of his labours upon the *Life and Times of Milton.* The sixth and concluding volume of this work, which must remain a standard authority for the history and literature of the time, has now been placed in the hands of Messrs. Macmillan and Co. for publication in the course of this year. Dealing in Book i. with "The Year of the Restoration and Milton's Doings during that Year," the author passes in Book ii. to "The Clarendon Administration of 1661–1667, the Laureateship of Davenant, and the First Seven Years of Restoration Literature, Milton's Life from 1661–1667, and the Composition of Paradise Lost." Book iii. is devoted to "English Politics and Literature 1667 to 1674, and the Last Seven Years of Milton's Life," while the subject is closed in Book iv. by a chapter on "Posthumous Miltoniana."

After twenty years spent in continuous labour on the study of Cornish history, Sir John Maclean has finished his great work on the parishes comprised in the Deanery of Trigg Minor. Fourteen parts, containing the particulars of twenty parishes, have been published. They contain the genealogies of many Cornish families of considerable importance in our national history. The names of the families of Carminow, Cotton, Grylls, Lower, Molesworth, Prideaux, Roscarrock, and Treffry, will be well known to most antiquaries; and in these genealogies Sir John Maclean has concentrated the laborious and protracted study of a lifetime. The Deanery of Trigg Minor includes the borough of Bodmin, the collegiate church of Endellion, and the castle of Tintagel.

We understand that a pension of 100*l.* a year has been given to the widow of the late Rev. J. S. Brewer, in recognition of his important services to historical literature. This announcement will give universal satisfaction. There could not be a stronger case for the liberality of the Treasury than that arising from the premature death of a scholar so laborious and disinterested, to whose advice the late Lord Romilly and Sir Thomas Hardy were very largely indebted in connexion with the historical publications of the Government.

Mr. Arber has recently issued to his subscribers a fresh set of his accurate and valuable reprints of Old-English literature. The new issues consist of the Rev. J. Udall's *State of the Church of England*; *The Returne from Parnassus*, a play acted by the students of St. John's College, Cambridge, in 1602; Decker's *Seven Deadly Sinnes of London*; and an introductory sketch of the Martin Marprelate controversy (the first great outburst of the Puritan party in the Church of England), which the editor has compiled from the

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Stationers' registers and State documents. A second volume of the *English Garner* will appear shortly; it will contain reprints of many pieces of historical and poetical interest. We note with pleasure that the sales of the works reproduced by Mr. Arber have reached to more than 120,000 copies, and that the texts already supplied to the public, in spite of their low prices and the costliness of their production, have reimbursed the editor for the outlay which he has incurred in spreading abroad the knowledge of the literature of Queen Elizabeth and the Stuarts.

The Ten Millions of the Begum is the title of M. Jules Verne's new story, a translation of which will appear in the *Leisure Hour*, by special arrangement, commencing in July.

The first number of *Life*, a new weekly journal of art and literature, is to appear next week. It will be edited by Mr. R. Davey, and published by Messrs. Curtice and Co., of Catherine Street, Strand.

An important work is announced by Prof. Boyd Dawkins on *Early Man in Britain and his Place in the Tertiary Period*. It aims at placing before the reader, in a connected narrative, the results of geological and archaeological research so far as they relate to the history of man in this country. Taking man as the central figure in the tertiary period, the author examines the various changes in his environment which preceded his arrival in Britain, and followed on his appearance in Europe. Further subjects discussed are man's antiquity, his relation to the glacial period, and to existing peoples, his manner of life, the distribution of the Iberic and Celtic races, their manners and customs, their progress in civilisation, and the extent to which they were influenced by the civilised nations of the Mediterranean. Stated briefly Prof. Dawkins' aim is to present a vivid picture of man and his surroundings from the time of his first appearance in Britain to that of the Roman invasion. The subject will be abundantly illustrated by woodcuts and maps, and the book may be expected about the end of the present year.

Mr. F. Norgate has in the press, for speedy publication, a new and revised edition of Dr. Prior's *Popular Names of British Plants*.

Mr. Brewer's very carefully selected library has been this week sold by auction by Messrs. Hodgson, of Chancery Lane, and has realised the sum of nearly 1,000*l*.

Messrs. Bickers and Son have purchased the copyright of the well-known Treatises for Self-Instruction called "The Without a Master Series," formerly published by Messrs. Kent and Co.

If the admirers of *Hamlet*—whether in Shakspere's text or Mr. Irving's embodiment, or both—desire a new sensation, they should buy a pamphlet just issued by an acquaintance of Mdme. Christine Nilsson's, *A Throw for a Throne* (Wilson & Son, 21 Cornhill), in which Hamlet is made out to be a liar, thief, forger, brigand, and murderer, and his uncle shown to be full of "sacred emotions" and "humbleness of spirit," acting at first towards his guiltily ambitious nephew with affectionate and wise solicitude, and at last "delegating his judicial office . . . to the weapon of the injured son and brother Laertes." In addition to this new view of matters, the buyers of the tract will get pages of the tallest possible talk in blank verse printed as prose:—"Th' eternal shrinking spirit, far midst writhing filmy forms, that tumult in that sea of foul despondence and of woe, thick, seething up in oaths to lurid zones of uncommiserating, never-lessening gloom."

Messrs. Blackwood and Sons have issued, as Vols. VI. and VII. of the authorised translation of the late Count de Montalembert's *Monks of the West*, a portion of an unfinished work intended at one time to form an Introduction to a contemplated Life of St. Bernard. The first book contains "a picture of the relations between the monastic orders and the feudal system, extending to the eleventh century." The two following are respectively entitled "St. Gregory, Monk and Pope," and "The Predecessors of Calixtus II."

The contents of the *Annual Register* for 1878 (Rivingtons) could scarcely be deficient in interest, and the editorial care displayed in the preparation of this valuable summary of events political, social, literary, and artistic is as conspicuous as usual. The *Annual Register* is indispensable to every publicist.

The following announcements are made in Messrs. Macmillan and Co.'s "Classical Series for Colleges and Schools":—*Suetonius' Lives of the Roman Emperors*, Selected and Edited by H. F. Bramwell, B.A., Junior Student of Ch. Ch., Oxford, and Craven University Scholar; *Homer's Odyssey, Books XXI.–XXIV.*, edited by Sidney G. Hamilton, B.A., Fellow of Hertford College, Oxford; and *Xenophon's Memorabilia Socratis*, edited by A. R. Cluer, B.A., Balliol College, Oxford.

Mr. David Bogue announces that he will, on July 1, remove the business which, since the death of Mr. Hardwicke, he has carried on under the style of Hardwicke and Bogue, to more commodious premises at 3 St. Martin's Place, Trafalgar Square, W.C. After that date the business will be continued in the name of Mr. David Bogue only.

Dr. Carl Knies's long-expected work on *Credit* has just been published at Berlin (Weidmannsche Buchhandlung). It forms the second and concluding volume of his *Geld und Credit*. Dr. Knies is the eminent Professor of Political Science at Heidelberg, whose treatise on the Historical Method in Political Economy forms an epoch in the history of economic philosophy.

A French society has been formed to promote the study of the history of French Protestantism, and proposes to issue a series of books on this subject under the collective title of "Classiques de Protestantisme." The first of these will be *L'histoire des églises reformées du royaume de France* attributed to the Reformer Théodore de Bayle, edited by Prof. Baum.

We regret to have to record the premature death of Prof. Ludwig Diestel, an eminent Old Testament scholar, and successor of Oehler at Tübingen. His openness of mind, width of culture, and singular power of exposition justified the hope that his long-continued researches in Old Testament religion would be a permanent acquisition to theology. Between his somewhat crude early treatise called *Der Segen Jakob's in Genes. xlix. historisch erläutert* (Braunschweig, 1853), and his *Geschichte des alten Testamentes in der christlichen Kirche* (Jena, 1869)—within its own sphere an altogether admirable work—but little appeared from his pen except articles and notices of books in theological reviews. His thoroughness, discrimination, and urbanity made it always a pleasure to read his critical writings. He was a contributor to the Academy in its early days.

The Swedish historian Abraham Cronholm died at Stockholm on the 27th ult. He was born at Landskrona, October 22, 1809, became a student at Lund in 1825, and took his degree in 1829. In 1832 he published his first important work, a study on the mediaeval community known as *Väringarne*. This was rapidly followed by other volumes on early Scandinavian history. From 1847 to 1851 he was engaged on the *Political History of Skåne*, the southern province of Sweden. In 1857 appeared his *History of the Reign of Gustavus II. Adolphus*, which was crowned by the Swedish Academy. He was engaged at the time of his death on a History of the Thirty Years' War, of which the first volume appeared in 1876. Cronholm was appointed Professor of Scandinavian History at Lund in 1849.

The widow of the great Swedish poet Runeberg, born Fredrika Tengström, died at Helsingfors, in Finland, on May 28. She was the author of several novels, of which two, *Fru Catharina Boye* and *Sigrid Liljeholm*, enjoyed considerable success.

Dr. Arvid Ahnfelt, the well-known Swedish bibliographer, has just completed a biographical and critical memoir of Leonhard Fredrik Rääf, the antiquary, who died in 1872, in his eighty-sixth year. The volume contains a great deal of new matter regarding Swedish literature in the first half of the present century.

NOTES OF TRAVEL.

The Italian travellers Cecchi and Chiarini are reported to be prisoners at Juma Abughifar, near Kaffa. King Menelik, of Shoa, having been informed of their mishap, is about to despatch a military expedition to liberate them.

The Abbé Debaize arrived at Ujiji on April 2. He now proposes to explore the country between the northern extremity of the Tanganyika and the Muta Nzige, as well as the mountain region to the west of these lakes. Depôts of stores are to be formed in Uzige, at the northern end of the Tanganyika, and on the Congo, and these, the Abbé thinks, will enable him to explore the country with a small escort, and without the *impedimenta* usually associated with African travel.

Mr. Keith Johnston, in consequence of the swollen state of the rivers, has been unable to start for the interior of the country. On May 3 he was still at Zanzibar.

Mr. Stanley and M. Dutalis left Zanzibar on April 26 for Dar es Salam. They were expected back on May 5. Messrs. Cambier and Dutrieux, the other members of the Belgian expedition, are at Tabora, the capital of Unyanyembe.

It is stated that King Mtesa, who has the reputation of being so well disposed to foreigners, has thrown so many obstacles in the way of Emin Effendi, who has been despatched by Col. Gordon on a scientific mission to Uganda and the neighbouring region, that a formal complaint has been made to the Seyyid of Zanzibar.

A fresh expedition of French missionaries from Algeria is about to proceed to East Africa. They will be accompanied by a number of Belgian Zouaves formerly belonging to the Papal Guard, and will probably start about the end of the present month. Boats are being built for them in pieces at Algiers for the navigation of Lake Tanganyika and the Nyanzas.

We learn that, after several weeks spent in preparations, a party of missionaries of various nationalities left Grahamstown on April 16 for the upper waters of the Zambesi.

M. Philippe Broyon, who has obtained some reputation during the past two years in connexion with King Mirambo, of Unyamwezi, has announced his intention of starting on an elephant-hunting expedition on the western side of Lake Tanganyika, with the view of making good the serious losses which he has recently suffered from marauding tribes on his way from the coast.

Under the title of *Le Canal Interocéanique et le Canal de Suez* M. Marius Fontane has just published a Report which he addressed on May 17 to the International Congress at Paris.

At a meeting of the French Committee of the International African Association, held recently under the presidency of M. Jules Ferry, M. Ferdinand de Lesseps read a Report advocating the establishment of two stations which it was expected would rapidly assume great importance. They would be well stocked with provisions and merchandise, and would lead to a thorough acquaintance with regions which have been only rapidly traversed by previous explorers; travellers

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engaged in examining unknown tracts of country would also be able to resort to them to refit. M. de Lesseps proposed that the two stations should be established, the one on the western coast near the Gaboon, and the other on the eastern coast near the points now occupied by other nationalities. He estimated the necessary expenditure at 6,000*l.*, towards which he asked that the Legislature should make a grant of 4,000*l.* After some discussion, in the course of which he pointed out the heavy expenses incurred by the Ministry of Public Instruction on the expeditions of MM. Roudaire, Debaize, and Soleillet, M. Ferry promised to bring the matter under the favourable consideration of the Government.

INTELLIGENCE has been received of the arrival of Col. Prejevalsky on the borders of Thibet on May 13. After leaving Zaissan, on the Chinese frontier, he travelled for a considerable distance up the River Urungu, which falls into Lake Kyzyl-Bashi, and thence made his way over the Tien Shan to Hami.

A TELEGRAM from St. Petersburg states that the railway survey between Orenburg and Samarcand will be continued this year. The explorations will be carried on from the Kara Tongai district along the Jaxartes to Chimkend, Tashkend and Chinaz, and thence to Samarcand. The navigability of the Oxus will also be tested from Khazret Imam to Petroalexandrovsk, and its old bed will be thoroughly examined.

OPEN SCHOLARSHIPS AT THE UNIVERSITIES.

THE memorial to the Cambridge University Commissioners on the subject of open scholarships, to which allusion was recently made in the ACADEMY, has now been published. It is signed by about eighty resident members, including not a few distinguished names; but this circumstance cannot exempt it from criticism. Indeed, its vague and negative character appears to have been adopted intentionally, in order to win so general an adhesion. After much consideration, we confess ourselves unable to discover the precise meaning of the document. The language is so framed as to imply a wish to abolish altogether scholarships for open competition; and evidently this is the common interpretation which has been placed upon it. But a more careful reading tends to show that the memorialists limit themselves to condemning the present practice of awarding scholarships "to persons who have not commenced residence." It is not the system in general which they mean to attack, but only one of its less important incidents. We hazard this interpretation with some misgiving, for it seems to save the sagacity of the memorialists at the expense of the power of literary expression possessed by their draughtsman. The subject is not one with regard to which it is wise to deal in ambiguities. There is perhaps no part of our university system so popular throughout the country as the rule of awarding scholarships by open competition. Like the examination for the Indian Civil Service, it satisfies the democratic demand for rewarding merit, and merit alone; and it has powerfully influenced for good the *curriculum* of our public schools. To tamper with this rule, even in the slightest degree, would inevitably arouse a storm of public indignation. Schoolmasters would complain that their profession was insulted; and the large class of parents with promising sons would cry out that they had been deceived into paying for an education suddenly rendered unremunerative. Hitherto, projects of academical reform have only fluttered the hopes and prejudices of those within the select circle. It will be unfortunate for the cause of real improvement if crude theories are allowed to stir up against the universities a just sentiment of alarm.

But if this apparent attack upon the principle of open scholarships is directed in reality against merely one of the present misapplications of that principle, we can only wonder that so much cry should be raised about so little wool. The fact that the candidates for scholarships are not already members of the university is a detail of the most petty order, and not to be compared with many other disadvantages that might be named. The prayer of the memorial would be technically satisfied if every candidate were to be compelled to matriculate as an unattached student before being admitted to the competition. This is not the place or the occasion to indicate a general scheme of scholarship reform, which we admit to be sorely needed at both universities. It is enough to have proved that the Cambridge memorialists have clumsily trodden upon the skirts of a large question. They advocate the "extinction of the present system," without telling us plainly what they want to extinguish, and without suggesting any substitute.

LETTERS OF THE POET FERDINAND FREILIGRATH TO THE LITERARY AND MUSICAL CRITIC, HENRY F. CHORLEY.

THE acquaintance of which these letters were the fruit was made in the summer of 1843, when Chorley was travelling in Germany with his brother John, and obtained an introduction to the poet through Mrs. Howitt. The letters were placed at my disposal, among other materials, for my Memoir of Chorley in 1872–3, but, as Freiligrath was then living, I did not think fit to make use of them. As, however, they contain no confidential communications, there can be no impropriety in publishing them now. Their chief interest consists in the obviously faithful picture which they afford of the writer's character, and of the wandering life which his outspoken zeal in the cause of German freedom enforced him to lead. Those, too, who knew Chorley will be gratified by the indirect testimony here afforded to that power of inspiring sympathy and the ready helpfulness which were among his prominent characteristics.

HENRY G. HEWLETT.

(1)

"St. Goar
"April 13th /44.

"Dear Sir!

"I hope you will excuse as well my laziness in answering your kind letter of October 16th 1843, as the bad English in which I venture at last to fulfil my duty. Pray accept my best and warmest thanks for the precious *Memorials of Mrs. Hemans* you had the kindness to present me with. The two volumes are quite a treasure to me. I have read them twice and thrice, and they have been a never-to-be-exhausted source of pleasure and instruction to the loneliness of my winter. You are to be envied for having stood near to such a noble and amiable woman, and for having had occasion to erect her such a noble and amiable monument as you have given us in the *Memorials*. I have now finished my translation of a collection of Mrs. Hemans' Poems, and as it is now in print, I hope soon to be able to send you a copy of the book. The publisher has bought the portrait of Mrs. Hemans from Messrs. Saunders and Otley, and I will have the pleasure therefore, to see my own book ornamented just in the same way like yours. In the mean time I beg you kindly to accept of a copy of the newest edition of my Poems, which, as you will see, I have dedicated to our mutual friend, Mrs. Howitt.

"Many thanks also for the *Bells and Pomegranates* of Robert Browning! I am very happy to have made the acquaintance of this vigorous and original poet, whose 'Cavalier Tunes' have quite enchanted me. I have turned just now a perfect radical, but 'Marching along, fifty score strong' is nevertheless a pleasing and charming song to me. What a warlike measure in it! Is it not indeed like a marching army?

"The translations in the *Dublin University Magazine*, I must own it, are not very laudable. What liberties, what amplifications! I owe indeed very much to Mr. Howitt for having spoken so kindly about my poor things in his *Germany*—else, what an idea English readers must form themselves on account of my poetry, when reading such stuff as this Irishman's translations and smart speeches. How often do I think and speak of you and your brother John! You have been amongst our most honoured and welcome visitors of last summer, and I cannot be thankful enough to Mrs. Howitt for having procured me the pleasure of such a valuable and agreeable acquaintance. Will you stay also this year some weeks in our neighbourhood? How happy would I be for it! Though I leave St. Goar yet I intend to stay at Boppard at least to the end of June, and when you were again at Mr. Wappner's, we would be near enough to each other to see ourselves often. Do you know already that Mr. Wappner's Hotel, 'zum Nassauer Hof,' was devoured by the flames last autumn? It was about midnight—a splendid, but a fearful spectacle. The reflection of the fire in the dark waves of the Rhine was almost *magical* (by the bye: my black velvet "*magician's* coat" is quite torn by hard service—Sic transit gloria mundi!). Now the house is rebuilt, larger than before, and ready to receive guests again. As it was insured, Mr. Wappner has had no losses.

"The very day of your departure, looking *par hazard* into a former volume of Ackerman's Forget-me-not, I found a fine Welsh legend by your pen: 'The Elves of Caergwyn.' I & Mrs. Freiligrath have read it with great pleasure, though perhaps you have forgotten it yourself since long as an early production.

"I intend to spend some weeks at Ostend in the latter part of summer next. Should I happen at the same time to make a trip over the Channel, it is a matter of consequence that I give you a pressure of the hand at Victoria Square, 15. Let me know what schemes you have made for the season.

"And now, my dear Sir, my best and kindest adieux! Once more and from all my heart: *excuse my laziness*! It is such a bad vice, and a man in a black velvet magician's coat should properly not be guilty of it! Forgive me!

"How does Mr. John Chorley? To yourself and to him my and Mrs. Freiligrath's warmest remembrances! Believe me, dear Sir, always faithfully and gratefully

"Yours
"FERDINAND FREILIGRATH.

"H. F. Chorley Esq."

(2)

"Brussels, Rue du Pachéco, 35.
"Octb 29/44

"My dear friend!

"Don't be angry with me! When I received your *kind* and *friendly* letter of April 29 (to-day six months—a damn'd "German fashion!") I was just leaving St. Goar, and have lived ever since in such a bustle of travelling, bathing, bookmaking and expectation, that, though I had indeed sometimes an hour of leisure, yet I was never in the humour of writing letters. The book I take the liberty of sending you herewith has spoiled my whole summer; in the month of May I was busy to make it ready for the press, afterwards I had to correct the press, and then, when all was finished and the little volume preparing for publication, why then I could not choose but take between my legs the road which leads to Belgium, having no mind, of course, to be put between four walls by his majesty the King of all the Prussians. And so I am now 'over the border and awa,' snugly and safely moored at Brussels near the foot of 'proud St. Michael's tower.' *Perhaps* I can return to Germany in the spring, but it is more probable that I can *not*. In no case however I shall leave Belgium before I have followed your kind invitation. Thank you warmly for it. As I could not leave Germany sooner than the 19th of August (at the end of which month I did only arrive at Ostend) there was no possibility of seeing you in 'your village,' but rely upon it, that the magician (without his black coat, of course) will perform his sorcery at No 15 Victoria Square before a year has elapsed. And now, my dear friend (let me call you so and throw the 'Sir' overboard), and now, how is it with you? Have you been on the Maine and the Danube? As my final departure from Mayence depended wholly from the printer of my new book (it was printed quite in secret to prevent treachery), and so I had then still some rendezvous with my family in Westphalia, I could not even arrange it to see you on the road (we must almost have crossed each other): but from this very reason I am now very curious to hear from you.

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"Are you back from your journey? What work are you about to give to the world? Are you in good health? And how does your brother John, whose political feelings, by the bye, will be offended by many of the poems in my new volume, as I suppose. Be once more 'generous, brave and gentle'! Give me soon an answer, and let me know at the same time, for what reasons 'you should like to have a quiet talk with me'? I promise you once more that ere long you shall have one (your invitation is *too* kind, that I should not accept it) but in the meantime I wished to know, if there exists perhaps a particular case, which you are inclined to talk over with me. Rely still this one time on my punctuality! Being no more on German ground, be sure that I'll treat you no more 'German fashion.' Still two questions! Dare I send you a small parcel, to be forwarded by your and Mr. John Chorley's kindness to New York? And then can you not add to my collection of autographs some lines of the Hemans, Moore, Wordsworth, Tom Campbell (requiescat in pace—he was a noble fellow 'for a' *that*'), Procter, Coleridge, Southey, and other of your poets of these latter days? Countess of Blessington, of course, not excepted. You could oblige me immensely by every bit of paper of this kind you would be able to miss! And now adieu, my dear friend!

"Mrs. Freiligrath returns your compliments! Remember me also to your dear brother! And, once more: may I soon hear, that you have forgiven me!

"Yours truly

"F. Freiligrath.

"Mendelssohn Bartholdy, whom I spoke last summer near Francfort, brought me your remembrances."

(3)

"35 Rue du Pachéco
"Nov. 28th 1844

"My dear friend, many thanks for your kind, your very kind letter! I have scarcely deserved it, and will be worthy of it at least by answering *this* time in *due* time—How vexing indeed to have passed each other so very near, without having met! But the fault is on my side, and it is but just, that I am not only vexed, but also ashamed. One consolation there lasts:—it is impossible that your servant has seen me the 23rd August at Frankfort. I was on this day in the very heart of Westphalia, near Dortmund, almost half the way between Rhine and Weser. So you see, that either your 'Bohemian' has been mistaken in the person, or that I must go double, heaven protect me!—Now to business!—I must own, that I have mused already myself on 'the practicability of my establishing some literary intercourse with England.' There is more than one reason which could make such a thing desirable to me, and though, after your kind and open communication, I see very well that a happy result would be only a happy accident, yet I don't hesitate to tell you my thoughts about the matter. Well, don't you believe, that *weekly reviews on the contemporary belles-lettres of Germany*, written by my pen, would be an agreeable gift to the lovers of German literature in your country? And, if so, would not one or the other of your first-rate literary Magazines be willing to make me its regular correspondent in this branch? Pray, tell me your opinion about this subject, and if anything should present itself according to my wishes, let me know it in time! I must still add, that my correspondence would be written in German, and must be translated at London into English. Besides, it speaks for itself, that any paper whose columns I should take the resolution to fill must be a paper of liberal political principles; for though of course, I cannot have the intention of being quite as furious in my English criticisms to come, than in my German poems that have been; yet you conceive, that it is impossible for me to engage in anything bearing other colours than those of liberty. The more as my task (though undertaken partly, as I don't hesitate to confess, for the sake of a decent allowance) would be by no means a mere mercenary one: on the contrary—I would fulfil it with my heart and my soul, considering it as the best and noblest means to keep myself *au courant* with home and its literature even in exile. So you know *my* opinion about the subject. Is yours the same or do you see better means, to establish matters? Well: *Si quid novisti rectius, &c., &c.* In any case write me soon, and let me beg you in the mean time to keep the whole story as a secret, and this letter as a confidential one—I'll look for the *Athenaeum* of last Saturday, being sure in advance, that our critical and translating friend of Liverpool, though differing from me in our views on political poetry, cannot but fight me gallantly and in the most honourable way. A part of our German papers, viz., those of absolutism and reaction, have treated me basely, quite as I did expect it. The order to 'catch' me has been given directly by the King himself. But the whole edition, consisting of 8,000 copies, is nearly sold at this moment, and Germany knows the volume by heart. But: 'Germany is Hamlet!' And now farewell! My wife unites with me in kindest regards to yourself and your brother John. We wish most sincerely that your health had been strengthened lastingly by the fresh air of the Danube and the Austrian Mountains; God bless you!

"Truly and affectionately yours,

"F. Freiligrath.

"Many thanks for your repeated invitations, and the autograph promise! Next Spring I come! The parcels for *Antwerp* [*sic*] I have forwarded already viâ Antwerp!"

(4)

"35 Rue du Pachéco,
"8th January, 1845.

"My dear friend! I wrote you a long letter almost six weeks since and as I cannot imagine that you would ever get it into your thorough British mind to usurp my own good right of answering letters 'German fashion,' I begin to suspect, that my said epistle of November 28th has miscarried. Or have you been too much occupied in this busy time of parting and coming years, or worst of all has your illness increased? Pray let me soon hear from you! I could and would not venture to become a monitor in this way, if it was not for my intention of leaving Brussels in some weeks. I don't like this foolish France-aping country, full of popery and Jesuitism, and as I am not rich enough to settle in England or France, I shall probably go to Strasburgh, where I have the Schwarzwald-Mountains in view and where the waves of my own green Rhine will sweep down with them my blessings and greetings to Germany and to my own old hearth. In case you should succeed in procuring me a connexion with one of your literary journals, of course I should entertain it as well at Strasburgh than at Brussels. Letters from Strasburgh to London going over Paris, the distance is not much greater. I have read your brother's very kind and elegant review on my 'Glaubensbekenntniss,'* and I beg you to thank him for it in my name, most warmly and friendly. Our creed on the *genre* of patriotic poetry being not the same, I know the more to appreciate his unprejudiced and indulgent estimation of my verses. Would to God, that all my antagonists in Germany behaved in the same noble and gentleman-like manner. The translations are quite excellent, especially that of 'Freedom and Right.' In the second ('Im Himmel)') the last line of the last stanza is false, a circumstance by which the point of the whole poem has been lost. 'Ja—*Sie* auch, Majestät!' means not: 'Aye, would they, please your Majesty!'—There is much more malice in these words, conveying simply *this* opinion: 'Aye, *you* indeed, your Majesty,' that is to say: '*You*, Frederic the Great, would have done all this, you have said just now—*but*—(the malice of this 'but' the old gentlemen keep to themselves) but your great-grandson, Mr. Frederic Wilhelm IV. is by no means the fellow for such doings.'† Have the kindness, to communicate to Mr. John Chorley this little rectification; perhaps he alters the thing, which would make me very glad. And now, my dear friend, my best excuses for my intruding thus with my German-English chit-chat on your precious leisure! As I told you Strasburgh bears the [torn]! When you see the Howitts tell them my most friendly salutations; I shall write them still before I leave here. My and Mrs. Freiligrath's kind wishes for the new year—in German we say: 'Pros't Neujahr.'

"Truly and affectionately yours

"F. Freiligrath."

(5)

"35 Rue Pachéco
"February 7, 45.

"My dear Chorley! Our last letters have crossed each other. Many thanks for yours, and my best and warmest wishes for your health, which, I hope, is better now, since you have made your trip to Liverpool. How sorry am I, that you have not executed your scheme of a journey to Franckfort, which would have given me the great joy of seeing you here in Brussels. I am the more sorry for it as—against all my wishes and anticipations!—I shall not be able to go still to London before I leave Belgium for Strasburgh. I must save now what money I can for my settlement, or in Alsatia, or in *Switzerland* (for France having expulsed last week some Prussian fugitives, it would be rather dangerous to stay for a longer time at Strasburgh), and so you see, that I may think of paying a visit to you only after having won a *lasting* asylum, a centre to which I may return after a longer absence, and where in the mean time, I know safely moored the barge bearing my wife, my sister, my books, and my manuscripts—my best and my only treasures. Let me only have such an asylum, let me only sit snugly again in a little house of my own, and you'll see that I have not forgotten your kind and friendly invitations. We leave Brussels as early as the beginning of March, and as this will be probably the last letter I write you from here, you may consider it as a fare-well! Indeed I have a feeling, as if I had parted from a good old *neighbour*. England and Belgium are to me only like two houses separated by a street, and the letters we have written each other during this winter appear to me as so many calls *from window* to *window*. I repeat it—nothing but the peculiar circumstances of my present situation could prevent me from entering also your *door*. Don't forget my literary plans with your country. You are right: weekly reviews would come rather too often, but what do you say to monthly ones, written in English, and comprising all the literary news of Germany during the last month? I don't deny that an engagement of that kind would be agreeable to me, and with regard to the pecuniary profit I would earn by it! I am no money maker *per principe*, but in a crisis like that, which I have conjured up some months ago, only to be at rest with my own conscience, every honourable way of sustaining myself and my family must be welcome to me. Therefore once more, don't forget the matter—Don't forget my literary plans with your country. How is it with the *Athenæum*? I should like best to have an engagement with *this* paper, as *you* are connected with it.* Your brother's translations in the *Athenæum* of Nov. 23rd have been spoken of with high praise in some of our newspapers. Dare I ask you and him to forward the enclosed letter with next Halifax 'Steamer'? Many excuses and many thanks, of course! And now, my dear friend and (now still) my neighbour, a warm and friendly adieu! Should you have to communicate me anything, your letters find me here till the 1st March—*later*, direct them to my publisher *Victor von Zabern* at *Mayence*. To you and your brother John many kind compliments from me and Mrs. Freiligrath! Will we see you perhaps next summer in Switzerland? I write to you as soon as I have found a new place of abode. Farewell! Forgive all trouble I make you and believe me dear Chorley always affectionately and faithfully

"Yours

"F. Freiligrath.

"H. F. Chorley, Esq."

(6)

"*Meyenberg* near *Rapperschwyl*
"Lake of Zurich
"July 14th, 18[illegible]

"My dear Chorley!—It is long since when I received your last kind letter, and if I had not been a fugitive (or at least a vagabond) all this time, I was scarcely to be excused. Forgive me once more, dear and honoured friend, and be convinced that it was only my wandering and uncomfortable life which has made

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* *Athenaeum*, November 23, 1844.

† The poem describes an imaginary colloquy in Heaven between Frederick the Great and his heroes Blucher, Von Stein and others, wherein, after severely commenting upon the wretched condition to which his unworthy descendant had reduced Prussia, he declares that his own ambition, were he now on the throne, would be to endow it with free institutions and win its eternal gratitude as "The People's King;" to which the heroes respond in the words quoted above. (H. G. H.)

* The desired engagement with this journal was eventually obtained through Chorley's friendly offices.

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me a silent—though by no means a forgetting—correspondent.

"Now we have already July, and if my wishes, to see you again next autumn, shall be fulfilled, it is the highest time to write you a word from my present abode, that you may know it and that you can find me. Meyenberg is a small and very decent country house near the little and ugly old town of Rapperschwyl, at some hours distance from Zurich. The view from our windows is quite charming—more pleasant and lovely than grand and sublime.

"Nevertheless we see a part of the Alps with their eternal snow: Glärnisch, Mürtschenstock, Speer, Säntis are the most considerable summits we see before us, when—they don't happen to be covered with interesting mists. The lake of Zurich spreads at our feet almost in its whole length, a beautiful, many coloured and always varying sheet of water.

"So, my dear friend, you know where I am to be found, and I wish most heartily, that you'll extend your this year's-journey to Switzerland and to my solitary tower. When you come still in the month of August, I can also invite you to tarry for a while in my own house—a joy which I would be obliged to resign in September, when Mrs. Freiligrath expects her deliverance. You may imagine how happy we are already in anticipating the pleasures of a merry christening! Would to God, that you were present at its celebration!—

"The country is quiet now, and though it seems to me only a calm before a new storm, yet a traveller and a stranger is as safe as ever. Then don't give up your coming for *that* reason! Travellers of all description run about the country, quite as in former years. Thursday last even *Liszt* spent some hours with me. He came from Zurich to see me, and to day still I'll return the visit.

"I promise myself great enjoyment from his concert, and still more from a little soirée, which he intends to give after the concert to some of his Swiss friends in his own rooms at the *Hôtel Baur*. He spoke to me about you with great and real friendship,* and sends you many friendly compliments.

"And now, my dear friend, let me hope that some lines from you will soon announce to me that and when I may expect you. When you are once on the Rhine and have established your mother comfortably for some weeks at Nonnenwerth, or St. Goarshausen, it is indeed only a jump to Switzerland.

"From Mayence you can come in not quite three days to Zurich! How do you do? How does your brother John? My and Mrs. Freiligrath's kindest regards to you both! Perhaps your brother comes with you?

"That would be capital!

"Good bye for to day! Believe me always, my dear Chorley, yours very truly and affectionately

"F. FREILIGRATH."

* For writing his name in Mrs. Freiligrath's album, he chose expressly the page on which *you* had written your sonnet on the Lake of Laach. He liked best to be in your company."

SELECTED BOOKS.

General Literature.

BODDAM-WHETHAM, J. W. Roraima and British Guiana. Hurst & Blackett. 15*s*.

HAVARD, H. L'art et les artistes hollandais. I. Michiel van Mierevelt. Paris: Quantin. 10 fr.

HEIM, H. I. Dr. Titus Tobler, der Palästinafahrer. Zürich: Schulthess. 2 M. 40 Pf.

LOMÉNIE, L. de. Esquisses historiques et littéraires. Paris: C. Lévy. 3 fr. 50 c.

LYNDSAY, Sir David, of the Mount. Works, ed. David Laing. Edinburgh: Paterson. 63*s*.

PORTALIS, le baron R., et H. DRAIBEL. Charles-Etienne Gaucher, graveur. Paris: Morgand. 6 fr.

SCOTT, L. A Nook in the Apennines. C. Kegan Paul & Co. 7*s*. 6*d*.

History.

ACTEN zur schweizerischen Reformationsgeschichte in den J. 1521-1532, bearb. u. hrsg. v. J. Strickler. 2. Bd. 1529 u. 1530. Zürich: Meyer & Zeller. 20 M.

CAREIL, F. de. Descartes, la princesse Elisabeth, et la reine Christine. Paris: Germer-Baillière. 3 fr. 50 c.

GOERZ, A. Mittelrheinische Regesten. 2. Thl. Vom J. 1152 bis 1237. Coblenz: Denkert. 8 M.

MEAUX, le vicomte de. Les luttes religieuses en France au XVIe siècle. Paris: Plon. 7 fr. 50 c.

MISSIO foederati Belgii seu missionis Batavae descriptio, quam Th. de Cook deposito provicarii munere s. r. congregationi obtulit a. 1706. Nunc primum ed. A. v. Lommel. The Hague: Nijhoff. 2*s*. 6*d*.

PETER, C. Zur Kritik der Quellen der älteren römischen Geschichte. Halle: Waisenhaus. 3 M.

Physical Science.

BRANDT, J. F. Mittheilungen üb. die Gattung Elasmotherium. 4 fr. Tentamen synopseos Rhinocerotidum viventium et fossilium. 3 fr. St. Petersburg.

CLAUS, C. Die Gattungen u. Arten der Platysceliden in systematischer Uebersicht. Wien: Hölder.

GRANDIDIER, A. Histoire, physique, etc., de Madagascar. Vol. XII. T. 1. Texte. 1re partie. Paris: Hachette. 15 fr.

HILLER, A. Die Lehre v. der Fäulniss. Berlin: Hirschwald. 14 M.

LEITGEB, H. Untersuchungen üb. die Lebermoose. 4. Hft. Die Riccieen. Graz: Leuschner. 16 M.

LOCARD, A. Description de la faune malacologique des terrains quaternaires des environs de Lyon. Basel: Georg. 10 M.

MEREJKOWSKY, C. Etudes sur les éponges de la mer blanche. St. Petersburg. 3 fr. 50 c.

Philology.

BORGHESI, Œuvres complètes de Bartolomeo Borghesi. T. 9. Paris: Imp. Nat.

JABA, A. Dictionnaire kurde-français. Publié par F. Justi. St. Petersburg. 8 fr.

CORRESPONDENCE.

A COMPOSITION IN THE "URSPRACHE."

Trin. Coll., Cambridge: June 7, 1879.

The subjoined attempt at composition in the "Ursprache" may be interesting to your readers. It was written in August last year, as a finale to a course of papers in Philology, and was intended to bring home to the class the inductive side of Indo-European etymology, and to illustrate the character of the language, besides being a sort of problem-paper on the book-work which had been included in the previous papers. I have endeavoured to make the translation as correct as possible, and have submitted it to competent judges for that purpose; but I am aware that it contains some, perhaps many, things on which there will be two opinions. The method I have followed in composing it has been the same as that by which Indo-European roots are ordinarily determined. I have examined all the forms of the cognate languages and deduced from them what was most probably the original one; in some cases the form obtained would probably be only possible and intelligible in Indo-European. In conclusion, I may say that I only claim for the piece one merit—the merit of novelty.

English.	*Indo-European.**
"The sun blazes in heaven moving in mid course; the oxen have crept under the trees and the birds move not their wings in flight. Alone a woman sits, letting the tears fall from her eyes. These words she speaks: 'Father Heaven, who givest good and pleasant gifts to men, thou knowest my desire. The light of day gladdens me not and sleepless nights distress me. King of the Gods, give now to my strong son peace and a glorious life and loose me from my fear.'"	"Svars bhragati ani varunai, aimam madhyam yants. gavas sasarpanti upa drums na ka avayas kinunti patatrā patantyāsas. ainā ganā sadayati ghavantyā dakravā apa akabhyāms. sā vakati tāms vākams. 'Dyaus patars, tvam dadāsi ghamanabhyams dānā vasvā kalyā ka, tvam vivaidtva laubham mamas. ruks dinasya na tarpati mam naktayas ka ansvapnāsas rumpanti mam. rāks daivām, dadadhi nu sunavai kaurāi mamas ramam givatam ka sukravasam, lusadhi ka mam bhayāt.'"

J. P. POSTGATE.

* Of the period immediately preceding the separation.

WAIFS AND STRAYS OF S. T. COLERIDGE AND WORDSWORTH.

Temple Road, Dublin: June 9, 1879.

The excellent edition of the Poetical Works of S. T. Coleridge, published by Pickering, 1877, includes several poems previously overlooked. Two pieces with which the editor seems to have been unacquainted may be found in "*Poems*: by Francis Wrangham, M.A., Member of Trinity College, Cambridge. London (1795). Sold by J. Mawman" ("Privately printed" says Lowndes). In his Advertisement Wrangham writes:—"As implying the possession of some invaluable friendships I feel a pride in stating that . . . the English lines p. 79 with the three stanzas subjoined in a note p. 83 [are] by S. T. Coleridge." The lines are a translation of Wrangham's "Hendecasyllabi. Ad Bruntonam è Grantâ exituram." The actress is praised for her rendering of the parts of Monimia and of Juliet. Coleridge's verses begin thus:—

"Maid of unboastful charms! whom white-rob'd Truth
Right onward guiding through the maze of youth,
Forbade the Circe Praise to witch thy soul;
And dashed to earth th' intoxicating bowl;
Thee meek-eyed Pity, eloquently fair,
Clasp'd to her bosom with a mother's care."

The tragic Brunton had become—by a misnomer—Mrs. *Merry*; Coleridge's verses were sent to her sister with the following stanzas:—

"That darling of the Tragic Muse—
When Wrangham sung her praise,
Thalia lost her rosy hues
And sicken'd at his lays;

But transient was th' unwonted sigh;
For soon the Goddess 'spied
A sister form of mirthful eye,
And danc'd for joy and cried;

'Meek Pity's sweetest child, proud dame,
The fates have given to you!
Still bid your Poet boast her name;
I have *my* Brunton too.'"

The same volume contains a translation from the French by William Wordsworth to which I do not remember to have ever seen reference made. "La Naissance de l'Amour" is attributed by Wrangham to a shadowy "Anon." The translation is a curiosity; nothing can be imagined more non-Wordsworthian and anti-Wordsworthian:—

"When Love was born of heavenly line,
What dire intrigues disturb'd Cythera's joy!
Till Venus cried 'A mother's heart is mine;
None but myself shall nurse my boy.'"

But, infant as he was, the child
In that divine embrace enchanted lay;
And, by the beauty of the vase beguil'd,
Forgot the beverage—and pin'd away."

Tenderness, Candour, Gaiety, Delicacy, Compliance, and Voluptuous Joy offer themselves each in turn as the foster-mother of Love. Hope is chosen to this important trust, but Enjoyment, disguised as Innocence, proffers her services to Hope:—

"It happen'd that, to sleep inclin'd,
Deluded Hope for one short hour
To that false Innocence's power
Her little charge consign'd.

The Goddess then her lap with sweetmeats fill'd;
And gave, in handfuls gave, the treacherous store:
A wild delirium first the infant thrill'd;
But soon upon her breast he sunk—to wake no more."

It is uncertain whether Coleridge and Wordsworth had met one another when Wrangham's little volume appeared; here certainly for the first time their names appear together in a literary connexion. EDWARD DOWDEN.

ETYMOLOGY OF ITALIAN "CODA."

6 Norfolk Terrace, Bayswater, W.: June 7, 1879.

According to Diez, even in the last edition of 1879 of his *Etymologisches Wörterbuch der romanischen Sprachen*, page 102, the word *coda*, "tail," is made to derive from the Latin *cauda*. This etymology seems to be justified by the permutation of *au* into open *o* which occurs in a great number of words, such as *oso*, "I dare," *odo*, "I hear," *oro*, "gold," *cosa*, "thing," *chiostro*, "cloister," *foce*, "mouth (of a river)," *frode*, "fraud," *godo*, "I enjoy," *alloro*, "laurel," *lode*, "praise," *moro*, "Moor," *poco*, "little," *povero*, "poor," *posa*, "rest," *roco*, "hoarse," *toro*, "bull," from *audeo*, *audio*, *aurum*, *causa*, *claustrum*, *faux*, *fraus*, *gaudeo*, *laurus*, *laus*, *maurus*, *paucus*, *pauper*, *pausa*, *raucus*, *taurus*. The *o* of *coda*, however,

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is a very decided shut *o*, as in *rodere*, "to gnaw," from Latin *rōdere*, and, in adopting Diez's etymology, it would be the only word in which Latin *au* had become Italian shut *o*. Yet this very strange exception could not be denied if it were not possible to derive *coda* from some other word than *cauda*. Now, *cōda* exists in Latin as a synonym of *cauda*, and it is to be found in Varro and Petronius, in such phrases as these:—*canis sine coda, equus coda ampla*, &c. It seems, therefore, natural that to it, and not to *cauda*, the immediate etymology of Italian *coda* should be attributed.

With regard to the quality of long Latin *o* in *cōda*, it must have been open neither more nor less than all *o* derived from *au*, as is shown by the actual Italian pronunciation of the *o* directly derived from this diphthong; while such is not the case with the *o* of Italian *coda*, which directly derives from long Latin *o*.

L.-L. Bonaparte.

APPOINTMENTS FOR NEXT WEEK.

Monday, June 16.—4 P.M. Asiatic.
8 P.M. Victoria Institute: Annual Address.

Tuesday, June 17.—7.45 P.M. Statistical: "On tabular Analysis," by Dr. Guy.
8.30 P.M. Zoological: "On the Mollusca procured during the *Lightning* and *Porcupine* Expeditions, 1868–70," II., by J. Gwyn Jeffreys; "On the *Acanthomys leucopus* of Gray," by E. R. Alston; "On the Manatee," by Dr. J. Murie.

Wednesday, June 18.—7 P.M. Meteorological: "Report on the International Meteorological Congress held at Rome, April, 1879," by R. H. Scott; "Thermometer Exposure—Wall *versus* Stevenson's Screens," by W. Marriott; "On the Hurricane at Mauritius on March 20–21, 1879," by C. Meldrum; "On a remarkable Disturbance of Barometric Pressure observed at the Royal Observatory, Greenwich, on May 18, 1878," by W. Ellis; "Meteorology of Mozufferpore, Tirhoot, 1878," by C. N. Pearson.
8 P.M. Archæological Association: "Discovery of Roman Remains at Hampstead Norris," by W. Money; "Coronation Medals of George II. by German Artists," by G. G. Adams; "Inscribed Stone in Ely Cathedral," by W. de Grey Birch.

Thursday, June 19.—7 P.M. Numismatic: Anniversary.
8 P.M. Linnean: "Carpesium as indigenous to Australia," by F. M. Bailey; "Flora of Northern China," by J. G. Baker and S. Le Marchant Moore; "New Polyzoa," by Prof. G. Busk; "Australian Lichens of R. Brown's Herbarium," by the Rev. J. M. Crombie.
8 P.M. Chemical.
8.30 P.M. Royal.
8.30 P.M. Antiquaries.

Friday, June 20.—8 P.M. Philological: "On the Languages of Africa," by R. N. Cust.

SCIENCE.

Medicinisch-pharmaceutische Botanik. Von Dr. Chr. Luerssen. Band I.—Kryptogamen. (Leipzig: Haessel.)

If an apology is necessary for now writing about a book which judged by its title would be outside my experience, I would say that in fact the book scarcely answers to its title; because, although it is intended principally for pharmaceutical readers, and although the medicinal properties of the plants are undoubtedly discussed as fully as they deserve to be in the present state of knowledge, yet the prominent feature of the book is its excellent treatment of the morphology of the families of Cryptogams. In this respect there need be no hesitation in saying that it is at the present moment unrivalled as a student's handbook.

Dr. Luerssen began its publication in 1877, and this unfortunate mode of issuing a work in parts leads to a degree of inequality in the eyes of those who take it up first in its completed form; not, however, so much as might be imagined, since the progress made in the morphology of these earlier groups has not been great in the last two years—if we except the *Bacteriaceae*. Otherwise the several parts of the book are certainly not far behind the date of their publication.

In the difficult matter of classification Dr. Luerssen has made, perhaps, the best choice open to him in adopting that of Sachs, with here and there alterations, which have been introduced in most cases wisely. For some time, however, there has been a growing dissatisfaction with the Sachs classification. Its insufficiency, and in many respects its artificiality, are becoming more apparent with the advance of the study and the fresh ideas brought out by discussion in the cases of particular families. Instructive in this respect was the discussion between Messrs. A. W. Bennett and Sidney Vines on the position of the *Characeae* (see *Journ. Bot.*, July and December 1878, March 1879), in which neither defended Sachs's position. Dr. Luerssen carefully and fully diagnoses the classes, orders, and families, and of each family the typical genera—a boon to systematic Cryptogamic botanists, which it is hoped they may see their way to accept with less than their proverbial slowness in recognising anything new in morphology. Schwendener's efforts, at least, for their benefit have as yet been in vain. Not only the morphological characters, but the habits of life and the medicinal and economic properties, where known, are carefully dealt with. Throughout the book this system of treatment is unvaryingly carried out; and the small number of even typographical errors is a matter of surprise.

As to the difficulty steadily growing round the nomenclature of organs, Dr. Luerssen does not attempt its solution. Almost any system, if it possessed symmetry, would be better than the present chaos of terms.

George Murray.

Altslovenische Lautlehre. Von Franz Miklosich. (Wien: Braumüller.)

The *Altslovenische Lautlehre* of Prof. Miklosich, of which this is a third and improved edition, forms a part of his great *Comparative Grammar of the Slavonic Languages*, which is now being gradually reprinted. By its very title the Professor proclaims his antagonism to the views of Schleicher, Leskien, and others who have styled the language Old Bulgarian. This opinion, which Dr. Miklosich probably imbibed from his former master the great Slavist Kopitar, who died in 1844, he has maintained in many of his writings, although he has latterly been fighting almost single-handed. In his *Altslovenische Formenlehre in Paradigmen*, published at Vienna in 1874, he throws down the gauntlet in the following words:—"The language which forms the subject of the present treatise is according to our firm belief, in spite of all opinions expressed to the contrary, that of the Pannonian Slovens in the middle of the ninth century. This was in the succeeding centuries the liturgical tongue of the Bulgarian Slovens, the Serbs, Croats, and finally of the Russians. In the nature of things it was by each of these peoples brought nearer to their own dialect." In the Preface to the last-mentioned work the whole question is examined with great minuteness, but the majority of Slavonic scholars still remain unconverted and adhere to the opinion of Schleicher. The reader who desires to see the subject fully handled must be sent to his monograph: *Ist das Altkirchenslawische Altslowenisch?*

At page 20 of the present work we see that Prof. Miklosich maintains the view that the Glagolitic alphabet is the oldest; in which he is again at variance with the author of the *Formenlehre der Kirchenslawischen Sprache*. Merely to state the arguments on this difficult subject would occupy much more space than I can legitimately claim; the view of Schleicher that this grotesque-looking alphabet is modelled upon the Cyrillic appears more sober. The two questions divide the Slavonic camps, and they are not discussed on philological grounds only: feelings of religion and nationality are introduced; perhaps in our more western part of Europe the matter can be viewed in the "dry light" which Bacon thought so necessary for all investigations.

However these things may be, there can be no question that the Comparative Grammar of Miklosich is a noble work, a monument of genius and industry. It is valuable not only to the Slavonic student, but to all philologists, certainly to those who busy themselves with the Indo-European branch. The study of "Slavistic" is so depreciated in this country that we run the risk of forgetting the great light thrown upon other members of the same family by this richly-developed and highly-synthetic group. Thus, for instance, Dr. Miklosich continually traces the affinities of Sanskrit and Old Bactrian—or, as we persist in calling it, Zend—with Slavonic.

I will now call attention to some portions of this work which seem especially valuable. The treatment of the nasals (p. 34) is exhaustive. The fact that there *were* nasals in Old Bulgarian—as I must take leave to call it *pace tanti viri*—was first pointed out by Vostokov. Among the Neo-Slavonic languages they are completely preserved only in Polish and a dialect of the Bulgarian; but traces can be found in the Modern Slovenish, and their existence in Polabish, the extinct language of the Slavs on the Elbe, has been shown in the masterly monograph of Schleicher. Their importance in the study of Slavonic phonetics needs no comment. The grouping of the consonants in the *Lautlehre* will strike the reader as peculiar, but it is scientific. Dr. Miklosich is right in calling *f* an un-Slavonic sound *primarily*: I say "primarily" because it has crept into some of the modified sounds of the later dialects. But here the cognate Lithuanian will furnish us with an illustration in the form "Priczkus" for "Fritz;" and we may also compare "Bedřich" for "Frederick" in Bohemian. Continually in this work we have very happy illustrations of Slavonic from the (old) Prussian, Lithuanian and Lettish: thus how interesting is the form "nevints" (nine), which has become corrupted in the Slavonic languages into "devet" from supposed analogy with "deset" (ten). Again compare the Russian "osa," a wasp, with the Lithuanian "vapsa," Prussian "wobse."

The *rationale* of the final *e*'s—for I must express the sounds thus clumsily, despairing of Cyrillic type among our printers—is given at great length, and much light is thrown upon this complicated question. The Ser-

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ians ignore these sounds, but the stronger is used in Neo-Bulgarian, the pronunciation, however, being greatly modified. The deep guttural *i*, so striking a sound in Russian and Polish, is discussed at great length (p. 149). It is a characteristic of the Slavonic languages, but is found in Turkish and Roumanian. Metathesis is also much developed in this family: *cf.* "brada, borada," "mlad', molod'." Prof. Miklosich has well illustrated this law of Slavonic phonetics. Among other points I may mention the dislike of the Slavonians to begin words with *a*, *e* or *o*, pure; many of the words commencing with these vowels have been introduced from foreign sources, but everywhere the excessive tendency to praeiotisation is conspicuous. *Cf.* "jabloko" (German *Apfel*), "edin," pronounced "yedin," and the custom of putting *v* before the *o* as in "osem, vosem." This occurs to a certain extent in the written Russian language, but is everywhere common in the pronunciation of the lower classes, as I have myself noticed both in Russia and Bohemia. In the Lusatian-Wendish (or Sorbish) language spoken in the northern part of Saxony and south of Prussia (round Bautzen and Cottbus) we get a *w* before many words which begin in other Slavonic languages with a simple *o*. This peculiarity is so developed in the last-mentioned tongue that it may claim to be a leading characteristic; thus "worjel," eagle, Russ. "orel": "wosoba," person, Russ. "osoba," &c.

These brief remarks must suffice on this portion of the work of the great Slavist to whom all scholars owe so much. We must be grateful, not only for this *opus magnum*, but also for the valuable Palaeo-Slavonic Lexicon (now in a second edition) and many papers published in the *Proceedings* of the Imperial Academy of Sciences at Vienna. I may also here mention that when our Early English Text Society (*floreat in aeternum*) issued its interesting reprint of Andrew Borde's *Fyrst Boke of the Introduction of Knowledge*, it was the Austrian professor who discovered that the dialogue in "Egyptian" and English on page 218 was the first known specimen of the Gipsy language. Prof. Miklosich is at the present time at the head of the masters of Slavonic philology, and he is worthily supported by such men as Jagič, Leskien and Nehring. Nor must we forget the names of Bezzenberger, Brückner, and Kurschat, who, since the death of Schleicher, have done so much for the elucidate studies of Prussian, Lithuanian and Lettish.

W. R. Morfill.

SCIENCE NOTES.

The Action of isomorphous Salts in exciting the Crystallisation of supersaturated Solutions of each other.—Mr. John M. Thomson, of King's College, has just read an interesting paper on this subject before the Chemical Society (*Jour. Chem. Soc.*, May 1879). He points out that two explanations have been put forward to explain the action: one, that the crystallisation is induced by the entrance of a particle of the same salt; and the other, that a purely physical cause, such as the presence of greasy, fatty, or oily matter in or in films, may be found active in exciting the crystallisation. A solution of potassium triiodide, which had remained under a desiccator for a considerable time without change, was found after a short exposure to the air to be filled with crystals of the triiodide. The solution had undergone supersaturation, and its deliquescent nature would most probably prevent its floating in the air as a solid; it obviously was not a particle of the salt itself which excited the crystallisation. In his experiments the supersaturated solution was placed in a flask, and that of an isomorphous salt to be employed as nucleus in a thin glass bulb, which was supported in the neck of the flask with a plug of cotton wool. The solution in the bulb-tube having been boiled, the tube was stoppered with cotton wool. The contents of the flask were again boiled and the arrangement placed aside for eighteen or twenty hours. To perform an experiment the solution in the bulb-tube was crystallised by touching with a platinum wire, and the bulb-tube, lowered into the liquid of the flask, allowed to remain there some time to see that the introduction of the glass into the fluid did not cause crystallisation, and finally lightly broken in the fluid. Only a few examples of activity can be mentioned here. The action of isomorphous sulphates on magnesium sulphate was very successful. Zinc and nickel sulphate were active at once; cobalt and iron sulphate, after some time; nickel sulphate with $6H_2O$, iron with xH_2O, and cobalt with xH_2O, after some time. Sodium selenate with sodium sulphate crystallised immediately; chromium and iron alums with common alum were active. Hydro-disodic arsenate with the corresponding phosphate crystallised immediately and very rapidly. The experiments with the sulphates of magnesium, nickel and zinc, confirm the results of Gernez, published in 1866. The general results arrived at by Mr. Thomson are:—(A) when the mixture consists of two salts which are not isomorphous: (1) Sudden crystallisation may take place, gradually spreading through the solution on the addition of a nucleus, causing a deposition of the body belonging to the nucleus only; (2) That when sudden crystallisation takes place, causing the deposition of both salts, there is a preponderance of the salt of the same nature as the nucleus; (3) That the nucleus may remain growing slowly in the solution, becoming increased by a deposition of the salt of the same nature as the nucleus. And (B) when the mixture consists of two isomorphous salts: (1) Sudden crystallisation may occur giving a deposition of both salts, apparently in the proportions in which they exist in solution; (2) That when slow crystallisation takes place, the nucleus increases by a deposition of the least soluble salt, showing that in mixed supersaturated solutions a gradation of phenomena may be experienced, passing from those shown in the crystallisation of a true supersaturated solution to those shown in the crystallisation of an ordinary saturated solution.

Discovery of Silurian Rocks in Hertfordshire.—A deep boring for water at Ware, in Hertfordshire, undertaken by the New River Company, has lately yielded results of extreme interest to geologists. A short description of the boring, by Mr. Etheridge, has recently been published in the *Times*; and the June number of the *Geological Magazine* supplements this account by a list of the fossils which have been obtained from the cores extracted from the bottom of the bore-hole. After passing through the chalk and the gault, the borer should, if the strata followed their normal sequence, come down upon the Lower Greensand or Neocomian beds. In the boring at Ware, however, the Lower Greensand was absent, and the borer, after penetrating the gault, immediately entered rocks which were unquestionably palaeozoic. These strata dip at an angle of forty degrees, but it is not yet known, we believe, to what point of the compass they are directed. The strata belong to that division of the Upper Silurian group which is known as the Wenlock Shale. The cores are richly fossiliferous, and a list of twenty-eight species, including some highly characteristic fossils, is given in the *Geological Magazine*.

The Origin of the "Gonidia."—It is no new thing for lichenologists to dispute among themselves, but until lately they were in accord as to the origin of the "gonidia." In fact, accord on this subject is the mainstay of their existence, and trifling with it was left "to such as Schwendener" until the publication of Dr. Minks' "Das Microgonidium" (*Flora*, 1878, Nos. 15–18). In this paper Dr. Minks, who has since been supported by Dr. Müller, of Geneva (*Arch. d. Sciences Physiques et Naturelles*, 1879, No. 1), started a new lichenological explanation which is just as absurd as the old one, and he has been promptly reproved by the more orthodox. In *Grévillea* (March and June) Mr. Mordecai C. Cooke has made a "demonstration," in the popular sense of the term, in favour of lichenology. He does not advance any new argument, but indulges in much disparagement of the usual kind of his opponents, and the concourse of his words is sometimes so fortuitous as to be scarcely intelligible. "Their best friends," he tells us, "are silent in their commendations of Schwendener and Co." This is surprising, since, if it could possibly be accurate, Mr. Cooke might have spared himself the no doubt disagreeable duty of writing very hard things of those whose contributions to science have been so fruitful in supplying materials for his literary works.

A Titaniferous Chrysolite.—M. Damour has described a titaniferous chrysolite from Zermatt, Switzerland (*Bull. Soc. Min. France*, ii., 15). It has a red colour similar to that of almandine garnet, and the specific gravity 3·27. Analysis shows it to consist of silicic acid, 36·14; titanic acid, 6·10; magnesia, 48·31; iron protoxide, 6·89; manganese oxide, 0·19; and loss by ignition, 2·23; total = 99·86. This gives almost exactly the required ratio of 1 : 1 for bases to silicon.

Dr. David Moore, Curator of the Botanic Gardens, Glasnevin, died on June 9. His principal contributions to botanical science were the *Cybele Hibernica* (joint-author with Mr. A. G. More), *Irish Mosses* and *Irish Hepaticae*—works of generally recognised merit. By his death the Glasnevin Gardens lose a Curator whose skill in practical gardening has probably never been surpassed. His son, Dr. F. W. Moore, is Curator of the College Botanic Gardens. Dr. Moore was a native of Dundee.

PHILOLOGY NOTES.

The two most important papers in the last number of the *Rheinisches Museum* (vol. xxxiv., part 2) are that of Scheer on the criticism of Lycophron's *Alexandra*, and that of Bergk on the lists of names recently discovered in the neighbourhood of the theatre of Athens. These names are in Bergk's opinion names of the victorious dramatists, not, as Kumanudes thinks, of actors. Kaibel publishes a number of supplementary Greek epigrams transcribed from inscriptions. Blass ("Stichometrie und Kolometrie") supports against Graux his opinion that the length of the στίχος was determined by the sense of the words, not by the number of letters. W. Foerster, in an essay on "Hyginus *De Munitionibus Castrorum*," argues that the date of Hyginus may well be the end of the third century A.D. C. Wachsmuth ("Das Tetrobolon als Richtersold in Athen") shows that the payment of four oboli to the dicasts may have been introduced by Callicrates. An instructive essay on the Latin suffixes *-tia* and *-tio* is contributed by H. Düntzer. Blümner has notes on Horace *Sat.* ii., 5, and Rohde on Iamblichus' Life of Pythagoras.

In the *Hermes* (vol. xiv., part 2) Wilamowitz-Möllendorf has three interesting papers: (1) *Parerga*, or miscellaneous emendations in Greek

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authors; (2) an essay on Phaedo of Elis; (3) a comparison of the Galliambi of Callimachus with those of Catullus. Tiedke contributes a paper on the law observed by Nonnus with regard to the fifth arsis of his hexameter, discussing in particular the accentuation of the words admissible in that part of the verse. Schrader ("Porphyrios bei Eustathios zur Βοιωτία") endeavours to show that many of the Scholia of Porphyrius quoted by Eustathius are to be referred to the work of Porphyrius Περὶ παραλελειμμένων ὀνομάτων. Some emendations in Greek inscriptions are contributed by R. Ellis. Vahlen has an essay on the *Philebus*; Lehmann notes on Cicero; Draheim on Ovid; A. Jordan on the later Platonists; H. Jordan on Frontinus, Horace, Simonides, and some Pompeian inscriptions. H. Haupt concludes his treatise on the Planudian excerpts attributed to Dio Cassius; and Dittenberger contributes a short paper on the name Ketriporis.

In Neubauer's collection of Jewish commentaries on the fifty-third chapter of Isaiah (Academy, vol. xi., p. 440), the commentary No. XVII. is doubtfully ascribed in the Table of Contents to R. Eliezer, of Beaugenci. The Rev. J. W. Nutt, of the Bodleian Library, already well known for his contributions to the cause of Hebrew and Samaritan learning, gives us the Hebrew text ("from a unique Bodleian MS.") of this author's work on Isaiah, as a first instalment of his *Commentaries on the Later Prophets* (Baer and Co.). The editor, who is well qualified to speak on the merits of his author, remarks that his commentary

"may perhaps be thought to throw but little light on the meaning of the prophecies it endeavours to explain, and to offer no great information in the way of Hebrew lexicography and grammar, and yet on further consideration may be of interest in showing the condition which Biblical exegesis had reached in France at the latter part of the twelfth century of our era (p. v.). . . . he was no unworthy pupil of his distinguished master (Rashbam) . . . who, however, seems to have done really but little in the cause of exegesis" (pp. xxvii.–xxix.).

He appears to have commented upon the books of the Pentateuch and the later prophets (with perhaps one or two exceptions), and on the Psalms and Job; and it is his eccentric interpretation of משחת in Is. lii., 14, compared with Mal. i., 14, which helps to identify him with the author of the commentary on the minor prophets found in the same manuscript. The editor's Introduction contains an able and interesting historical sketch (pp. v.–xxx.) of French rabbinical literature, a subject which is treated more at length in the course of the well-known *Histoire Littéraire de la France*. This will appear to many readers the most interesting part of the volume; and it is to be hoped that Mr. Nutt, who has before this given proof of his aptitude for this species of compilation, may be induced to continue his labours in the same direction, and to supply an acknowledged desideratum in our language by presenting us with a succinct and trustworthy sketch of the development and history of the non-Biblical Jewish literature in general.

FINE ART.

Roma Sotterranea: or, an Account of the Roman Catacombs, especially of the Cemetery of St. Callixtus. Compiled from the Works of De Rossi, with the Consent of the Author. New Edition. By the Rev. J. S. Northcote and the Rev. W. R. Brownlow. Part I.—History. (Longmans.)

It is not too much to say that De Rossi's work in the Catacombs has for the first time given a firm basis to enquiries into the Christian Archaeology of Rome. Everything was wrapped in such a mist of legend, and there were so many spurious and forged writings, that even Burnet doubted the whole story of the Catacombs. There is nothing more disheartening to the student of early Church history than the amount of forgeries. We have a genuine letter of the Church of Rome to the Church of Corinth at the end of the first century, which is on good authority attributed to St. Clement of Rome; but there are a great number of forged writings under the name of St. Clement, and the religious romance known as the Clementines unfortunately obtained general credence so early that its stories about St. Peter and Simon Magus became part of the received Church history. Aldhelm relies on this authority when he asserts that the tonsure used in the British Church owed its origin to Simon. The author of the Forged Decretals crowned the work when he composed a whole series of letters for the Popes of the first three centuries.

De Rossi had a worthy predecessor in Bosio, whose *Roma Sotterranea*, published in 1632, after his death, had all the effect of a new discovery, but his researches were incomplete, and the subject sank again into obscurity, while the authorities at Rome failed to prevent enormous destruction in the Catacombs that had been already opened. De Rossi's work for the last thirty years has at last put the real evidence before us, and his learning and marvellous power of induction and scientific method have enabled him to reconstruct the history from that evidence. "The masonry, and marks and names on the tiles, the quality of the plaster (where any has been used), the mode of execution and artistic style of the paintings, and the choice of subjects, the use of stucco, or of mosaics, the use of sarcophagi, whether of marble or terra-cotta; the form of the graves, whether mere shelves in the wall or large square-headed or arched recesses; the language, style, symbols, names, writing, and spelling of the inscriptions—these are the solid and exact bases on which he has conducted his analysis below ground; and the acuteness, learning, and industry with which he has sought and interpreted MSS. throughout the chief libraries of Europe have not been less admirable. Even more valuable than the several discoveries and identifications of important monuments which he has thus been enabled to make is the fact that he has succeeded in establishing certain chronological canons, which are daily more and more confirmed by experience, and by which everything of a similar kind found elsewhere may now be tested." For, as he himself says, speaking of earlier works on Christian Archaeology, the misfortune was that even those monuments which had been most copiously illustrated with abundant quotations from ancient writers nevertheless almost always remained in a state of hopeless uncertainty as to their precise date, their *rapports* with history, with the development of the Christian society, its arts, and its whole history, both external and internal. This chronological arrangement is our only hope, since the known inaccuracy and occasional spuriousness of the Acts of the Martyrs and other authorities had led even Bosio to many erroneous conjectures. The Catacombs used to be supposed of heathen origin, but De Rossi maintains that they are entirely due to the Christians, and thinks that the pagan inscriptions found in some of them are merely stones brought there to be reworked.

It is curious to notice how the later Roman Church, when it became Latin instead of Greek, lost the knowledge of its own earlier history, so that all traditions perished even about leading writers, such as Caius and Hippolytus. When did the change take place? Niebuhr was inclined to think that Roman civilisation sustained its great shock when the Oriental plague spread into Europe under Marcus Aurelius, A.D. 167, and committed the most dreadful ravages at intervals during the next hundred years. The higher and middle classes which knew Greek were so reduced by it that the Latin spoken by the lower classes gained the upper hand, while the old literature and art never recovered from the blow. After a century the plague decreased, and from Diocletian's time there was a partial recovery, but the Roman world was no longer the same. Pope Damasus (A.D. 366–385) restored the Catacombs and set up the beautiful inscriptions cut by his artist Furius Dionysius Filocalus; his work in identifying the old sites must have been no light one, and we must remember that we have to start from him and work backwards. The surest evidence that we have of an earlier date consists in the inscriptions, such as that of Pope Cornelius (p. 272) and others so happily put together by De Rossi. But the paintings are not such safe evidence, because they have been retouched and restored, especially after the ruin caused by the Lombards, A.D. 756, when Paul I. complains that whereas, even before the siege of Rome by Astolphus, some of the Catacombs had been neglected and ruined, yet by the impious Lombards the ruin had now been made more complete. The difficulty of identification is increased by the Popes having transferred many bodies of saints from the Catacombs to various churches in the city. Of course the difficulty is greater when we get back to the second and still more to the first century. The earliest inscriptions with consular dates are of the years 107 and 110. It is in this early part that Dr. Northcote's book is most unsatisfactory. We cannot think that he did well to reprint from his former edition his translation of the well-known lines:—

"Hac cathedra Petrus qua sederat ipse locatum
Maxima Roma Linum primum considere jussit."

which one would naturally construe "Rome placed Linus in the chair in which Peter himself had sat," but our authors actually make "maxima Roma" the ablative case, that they may construe "In this chair, in which Peter himself had sat, he ordained Linus first to sit with him [as bishop], established in great Rome," and in a note they abjure the "laws of prosody," because some epitaphs are incorrect. This was pointed out in Wharton Marriott's *The Testimony of the Catacombs* as long ago as 1870, to which book we would refer our readers for good criticisms on other disputed points, such as that about the so-called "Chair of St. Peter," which was shown by order of Pius IX. in 1867, and proved to be a wooden *sella gestatoria*, a sort of sedan-chair suited for out-door use, with a number of ivory

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ornaments added to it which are probably Byzantine work of the ninth century. It is also worth while to refer to Dr. Salmon's article on "The Chronology of Hippolytus" in *Hermathena* (vol. i., p. 82, 1874), in which he makes it probable that the Roman Canon of the Mass is right in giving the names of the first three Popes in the order Linus, Cletus, Clement; that Clement lived at the end of the first century; that Hippolytus was the first who constructed a chronology for the succession of early Roman bishops; and that the number of twenty-five years assigned to St. Peter's episcopate was merely a chronological inference by Hippolytus, who, like Irenaeus, accepted the Pseudo-Clementines as historical. But we gladly leave these controversial matters, which do not really touch the question of the Catacombs.

The account of the earlier monuments is especially attractive. Thus the interest attaching to the sarcophagus of Aurelia Petronilla (possibly a relative of the more famous St. Domitilla) is great, and the Martyrologies describe her as the "daughter of St. Peter," apparently from her name; but De Rossi has pointed out how untrustworthy many of these Martyrologies are; in fact, the Acts of SS. Nereus and Achilleus, the chamberlains of St. Domitilla, is a work of the fifth or sixth century. The only cemetery which De Rossi has fully described is that of St. Callixtus, and our authors rightly devote the whole of their fourth book to it. The first book gives the history of the subject, the second book describes the Origin of the Catacombs, the third the History of the Catacombs, the fifth book the Testimony of the Catacombs. The inscriptions are well characterised in a separate publication by our authors, which has been already noticed. A forthcoming volume will treat of the Art of the Catacombs, and there, no doubt, the question of the restorations of the paintings will be reconsidered. This volume is an exceedingly interesting one, and if a few very disputable points had been omitted, which should have been reserved for a separate controversial discussion, would be read with pleasure by everyone. On the general subject of early Christian Archaeology and its method there is a valuable inaugural address lately published, with very full notes, by Prof. F. X. Kraus, of Freiburg in Breisgau, entitled, *Ueber Begriff, Umfang, Geschichte der Christlichen Archäologie und die Bedeutung der Monumentalen Studien für die historische Theologie.*

C. W. BOASE.

ART BOOKS.

Hans Holbein. Par Paul Mantz. Dessins et Gravures sous la Direction de Edouard Lièvre. (Paris: Quantin.) The history of Hans Holbein, so long involved in doubt and obscurity, has of late years been subjected to strict investigation, which has resulted in throwing a considerable amount of new light upon it, though it cannot be said, even yet, to shine out very clearly. The labours of Dr. Alfred Woltmann in Germany, and the late Mr. R. N. Wornum in England, have undoubtedly, however, accomplished good service, not so much perhaps in establishing new facts as in sweeping away old falsehoods. So thoroughly, indeed, have these two writers worked the Holbein field, gathering up every little grain of corn and separating the husk from the wheat, that they have left but poor gleaning for any biographer coming after them. M. Paul Mantz honestly admits, in fact, that he believes that Dr. Woltmann "sait à propos de son héros tout ce qu'il est possible de savoir:" he does not profess to add any discoveries of his own, or to throw any fresh light upon vexed questions, but he records with admirable perspicuity the whole of the knowledge that has been gained, sets the facts that have been verified in a clear light, and often enables his readers to understand difficult points that Holbein's more laborious historians have left involved. Thus, at the very outset of Holbein's life, the investigator is stopped by the doubts concerning the date of his birth. M. Mantz restates the reasons given by Dr. Woltmann in his last edition for fixing it in 1497, and reproduces the drawing in the Berlin Museum that would seem to assign it to this date; yet he points out distinctly that this date can only be accepted provisionally until further evidence confirms it. That of 1494–1495, accepted by Wornum, has been rendered more than doubtful by the discovery that the inscription upon which it chiefly rested was a forgery. Fortunately the date of Holbein's death, in 1543, seems to be established satisfactorily; at least those who still affect to doubt it are for the most part possessors of portraits painted after that date which they would fain believe to be genuine Holbeins. M. Mantz never allows his judgment to be blinded. Not having the enthusiasm of original discovery to carry him away, he sees the whole bearings of the subject and does not, therefore, attach a supreme importance to some little documentary evidence that happens to have been newly discovered, to the neglect of information that has long been familiar. He tells, in fact, the story of Holbein's life with considerable effect, so far as it is known, and where all is conjecture he points this out and warns his readers against accepting ingenious surmises for established facts; as, for instance, with regard to the wall-paintings of the *Dance of Death* at Chur, in Switzerland, concerning which Herr Voegelin brought forward a little while ago a bold hypothesis as to their having been executed by Holbein on his way back from Italy (see ACADEMY, Sept. 30, 1876), the journey to Italy itself resting on an hypothesis that has never been verified. So much room for conjecture has, indeed, been left us in Holbein's history that everyone feels tempted to fill up the blank spaces with his own imaginings of what it might have been; and it is no small credit to the French biographer that he has resisted this temptation, and has produced in the attractive form of a splendidly illustrated volume a really trustworthy and excellent biography upon the foundations laid by his predecessors. With regard to the illustrations of this magnificent work one scarcely knows whether to bestow most praise on their quality or quantity, both being so remarkable. In the first place, there are no fewer than twenty-eight etchings and engravings *hors texte*, several of these being of the highest degree of excellence—as the portrait of Holbein's wife and children, very carefully etched by Courtroy from the picture of this unhappy-looking, ill-favoured woman in the Basle Museum; the portrait of Erasmus, in the Louvre, etched by Lefort, with all the force of which black and-white is capable; and the clear light etching, by E. Lièvre, of the portrait of Holbein himself at Basle, the same that is engraved in a far inferior manner for the frontispiece of Wornum's *Life*. The original is a drawing on vellum, in body colour, and is very valuable in enabling us to judge of Holbein's looks at this early period. One cannot imagine his character to have been, as some writers have tried to make out, entirely depraved when he preserved such an open, honest expression. Besides these we are given the whole of the ten drawings of *The Passion*, in the Basle Museum; a series of "Costumes of the Ladies of Basle in the Sixteenth Century," seemingly a set of fashion-plates, very edifying to study at the present day. Both the *Passion* and the Costumes series are stated to be executed by E. Lièvre, who has taken the artistic direction of the volume, though we cannot quite understand the distinction that is made between those said to be *par* Lièvre and those *après* Lièvre. All these are, as before stated, engravings *hors texte*, while in the text there are very nearly 300 illustrations, mostly woodcuts, including the 83 designs for the *Moriae Encomium* of Erasmus, 24 for the *Alphabet of Death*, 45 for the *Dance of Death*, and 94 for the Old Testament. Altogether it will be seen that the publisher of this work, M. Quantin (it could be no other), has succeeded in producing a veritable *livre de luxe* that will be likely to afford great pleasure to lovers of the German master, and much instruction to those who have but a slight acquaintance with his works.

Der Todtentanz von Hans Holbein, nach dem Exemplare der ersten Ausgabe im kgl. Kuppestichcabinet zu Berlin, in Lichtdruck nachgebildet, von F. Lippmann. (Berlin: Wasmuth.) This is a facsimile reproduction of the first edition of Holbein's *Dance of Death*, which was published at Lyons in 1538 by the brothers Melchior and Caspar Trechsel. The vigorous engravings of this remarkable series can be better appreciated in this reproduction than in most of the reprints. The photographs are remarkably clear and bright.

M. RIS-PAQUOT, the author of more than one interesting work on the subject of rare porcelains, has somewhat recently published through M. Raphael Simon, of the Quai Voltaire, a book already likely to become difficult of acquisition, for the number of copies printed is not very considerable, and the cost and difficulty of again reproducing the illustrations which grace the volume are likely to deter the author from any attempt at reissue. The *Manuel du Collectionneur de Faïences anciennes* claims to be a book initiating people of the world as well as the would-be amateur in the knowledge of fine china, and M. Ris-Paquot, with great care and evident love of his subject, passes in review the different schools. But, though nominally addressing himself to the task of describing the china of all ages and lands —wherever, that is to say, it has risen to the distinction of engaging the attention of the collector —M. Ris-Paquot has really concentrated himself upon the porcelains and potteries of France. Jacquemart—the late Albert, we mean—aided by the marvellous etchings of his son Jules—has been before our present author as regards all that concerns the ceramic art of the East. Of England —a much wider field than our present author supposes for the study of fine porcelains—M. Ris-Paquot appears to be ignorant. He has done his best, we are sure, as regards England, from such information as he was unfortunate enough to receive; but it is of course wholly amusing to the English amateur to read of "Bradwell, Burslem, Liverpool," and of no others—to find passed by in utter silence the regal colours and the gold of Crown Derby, the humble creamy basket-work of Leeds, the fine hard porcelain of Bristol, so rare and precious —sometimes, alas! so uncomely—the great blues of Worcester, the chastened brick-red hues and severely ordered forms of exquisite Chelsea. But we have not the slightest intention of bearing at all severely upon M. Ris-Paquot in that the book does not really cover so extended a space in the history of china as he imagines; on the contrary, we accept the book with the greatest possible pleasure because of the value and interest which we attach to that main portion of the book in which M. Ris-Paquot discusses and elucidates the porcelains of France. Generally the English amateur knows nothing of these French fabrics, save, of course, the world-famed fabric of Sèvres. Of the modern rage for Rouen, and of its justification in the excellence and variety of Rouen ware, he is habitually ignorant. M. Ris-Paquot instructs him in the pleasantest way. For not

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only does he describe the general character of the porcelain with which he is dealing, but he accompanies the description with illustrations printed for the most part in colours, but retouched with the hand — a process which gives to these illustrations great virtue and interest, as fine sketches of porcelain, as genuine little works of art, holding their own, not of course for supreme delicacy, with M. Jules Jacquemart's etchings, but certainly for realistic effect, and as aids to the knowledge of the objects they depict. Of Rouen three illustrations are given which include the characteristics of the fabric: there is first a platter, red, blue, and yellow, with conventional decoration of foliage; then a sharp-sided, many-cornered vessel with decoration chiefly of red and yellow on the rosy white paste; then another platter with the cornucopia which forms so conspicuous an object in the decoration of Rouen ware in the later time —in the eighteenth century—in the age of Louis Quinze. But these things are familiar to Frenchmen: what is not familiar to them is the discovery here and again of the existence of porcelain manufacturers in this village and that. M. Ris-Paquot's volume contains, for instance, mention of Chigny, a village in the Champagne, within a walk of Rheims, and there is an illustration of a large-handled, almost globular vessel with the forms of pears, yellow brown, in pretty high relief; the space for ornament being admirably measured out, its occurrence always welcome, whether it be that of the yellow fruit or of the green leafage. This piece is in the collection of Mdme. Pommery, of Rheims. There are many pretty pictures of the porcelains and potteries of the North of France; and when the author leaves his own country side for the South, for Italy, for the East, he is equally careful to choose for illustration admirable forms and hues, and these are presented with an effect a thousand times more charming than that of the purely mechanical though skilful chromolithograph with which recent publications in England have familiarised us. Very admirably have M. Ris-Paquot's illustrations to his learned and agreeable volume reproduced the shape and hue of a Faenza platter, an Urbino jar, a Talavera vase, and a Persian ewer. As in the case of the noble etchings of Jacquemart, the amateur possessing these tasteful and characteristic memoranda possesses much of the charm of the original work so varied and so rich.

THE SALON OF 1879.

(*Fourth Notice.*)

In the way of imitative painting there is, perhaps, no better work in the rooms than in M. Saintin's portrait of *Mdlle. H. B——*. His second work, *Emilienne*, is a pretty fresh study of a girl, in white and rose, seen on a background of grey striped with blue; Mdlle. H. B—— is a woman dressed in black, putting on her gloves, as she stands before a table covered with flowers. The room is red, the chair behind her is red, but the wonderful painting of all the modern accessories is outrivalled by the head, which is even more intensely modern in its aspect. It is not a light matter to master this modern aspect, and to give it at the same time due pictorial value. M. Gervex, for all his vigour and talent, cannot yet be said to have solved the problem. In his portrait of *Mdlle. V——* —a crude effect of lilac and rose on a green background—the head seems completely missed; and his other more important work, *Retour du Bal*, although every part evidences the remarkable keenness and delicacy of the painter's powers of observation, is far from presenting an effective and intelligible whole. The suggestions of drama to be found in the subject are not very exciting: a lady, tightly laced in her ball-dress of pale yellow wreathed with purplish flowers, is apparently sobbing on a *fauteuil* on the right, her face is hidden, but her agitation is expressed by the scattered blossoms torn from the bouquet which has fallen to her feet on the ground; a little way off, behind her, on another *fauteuil* and fronting the audience, sits a gentleman who looks inured to scenes, and not to be softened by tears. The cause of this domestic quarrel we are left to discover for ourselves: it may be that Madame's dress furnishes matter for disapproval; it is certainly "low," but if this is Monsieur's grievance he might as well have spoken before instead of after the ball. The *raison d'être*, however, of a picture is, after all, to be first sought in the work itself, and the rendering of the conflict between natural and artificial light is the problem which M. Gervex has proposed to himself in the *Retour du Bal*. In *Rolla*, the picture which after its rejection last year by the jury of the Salon was exhibited in the Chaussée d'Antin, one of the principal achievements was the painting of the delicate warm light of the rose-shaded lamp near the bed-side struggling on against the cold grey dawn which entered through the open window: in the *Retour du Bal*, the same rose-shaded lamp makes its appearance, on a console table to the left, and the bright morning stares through the white blinds, and descends in a ghastly sheet of light on the whiter coverings of the seats and couches in the room. Here, there is evidently a great deal that requires attention and study before the unusual merit of much of the execution can be realised, but as a picture the work seems to me incomplete. Both in *Rolla*, and in the *Retour du Bal*, M. Gervex has painted *an* effect, but not *the* effect—not that particular aspect in which the whole truth about the special question is shown once and for ever. And, indeed, the impression to be got from the work, even of the most gifted, of the younger men, who are now determinedly transcribing, as they say, without compromise, what they call the effects of nature, is that they are gathering materials for future pictures, but have not yet succeeded, and may never succeed, in making pictures out of their materials. Sometimes the work will happen to come nearly right, as in M. Lahaye's *En Eté*, a study of a girlish figure dressed in rose and black, and seated in the shade of a grey rock, beyond which comes a glimpse of green foliage and distance in bright sunlight; the black of the dress is concentrated very happily in a broad fan held in the hand, and then run off and lost in the coat of the dark terrier crouching at his mistress's feet. In M. Lahaye's second picture, *Sous les Oliviers*, we get an effort to master another of the now favourite difficulties—the difficulty of outdoor broad daylight. Parts of this work—as, for instance, the face of the man seated in the foreground—look strangely incomplete and unmeaning; but there is also much excellent work, and the painting of his companion's little feet, in their blue stockings and grey shoes, is almost worthy of comparison with the wonderful grey hose in which M. Pille has encased the limbs of his Don Quichotte. M. Pille has chosen rather a mean type of creature for his embodiment of the great Don, whom the author of his being endued with dignity even in utmost extravagance. M. Pille has given us a dreamy, foolish, yet not ridiculous personage, so that, Cervantes' hero once forgotten, it is with curious admiration, only, that we admire the expression which has been got into every touch of this astonishing painting. And, speaking of painting, it may here be said that, for a really good fresh bit of brush-work, painting for painting's sake, *La Chanson nouvelle*, by Mdlle. Dubos, a pupil of M. Chaplin's, deserves notice.

M. Chaplin himself does not exhibit, but the superficial characteristics of his style are curiously recalled by the portrait of *Mdme. La Baronne d'E——* which is the work of M. Besnard, a pupil of M. Cabanel; he has made a very individual and successful study of this fair woman—somewhat English in her type—painted under a strong light which strikes strongly on her neck, lighting up with its reflections the shadows in which the face is seen. Bonnat's portrait of *Miss Mary S——* hangs near M. Besnard's work: he has handled Victor Hugo, also, this year, and that, too, somewhat roughly, dwelling rather on the every-day grimace and egotism of his sitter than on the moments of truly ardent inspiration which reveal the actual nature of the poet. Miss Mary S—— has come off even worse; M. Bonnat has selected his vulgarest blue for her gown, and the treatment of her fair face shows that—like the unlucky lady who in evening dress made an awkward pendant to the noble portrait of Mdme. Pasca at the International Exhibition—Miss Mary S—— is a model who has not succeeded in interesting M. Bonnat. Mdlle. Sarah Bernhardt, on the other hand, has been very fortunate with M. Bastien-Lepage. He has seen her under her most favourable aspect; the work is almost miniature in size, and this affords the painter an opportunity for the display of his delicate powers of execution. The great actress is seated, dressed magnificently in white flowered-brocade, which tells yellowish and silken against a white ground; her brown hair lying flat, and closely rolled up at the back of her head, plainly shows that curious depression of the skull above the forehead with which caricaturists have long familiarised the public; in her hands she holds a little ivory statuette of Victory, which she examines—in a pose adapted from a drawing of Parmegiano's—and which is intended to convey an allusion to her talent as a sculptor, of which, indeed, the less said the more to her credit. This year she has sent two busts which not even all the skill of a skilled *praticien* can save from condemnation. Another *sociétaire* of the *Comédie Française*, Mdlle. Samary, has been painted with great force by Mdlle. Abbema; but if Mdlle. Abbema has not been very hard on her sitter, then all one can say is that, judging from the aspect under which she is presented to us, Mdlle. Samary must have been even harder on herself.

For something perfectly wholesome and womanly it is pleasant to turn to M. Dubois' charming half-length of *Mdme.* ——, a harmony rather too sober, possibly, in violet and grey. Cabanel this year is not at his best, but many of his pupils send good portraits: among others are two by M. Priou, one of which, that of *M. His de la Salle*, is the most keenly studied, and may compare even with Mdlle. Jacquemart's remarkable presentment of *M. le Comte de St.-A——* whom she has put on the canvas with admirable quiet completeness; he seems to stop and look out at us from the midst of his daily occupations and life, with just the kind of turn and air that they must have given to his manners and bearing. This, too, is the kind of excellence which distinguishes M. Winne's portrait of *M. R——, ancien Ministre*. Or, take a work which seems to me less scholarly perhaps, and complete in construction, but which has sincerity of intention and shows admirable truth in the relations of the half-tones —M. Valadon's *Service funèbre*, in which we get only the heads of a man and woman seen on the same canvas, but in which the atmosphere is so well suggested that we hardly need the mass-book in the hands to explain the title. M. Pinchart, who sent a very remarkable full-length portrait to the Salon of 1877, has not done well this year; he contributes only *Le Bain*, the study of a nude figure which wants just those indications of taste and harmonious feeling which constituted the merit of his portrait; but another pupil of M. Gérôme's, M. Courtois, has two excellent portraits; and there are noticeable works by M. Humbert, by Mdlle. Berthe Massé, by M. Blanchard, by M. Faivre, and the head of a lady by M. Jules Breton, which is a marvel of strength and solidity of execution: it is modelled with the light on all sides, and the drawing of the mouth is a splendid feat. M. Gaillard, too, has a portrait of *Mgr. de S——*, a small half-length, which is, I think, the finest he has ever done; the painting is of an entirely different quality from the thin driven work of previous

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ears, and the power of insight displayed is as reat as ever. M. Carolus Duran also has outdone imself. His portrait of *Mdme. la Comtesse V.*, en at full length, dressed in white, half hidden by e ample folds of a black cloak trimmed with fur, d standing forth with quiet command against a arm dull-greenish background, is the most asterly portrait that has been seen, I think, nce Bonnat's *Mdme. Pasca*, and finer than rthing that he has previously produced. A pil of M. Duran's, M. Sargent, sends a half-length rtrait of his master which has a very satisfactory pect. Its merit is not, however, fully confirmed near approach; the work has delicacy and tistic sense, but is a little flimsy in execution.

This flimsiness is not so disturbing an impres-n in a second work painted by M. Sargent—*ns les Oliviers, Capri*—because it does not pre-nd to be more than a sketch, and as a sketch it charming. Delicate, too, is the snowy land-ape of M. Emile Breton, with its dark flights of rds searching painfully for food; and equally licate is M. Philipe's careful study of *Le Guel de assmés en Hiver*, which is also worthy of notice the intelligence with which points of distance e felt and the site chosen. For this choice of e is of immense importance, now more especially nce landscape-painting becomes every day more d more descriptive. There are few who, like . Orry—in his beautiful *Clair de Lune*, in which e very figures are placed with a touch of poetry look for anything beyond an effective point of ew. Among those, however, who have the most ppy tact in selection must be counted M. Segé. *a Vallée de Courtray* becomes in his hands a bject of infinite light and distance; the skill of e painter, though, is almost too equally even roughout and half hinders the appreciation of s own excellence; whereas, by the quality of is touch, M. Yon has given expression with ouble force to the effect of his grey sky rolling lear down to the line of dark trees which shut in he distant shores of the Marne near Le Bas de Montigny, while the river winds its way, swollen vith chill rains, between the pale green banks of he foreground.

In M. Yon's *Le Bas de Montigny* we are at ast presented with one of those moods of atmo-here which hide as much of nature from us as ey reveal, and call forth corresponding senti-nt in the sensitive onlooker; but for the most rt the descriptive painter, like M. Véron or M. de egrigny, prefers to treat such aspects as present mselves for imitation without reserve. Of this ler of work M. de Mesgrigny's version of the *Bords la Marne* is an excellent example—a transcrip-n which may be said to be exactly like. M. ile Michel, also, paints *Un Etang* with a skill which a little more firmness in the foreground or the sky and water are admirable—would e given full effect; and M. Français' able il, M. Boudot, depicts *Le Matin en Franche ité* with an excellence which falls short only hat of his master, and recalls, though at some ance, the morning as seen by Harpignies. It not, however, given to everyone to rival the ds of sunlight which Harpignies commands, ugh, except in his splendid *Étude—aquarelle*, Harpignies gives us less to admire than usual. chief contribution, *Le Pavillon de Flore, Vue e du Pont Neuf*, with its groups of modern n and sombre distance, scarcely affords him a urable opportunity for the exhibition of the cial strength of his talent.

t is not often, indeed, that figures enhance the rm of landscape; it is not often that the nter succeeds in making us feel that they ht to be there, or in treating them as if they e really a part of the scene; but the truly rustic re and fresh landscape of *Une Lande*, by M. ssot de Warville, have something of this rare ellence. Pelouse, too, whose name must ever ng to mind his masterly and almost poetical dy *Coupe de Bois à Senlis*, has painted *ci ux Puits* with the same mastery, and his treatment of the girl who—with her brown gown carefully protected by a white apron, and her head gaily picked out by its scarlet cap—is pouring water, with a pretty movement, from her bucket into a shining ewer, shows real feeling for the sentiment which invests with peculiar charm the dwellers in the fields, and the figure becomes the freshest and most rustic touch of a scene fresh from rustic nature. That wonderful workman M. Hanoteau has also transcribed for us, in *La Victime du Réveillon*, what is neither more nor less than the killing and cleaning of the pig, after a fashion which, by its exquisite handicraft, its unconscious charm of simple colour and feeling, recalls even the great name of Chardin, although it lacks the completed beauty of his finish.

But the exquisite freshness and justness of tone which distinguishes so many of these apparently direct transcripts from nature seems to diminish always when the work is carried much beyond the limits of a sketch. It is marvellous in M. Bièvre's pretty study of a little boat, with sea beneath and sky above; in the two contributions by M. Alma Tadema's able pupil, M. Mesdag; it is the more conspicuous in the least laboured—namely, *La Rentrée des Bateaux de Pêcheurs, Vue des Dunes de Scheveningue*; M. Clays, indeed, keeps its charm even to the end of perfected study—as, for instance, in his very fine work, *Calme aux Environs de l'Ile de Schouven*—but M. Clays, be it remembered, has painted similar effects so often that he has the complete command of long practice over the means proper to their production. Generally when a work is wrought out like Mdme. Juliette Peyrol's (*née* Bonheur) *Les Friches de Beauregard*—in which the sky is full of light, and the outline of each cow and sheep and little flower is marked by careful observation—it lacks that something which should give point to its intention, or, when it is studied with zeal, and arranged with taste, as *Le Héron*, by M. Henri Saintin, the pulse of life ceases to beat.

E. F. S. Pattison.

ART SALES.

The first portion of the great assemblage of engravings left by Mr. Benoni White, once a well-known dealer in Brownlow Street, Holborn, has now been disposed of under the hammer; and Messrs. Christie, Manson and Woods will sell later in the season the remaining portion—so at least we understand—of what Mr. White left. The sale of Turner line-engravings was interesting. The impressions varied very much in quality; but on the whole, from the prices fetched, it is perhaps legitimately conjectured that the demand for the line-engravings after Turner is likely to increase. Some proofs of the *Southern Coast* fetched, in a lot, 17*l.* 17*s.*; a smaller lot, 8*l.* 8*s.* *The Grand Canal*, engraved by W. Miller—an India proof before letters, and an etching of the same—sold for 12*l.* 12*s.*; an artist's proof of *Dido and Aeneas*, 3*l.* 3*s.*; an artist's proof, on India paper, of the *Temple of Jupiter*, engraved by Pye, fetched 10*l.*; proofs of *Tivoli* and the *Temple of Jupiter* realised 21*l.*; *Crossing the Brook*, engraved by Brandard, an artist's proof and etching, realised 22*l.* 1*s.*; *Cologne*, by Goodall, 3*l.*; Engravers' proofs of the *England and Wales* were sold in small lots—four or five, or six or seven, in a lot. Of these, the highest lot fetched 5*l.* 10*s.* This consisted of *Barnard Castle, Colchester, Dartmouth Cove, The Fall of the Tees, The Chain Bridge over the Tees*, and *Gosport*. Later in the sale occurred a number of engravings after Landseer and Wilkie, and some excellent engravings after older masters—after Poussin and Claude Lorraine, for example—by W. Woollett.

Messrs. Christie sell a miscellaneous collection of pictures and water-colour drawings to-day, and during next week they will sell the remainder of the late Mr. Alexander Barker's collection (by order of the representatives of the late Mrs. Roe and Mr. J. E. Roe); while there is also announced the sale of an important collection of water-colour drawings by popular English Masters—the collection of the late Mr. Thomas Toller, of Hampstead.

NOTES ON ART AND ARCHAEOLOGY.

Mdlle. Sarah Bernhardt has brought over to London a collection of works in sculpture and painting executed by her, and she has taken a room in Piccadilly in which they will be lodged, and where, to-day, they will be on private view.

The King of Greece has expressed a wish that a suitable museum should be erected at Olympia for the reception of the newly-discovered treasures. M. Singros has placed the sum of 100,000 drachmas at the King's disposal for this purpose, and the scheme is warmly seconded by M. Angerinos, the Minister for Instruction. Another party, however, contend that the museum should be located at Athens. The obstacles in the way of the latter scheme are great, owing to the enormous cost of transporting these marbles.

We learn from a German paper that Mr. Folingsby, an Englishman who has resided for many years in Munich, where he is well known in artistic circles, has lately been appointed Director of the Melbourne Art Academy, and has just sailed to enter upon his new position.

We hear that the works which the late Mr. Chase, long an esteemed member of the Institute of Water-Colour Painters, left in his studio, will be on view next week at the house of his family, 113 Charlotte Street, Fitzroy Square. One important picture by the deceased artist is at present in the Institute. Mr. Chase was known as one of the most faithful recorders of old architecture and English life.

A retrospective art exhibition is being organised to be held in Florence next November. The objects desired are pictures, drawings, sculpture, glass-paintings, goldsmith's work, enamels, mosaics, ceramic of all kinds, ivory carvings, musical instruments, embroideries—everything, in fact, in which the genius of Italy formerly excelled, or in which the skill of her artists was shown. Nothing of later date than the seventeenth century will be taken; but the exhibition is to extend back to ancient times. It is to be held in the Palazzo Pitti, and bids fair to assume large proportions.

The *Kunstchronik* gave last week a long list of the prices fetched at the sale of the Euzenberg print-collection at Vienna, at the same time lamenting deeply that most of the treasures of this celebrated collection fell to French and English buyers, in consequence of the miserable bids that were in most cases made by the German museums. The deplorable financial condition of the country was, in truth, abundantly evident at this sale, for even the representative of the Berlin print-room was, it is stated, driven completely from the field. Several important works were, however, acquired by the Austrian Museum, the town library of Vienna, and the Albertina.

A relative of the Mrs. Trimmer whose portrait Romney was supposed to have painted in a picture sold at Christie's at the Anderdon sale—and which was catalogued as Mrs. Trimmer's portrait by Messrs. Christie—writes to the *Standard* to say that the picture did not represent Mrs. Trimmer or any member of her family. In our account of the sale, in these columns, we had followed the information given in the catalogue as to the subject of the picture.

The *Venus of Milo* seems to yield unfailing matter for discussion. A member of the Stockholm Academy, Herr Geskel Salomon, has just published an elaborate and richly-illustrated monograph upon it, in which he endeavours to show

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that this celebrated statue neither stood by itself nor formed part of a group of two figures, but rather that it belongs to a group of three figures, of which the centre was Herakles, who stood between the Goddesses of Pleasure and Virtue, after the fable of Prodikos. The figure accepted as Venus represents according to this latest hypothesis Pleasure or Desire.

It is proposed to hold at Dresden in August and September a Raphael Exhibition, which is to be as complete as possible. Where the originals of paintings, sketches, &c., cannot be secured, good copies, photographs, and engravings will be exhibited. An appeal is issued to all collectors to assist in this scheme.

The death is announced from Munich of the landscape-painter Bernhard Fries. Born at Heidelberg in 1820, he studied in Carlsruhe, Düsseldorf and Munich. He then resided for some time in Italy, where he acquired the idealistic style that distinguishes his works. His most important paintings are a series of forty landscapes from Italy and Sicily. The historical painter Johannes von Schrandolph, Professor of the Munich Academy, died in that city on June 1. He was born in 1808.

THE STAGE.

THE COMÉDIE FRANÇAISE AT THE GAIETY THEATRE.

The great number and importance of the French pieces at the Gaiety Theatre would necessarily render it impossible to devote here an adequate critical examination to the literary claims of these works, or to the merits of the interpretation which they receive. They include, as my readers are aware, not only all the best-remembered comedies which in recent times have either been produced at the Théâtre Français, or deemed worthy of being adopted into its repertory, but also a selection of works of what is generally known as the classical school. The repertory does, indeed, exhibit significant tokens of the decline in public favour of pieces in the latter category, regarded at least as acting plays. On Wednesday week, which happened to be the anniversary of the birthday of Corneille, a representation was given of *Le Menteur*, the only work of that writer included in the series. Racine owes, we fear, something of the favour with which he is still regarded to the superlative genius of Mdme. Sarah Bernhardt, *Phèdre* and *Andromaque* being still, as they are, indeed, likely to remain, the ultimate objects of the ambition of the tragic actress. *Les Plaideurs*, which though founded on *The Wasps* of Aristophanes displays the genuine humorous power of a poet whose name we are accustomed to associate with tender suffering and passions of the grand and terrible kind, is doubtless chosen with a view to exhibit to advantage the strongly-marked, though always well-controlled, comic powers of the elder Coquelin, not to speak of M. Got's celebrated performance of L'Intimé. The selection of nine of the best comedies and farces of the author of *Le Misanthrope* and *Tartufe* is certainly not an extravagant recognition of the claims of that illustrious writer on the part of the comedians of the *Maison de Molière*. These pieces, together with *Le Joueur* of Regnard and the *Zaïre* of Voltaire, which was resuscitated at the Théâtre Français in 1874, after nearly twenty years of neglect, complete the element called classic in a list which numbers altogether forty-one pieces.

Beaumarchais, however, who occupies a middle place between the classics and the moderns, is represented by his two best comedies. Thomas Corneille, whose *Ariane* and *Comte d'Essex* once enjoyed a high position; and Crébillon, who also found admission within the sacred limits of poets of the first order, are now practically discarded; and of the long catalogue of writers of the second order, on behalf of whose monopoly, no less than on that of their more distinguished comrades, bitter war was waged by the classicists in the days of Louis Philippe and the Charter—Rotrou, Lafosse, Lamotte-Houdart, Destouches, Châteaubrun, Lagrange, Duché, De Belloy, Dufresny, Piron, Gresset, Favart, Dora, and nearly a score of others, there are few indeed whose names even can be said to be now known to frequenters of the French theatres. *Zaïre*, in which Mdme. Sarah Bernhardt and M. Mounet-Sully are to appear on Tuesday next, will at least be interesting to an English audience; for this tragedy was avowedly written to make known to the countrymen of Shakspere how a story like that of *Othello* might have been treated if that great but lamentably untutored and irregular genius had possessed the crowning advantage of being a Frenchman of the polite age of Louis XV. That Marivaux and Sedaine, though they are for sufficient reasons still numbered among the acting dramatists, do not appear in this selection is a fact for which patrons of the Gaiety are abundantly recompensed; but a series can hardly claim to be completely representative which comprises no comedy from the works of Scribe. Nearly two-thirds of the selection belong to the strictly modern class, and of these the great majority have been written within the last twenty-five years. On the other hand, by way of answer to those who imagine that the classic repertory now holds its ground at home almost entirely from the fact that its maintenance is a condition imposed on the administration, it is worth noting that this proportion corresponds pretty closely with that observed at the Théâtre Français, where, last year, out of 383 representations (including morning performances) 136 only were devoted to classical pieces.

The immense reputation of Mdme. Sarah Bernhardt contributes, no doubt, very much to the brilliant success of Mr. Hollingshead's enterprise; but it need hardly be pointed out that the presence of so conspicuous an example of what is popularly known as a "star" among the company of the Comédie Française must always be to some extent a disturbing influence in its system, whereof the chief claim to respect has ever been that it aims at attaining a general efficiency and perfection of details. The leading parts in a piece of any value demand, of course, exceptional powers; but it is not well that the applicants for places at the box office of the Gaiety Theatre should be found referring to the bills careless of aught else but the appearance of that lady's name in the distribution of characters. Of course, this way of regarding the entertainments provided is for the most part beyond the control of the administration, though the arrangement by which this lady was permitted the other day to make her *début* in a single scene from a tragedy of Racine divorced from its context, and therefore having confessedly for its chief object the exhibition of a very famous personage to the gaze of eager sightseers, lent a mischievous because an authoritative sanction to this sort of agitation. Mdme. Bernhardt delights to bask in the sunshine not only of public but of private favour, as appears from her circular offering to devote her talents to the entertainment of evening parties "de la haute société," upon terms to be learnt from her secretary; and for such occasions she has contrived, as the public have been informed, to get a piece written expressly for her, in which, by way of showing that there is, as peripatetic professors of legerdemain are wont to observe, "positively no deception," she undertakes to model a medallion in the presence of the spectators. Thus it will be perceived that her ambition is not confined to an art for the due cultivation of which the average duration of human life and the limits of human energies rarely more than suffice. She yearns, as we have all learnt, for renown in many fields, and is so manifestly affected with the old weakness for praising *diversa sequentes* that there is ground to fear that the profession for which her genius and her training pre-eminently fit her may come to be regarded by her with a corresponding contempt. Her multitude of friends who "know the charms" by which she "spread her name o'er lands and seas" call attention to her talents as an artist, to her contributions to criticism, and to her promised special correspondence in one of the Paris journals. At this moment of writing I have been honoured, in common I believe with a large number of other persons, by an invitation to inspect her amateur performances in sculpture and painting in a private gallery to be devoted to that purpose. These weaknesses are humorously satirised by the wits in the Paris press, who are never tired of announcing by pretended telegraphic despatch such marvellous facts as the winning of the French Derby, the assumption of the command of the British forces in Natal, or the acceptance of a seat in the Cabinet of Queen Victoria by this universal genius. But the matter has its sorrowful side. The patronage which is extended to the Comédie Française on the ground of the notoriety of Mdme. Sarah Bernhardt outside the limits of her reputation as an actress can obviously exercise no more wholesome influence on dramatic art than can the curiosity which is artfully excited by public statements of the extravagant cost of the costumes to be worn by Mdlle. Croizette in this or that character.

The performances since those noticed in the Academy last week have included *La Joie fait Peur* of Mdme. de Girardin, *Le Menteur* of Corneille, *Le Tartufe* and *Le Médecin Malgré Lui* of Molière, *Le Marquis de Villemer* of George Sand, Victor Hugo's *Hernani*, *Le Demi-Monde* of Alexandre Dumas the younger, *Les Caprices de Marianne* and *Il faut qu'une Porte soit ouverte ou fermée* by Alfred de Musset, and *Mdlle. de Belle-Isle* of the elder Dumas. In all of these the high finish and general level of excellence attained have been strikingly exemplified. In Mdme. de Girardin's touching little piece M. Got plays the part of the old steward Noel with a command over the mingled humour and pathos of the part which is hardly second to that of Regnier in the same character; and Mdme. Favart in the character of the mother depicts the effects of overwhelming sorrow gradually changing to hope and joy with most affecting truth. The wide range of M. Got's art was further shown by his appearance on the same evening in the grimly humorous character of Claudio in *Les Caprices de Marianne*, and again on the following day by his Sganarelle, an instructive example of boisterous humour refined, subdued, and endowed with endless subtle touches without detracting in the least from the force of the portrait. Except in that fine performance of the Duke in *L'Etrangère*, of which I have already spoken, M. Coquelin, the elder, has as yet found few opportunities for conveying a notion of his rare and peculiar powers. Unhappily Mdlle. Croizette has not made much progress in the favour of English audiences; though the power of her acting in the repulsive part of the Baroness in the *Demi-Monde* on Tuesday was fully appreciated. Nothing perhaps is more striking to one unfamiliar with the best schools of French acting than the power of the greatest of the performers to merge his individuality in each part that he assumes. I have already spoken of M. Febvre's fine characterisation and admirable restraint in *L'Etrangère*. For the part of Tartufe so widely different in the means which it demands he has no remarkable outward qualifications, but the performance was perhaps only unsatisfactory to those who had a vivid recollection of Bressant's overpowering presence, and it was interesting to compare this impersonation with that of the simple, honest soldier Raymond in the *Demi-Monde*. From such characters as this to that of the jovial, good-natured, unsentimental Alsatian, who in *L'Ami Fritz* is transformed by Cymon, by the power of love, there is, as also

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will have the pleasure of witnessing this excellent piece of acting on Monday will recognise, a still wider remove.

The acting of M. Worms has perhaps inspired rather respect than admiration. Yet his delivery of verse is correct, his actions are graceful, and his countenance is capable of a great deal of expression. He delivered the famous soliloquy in the part of Charles V. in *Hernani* with excellent taste and judgment, taking for this purpose—if I may be allowed to indulge in this piece of stop-watch criticism—as nearly as possible the full twelve minutes which it is said to require. All that the actor was here perceived to lack was a more imposing air, and, at the risk of being taunted with insensibility to the value of historical research, I will add a costume of more becoming aspect. Delaunay's impersonations have, without a single exception, afforded great pleasure, the actor's still unsubdued vivacity, his elegance and ease of bearing, his fine voice and faultless elocution, all combining to produce the result. I would gladly, if I could, accord like unqualified praise to M. Mounet-Sully, whose grave and tender style was justly admired in the part of Gérard in *L'Etrangère*—a character whose strained sentimentality and *petites allures de Joseph* border, as some one has observed, dangerously on the ridiculous. This actor seems, however, to trust too much on the stage to the impulse of the moment; and hence a want of that well-calculated effort and just proportion which alone can secure the final effect required. This fault was conspicuous in his Hernani. A fierce untamed energy is no doubt appropriate to this character; but the human mind is so constituted that it is incapable of remaining at the point of tension at which M. Mounet-Sully's sustained extravagance in this part tends to keep the observant spectator; the consequence is that after a while the actor's wild and whirling words, and no less wild and whirling arms and legs, become, like most things in excess, destitute of the power to excite or charm.

No play hitherto produced has been expected perhaps with more curiosity than *Hernani*. The appearance of Mdme. Sarah Bernhardt in the part of Doña Sol no doubt added much to this feeling; but the play has a history which renders its production on our stage particularly interesting. There were, perhaps, among the audience assembled on Monday evening few persons who had not at one time or other read something about the battles of the classicists and the new school of romantic poets of whom Victor Hugo was the acknowledged chief even so far back as half-a-century ago, when this play was written. To many of these, probably, the visible presentment of this old source of play-house broils must have occasioned surprise, not by the boldness with which it parts company with the old sacred forms, but rather by the timidity and hesitation which it displays from this point of view. That the verse exhibits an almost ostentatious contempt for recognised canons which must have been really painful to the admirers of M. Soumet is obvious enough; and it is to be hoped that it is not inconsistent with respect and admiration for its illustrious author to feel even some little sympathy with the horror with which gentlemen of the old school received its occasional daring incongruities of thought and expression and rather decided tendency to confound the limits of the ridiculous and the sublime. Apart from all this, however, there are strong traces of the influence of the classical school in the tendency of its personages to indulge in long rhetorical displays, to bandy reasonings with each other, and to give detailed accounts of their feelings, while the action, which proceeds not continuously but rather in a series of explosions, is suspended. Such concessions to established fashions might, one would think, have done something to conciliate opponents on those memorable nights when Jérôme Paturot in vain led the applause against the howls and cat-calls of the offended classicists; but these dissensions, as everyone knows, partake of the character of religious strifes, which so far from being appeased are even aggravated by a sort of conformity that falls in some particular short of perfect orthodoxy. To tell the truth, the outrageous incidents of *Hernani* failed to enlist the full sympathy of the audience, who yet admired its many fine poetical passages and powerful displays of passion. The performance of Mdme. Sarah Bernhardt did not fall short of the expectation that had been formed. There is a tender feminine grace of a peculiarly winning kind in her love-scenes, and she has pre-eminently the power of conveying the impression of sincerity, purity, and perfect trustfulness necessary to prepare the mind of the spectator for the grand self-sacrifice and infinite pathos of the final scene. If the perfect control over all the performer's resources essential in a display of passion that is to affect the spectator as a whole was again somewhat wanting, the performance was yet marked by many passages of singular beauty. No words could convey an adequate idea of the sweet sad effect of the musical tones in which some of the most touching lines were delivered. The happy smiles which illumined her countenance from the moment that she had taken the fatal draught, betokening the approach of a time of calm and serene contentment even in the midst of this storm of conflicting passions, may be classed among the boldest and most successful of the numerous fine touches of art in this scene.

MOY THOMAS.

MUSIC.

BOROUGH OF HACKNEY CHORAL ASSOCIATION: MR. E. PROUT'S "HEREWARD."

THE production of a work of such magnitude and elaboration as Mr. Prout's new dramatic cantata is not a matter of everyday experience among English musicians. Apart, therefore, from any special circumstances, the event is one of interest for those who watch with solicitude the growth and spread of the art in this country, and the measure in which its professors are guided by lofty considerations, as distinguished from the mere desire for personal gain. A composer who cheerfully bestows the time, thought, and labour necessary to the production of an oratorio or some work of similar dimensions must look for his reward, if any, in the fame and reputation which may eventually result. Mr. Prout is one of the few among ourselves who are content to labour solely in the interests of art; and we approach the consideration of any work from his pen with the assurance that we shall find in it, if not the traces of actual genius, at any rate the highest qualities that result from culture and experience. In the case of a vocal work of importance a composer who knows at once his own strength and weakness must exercise caution and discrimination in the choice of a subject. Now, it cannot be denied that Mr. Prout has for once been exceptionally favoured in this respect. Charles Kingsley's novel *Hereward the Wake*, treating as it does of turbulent times and stirring events, presents an admirable theme to the musician whose ideas flow naturally in the form of vigorous utterances rather than of sentimental platitudes. Further, the work of the librettist has been singularly well carried out by Mr. William Grist. His versification is uniformly forcible and bold, as befits his heroic subject, and the language is occasionally very happy. The final oration of Torfrida, for example, where she is animated by the spirit of prophecy, approaches near to genuine poetry. The moderate use of alliteration may also be warmly commended as giving point to the lines where an access of energy and colouring seems desirable. The book is divided into four parts or acts, care being taken by a complete change of *locale* in each part to afford the composer the necessary opportunities for variety and contrast in the music. The sequence of events is in accordance generally with Kingsley's novel, even to the adoption of the tragic *dénouement*. If, as Mr. Grist affirms, historical accuracy be in this instance violated, the retention of the incident was almost a matter of necessity in a dramatic or semi-dramatic work. Before entering on the consideration of the music, it may be explained that in suggesting a similitude between any particular number of *Hereward* and some previous composition generally familiar, no accusation of plagiarism is intended against Mr. Prout; the object of such comparison being merely to afford as definite an idea of his music as can be given without illustrations in music-type. Part I. of the cantata, "Hereward's youth and exile," is preceded by a brief introduction in E, formed chiefly on two themes — the first, brusque and uncompromising in character, being suggestive of the hero; while the other, gentle and flowing, is representative of his bride Torfrida. The introduction comes to a *pianissimo* close on the dominant, and then in E minor we have a chorus of Hereward's followers, "Landless and lawless." Nothing could be more appropriate to the scene than the music of this chorus, with its surging accompaniment fully, not to say noisily, scored. It is followed by a "Salve, Regina" for the attendant maidens of Lady Godiva (Hereward's mother). The contrast of style is complete. The hymn opens with an old ecclesiastical phrase, and the harmonies of the movement are generally simple, though modern feeling is apparent. The appearance of Herluin, the monk, is appropriately ushered in by another religious strain given to the brass, and the following scene shows a happy mingling of the ecclesiastical and the dramatic. At the close there is a *terzetto* for Lady Godiva (mezzo-soprano), Hereward (tenor), and Herluin, (bass), in which each voice maintains its independence with charmingly quaint effect. Hereward's air "Farewell my boyhood's home" is not remarkable; but No. 5, the last in the first part, deserves prominent reference. Here the chorus of Hereward's followers, the "Salve, Regina," and the air just mentioned, are united in a manner as clever as it is effective. The shouts of the Viking's men die away in the distance, and the climax leaves a highly favourable impression in the mind of the listener. The scene of the second part, "Hereward's love and happiness," is laid at Torfrida's home at St. Omer. The opening chorus for female voices in A, 9-8 time, is rather disappointing. It is undeniably pretty, but it belongs to an order of composition less elevated than that of the context. There follows an elaborate *scena* for Torfrida (soprano), in which it is possible to trace the influence of Weber. Certain passages recall forcibly the *scena* in the second act of *Der Freischütz*. The entrance of the hero with his visor closed is announced by the Hereward theme in slightly altered form. The ensuing duet is perhaps the weakest number in the work. It is not given to every composer to write love-music, and that of Mr. Prout conveys no definite impression, being deficient alike in passion and sentiment. The part ends with a bridal march and chorus in C. The voice parts are not remarkably bright; but the accompaniment, with its Weberian phrases and rich orchestration, is very effective. As a whole, the second part of the cantata shows a decadence as compared with the first, because the situations are less suited to the display of the composer's special abilities. However, ample amends are made in the next section, which is entitled "Hereward's return and glory." The time is just subsequent to the subjugation of England by William the Norman. A very impressive introduction in C minor, magnificently scored, leads into a lengthy chorus, "Mourn, Anglia." Here Mr. Prout is at his best. The music is sad and full of deep expression, with occasional but very vague traces of the manner of Wagner. Especially fine is the burst of the brass

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in the tonic major just prior to the words "A fertile brain, a well-skilled hand," but the entire movement is full of those happy touches which show a master-hand. A descriptive and picturesque *aria* for Leofwin, a Saxon messenger (mezzo-soprano), is followed by a dramatic recitative for Hereward, in which various motives are re-introduced with good effect. The succeeding *aria* is weaker, though it ends with a vigorous strain not unlike Weber's "Oh! 'tis a glorious sight." The next number is a chorus of Hereward's followers on their voyage to England. This is both original and charming, the ceaseless passages of semiquavers in the accompaniment graphically illustrating the motion of the sea, while the voice parts are not wanting in interest. The scene is again shifted, and we are introduced to William, who has an air written in a quaint, formal style, but very spirited. A march of the Norman force introduces the battle-scene, which is developed at considerable length. It opens with a duet for Hereward and Torfrida in which a Handelian flavour is prevalent. The change to common time brings an accession of energy, and soon the opposing forces are united in a double chorus which is worked up with infinite cleverness, a short *Presto* movement serving as *coda*. The last part of the cantata, "Hereward's fall and death," opens with a Mozart-like introduction, after which Alftruda (soprano), the siren who tempted Hereward from his allegiance to his country and his wife, proclaims her triumph in an arduous air, "Hail the might of woman, hail!" Here, again, Mr. Prout is scarcely on congenial ground. The words are eminently suggestive, but the music savours rather of commonplace, though containing some grateful passages for the voice. A trio for the hero, Alftruda and William, in which imitation is introduced, is followed by a solidly-written chorus, "Gleemen, lift a tuneful strain." We then pass to the death-scene of Hereward. This commences with an agitated introduction leading to a monologue for the hero. The entrance of the conspirators and the fight are illustrated by much picturesque writing, and the close displays genuine feeling and pathos. A recitative for Torfrida, in which we hear some faint echoes of the preceding scene, is one of the most expressive numbers of the work; and the chorus of lamentation, "Weep for the Viking slain," is also truly admirable. The finale consists of a solo for Torfrida, in which she depicts in glowing terms the coming greatness of England, while the chorus takes up the theme with enthusiasm. Mr. Prout has adopted a broad, vigorous style in his setting of this oration. The music is solid rather than brilliant, dignified rather than glowing and rapturous. Speaking of the work generally, the defects may be said to be a want of freshness in the melodies, and a certain squareness and formality in the phrases. The merits are the masculine breadth and vigour of many of the movements, the constructive excellence throughout, and the splendid orchestration. In this last particular the cantata stands almost unique among English compositions. If the interest flags in other respects now and then, the continuous play of light and colour in the orchestra prevents the attention from drooping even for an instant. It would be rash to predict so soon what permanent position *Hereward* will gain in the estimation of the musical public. But this much may be said with safety, that if any works produced in the present generation by English composers merit longevity Mr. Prout's cantata is one of them. It is replete with evidence of the soundest musicianship, and its most prominent feature is intellectuality. In default of positive genius we should be content with these qualities when they are as richly developed as in the present instance. If any who were present at the performance of the work on Wednesday week deem these remarks unduly depreciatory, let it be understood that our desire has been to maintain the strictest impartiality in dealing with the new work; and if we have erred it has certainly been on the side of judicial severity rather than of excessive laudation. It only remains to add that the first appearance of the Hackney Choir at St. James's Hall was a complete success, and that, as a body, it is quite worthy to compare with the best of those associations which are accustomed to occupy this arena.

HENRY F. FROST.

MDLLE. VANZANDT appeared as Cherubino in *Le Nozze di Figaro* at Her Majesty's on Saturday last, showing, as in her previous parts, more of promise than of actual performance. On Tuesday Mdme. Nilsson once more essayed the part of Valentine in *Les Huguenots*. Dramatically her rendering of this character is very fine, but if she is wise she will eschew such trying embodiments for the future. Her voice, when not unduly forced, retains all its wonted charm; but the time has arrived with Mdme. Nilsson when it is advisable to husband resources rather than to waste them in unnecessary efforts.

MDME. ANNA MEHLIG gave a concert of classical chamber music on Monday afternoon at St. James's Hall. The most important item in the programme was Rubinstein's quintett for piano and strings in G minor (Op. 99). This work was first performed in London two years ago, the composer himself presiding at the pianoforte. It contains a few beautiful ideas, but they are not well developed, and there is much that appears extravagant and unmeaning. Mdme. Mehlig's best solo performances were Liszt's transcription of Bach's great prelude and fugue in E minor (Book ii., Peter's edition), and Field's nocturne in A. She was assisted by Mdme. Essipoff, Herr Straus, Herr Ries, Mr. Zerbini, and Herr Daubert. The vocalist was Herr Elmblad.

AT the Musical Union on Tuesday, Schumann's quartett in A minor (Op. 41, No. 1), Mendelssohn's trio in C minor (Op. 66), and Haydn's quartett in G (No. 81) were performed. M. Marsick and Herr Jaell appeared for the first time this season.

THE second of Messrs. Shedlock and Lochner's Chamber Concerts took place at Lancaster Hall, Notting Hill, on Wednesday evening last, when the chief items of the programme were Beethoven's sonata in C minor for piano and violin, Molique's trio in B flat (Op. 27), the third book of Heller and Ernst's "Pensées Fugitives," and Rheinberger's "Intermezzo and Fuga Chromatica" for organ solo.

THE programme of Herr Scharwenka's pianoforte recital on Wednesday at St. James's Hall was formed largely of works already played by him on other occasions during the present season. To these no further reference need be made, but the pianist merits warm encomiums for his beautiful rendering of some examples of Chopin—the polonaise in E flat (Op. 22) and the *Scherzo* in B minor (Op. 21). In *forte* passages Herr Scharwenka's style is sometimes wanting in clearness, but at other times the purity and delicacy of his manipulation are exquisite.

THE Philharmonic concert of Wednesday contained no features of special interest, but the performance generally was successful beyond the average. Señor Sarasate again created a *furore* by his masterly performance of three movements of Raff's suite for violin and orchestra in G minor (Op. 180), and Herr Jaell gave his customary finished rendering of Schumann's pianoforte concerto. The society departed somewhat from its usual groove in selecting Rubinstein's "Ocean" symphony, but the work was well played, and despite its serious inequalities was received with favour. Miss Emma Thursby sang Mozart's arduous aria "Ah! non sai" with ease and brilliancy, winning deserved applause.

MR. WADDEL'S enterprising choir at Edinburgh, of which we have more than once had occasion to speak in these columns, gave a concert on the 3rd inst., of which the very interesting programme included Brahms's "Song of Destiny," a selection from the third act of *Tannhäuser*, Schumann's "Requiem for Mignon," and Handel's *Acis and Galatea*.

MR. GEORGE RISELEY, the organist of the cathedral and the Colston Hall, Bristol, is doing a good work for music in that city. He has lately brought to a close a series of weekly orchestral concerts, and a summary of the proceedings of the season has been forwarded to us. From this we find that the very large number of 181 different pieces has been brought forward. The list comprises 16 symphonies, 54 overtures, 32 miscellaneous orchestral works, 24 concertos and solos for various instruments, and 4 choral works. The names of 77 different composers have appeared in the programmes, and 19 compositions by English writers have been given. Such a record may compare without disadvantage with that of many of our best musical societies; and the inhabitants of Bristol will show themselves unworthy of their privileges if they do not warmly support so excellent and spirited an effort in the cause of art.

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AGENCIES.

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SATURDAY, JUNE 21, 1879.

No. 372, *New Series.*

THE EDITOR *cannot undertake to return, or to correspond with the writers of, rejected manuscript.*

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LITERATURE.

English Men of Letters — Thackeray. By Anthony Trollope. (Macmillan.)

THIS volume, although it contains little that is striking or original, is full of interesting details about Thackeray's life, and is sympathetic, admiring, and in the main probably right in its judgments of his work. It has, too, the interest of giving us the views of one experienced novelist upon another; of one admirable literary workman upon another workman in the same line. Other living writers might have formed a more brilliant estimate of Thackeray's place as a man of genius—as a literary and moral power; but none could have so well brought to bear upon him the eye of the expert, of the man who knows by the practice of a lifetime how the goods in question are made.

One third of the book is professedly biographical, and contains "such incidents and anecdotes of Thackeray's life as will tell the reader perhaps all about him that a reader is entitled to ask." The incidents are almost entirely those of his career as an author; the early hesitations; the connexion with *Fraser* and *Punch*; the "M. A. Titmarsh" period; the novels and the lectures; nor does the writer omit those odd episodes, Thackeray's attempts to obtain public employment in the Post Office and in the Legation at Washington. One of the most interesting parts of this chapter is Mr. Trollope's story of the starting of the *Cornhill Magazine* (1859), that venture of genius. "Of the first number over 110,000 copies were sold; and of the second and third over 100,000." *Framley Parsonage*, it will be remembered, opened the first number; and Mr. Trollope here gives an account, most characteristic of all concerned, of how *Framley Parsonage* came into existence—Thackeray too late with his own novel, the publishers pressing Mr. Trollope, at two months' notice, to provide "something about clergymen," and enforcing the request with details so interesting that had a couple of archbishops been demanded I should have produced them." Here we have the two men brought close together for comparison. The one feature of Thackeray which seems to strike Mr. Trollope's orderly mind is his idleness. "Unsteadfast, idle, changeable of purpose, aware of his own intellect but not trusting it, no man ever failed more generally than he to put his best foot foremost." But again, where Mr. Trollope is unavowedly drawing himself, he says:—"The author can sit down with a pen in his hand for a given time, and produce a certain number of words. That is comparatively easy, and if he have a conscience in regard to his task, work will be done regularly." If in these two parallel judgments the author of *Vanity Fair* is too harshly judged, the author of *Miss Mackenzie* and the *Eustace Diamonds*, and (for the matter of that) of some parts of this biography of Thackeray, is described to a nicety.

What Mr. Trollope says about the novels themselves does not much differ from what anybody else would say, except, by the way, that in two remarkable instances he has unaccountably forgotten the end of the works that he is describing. *Vanity Fair*, according to Mr. Trollope, ends with the raptures of Dobbin; it really ends with the significant little "'Fonder than he is of me,' said Emmy, with a sigh." This point might, indeed, be missed by a reader not specially on the alert, but how can anyone have read *The Newcomes* and forgotten the happy ending hinted at on the last page—the "tall, dark, handsome lady, who must be Mrs. Ethel"? Yet Mr. Trollope would have us believe that "the story ends with two sad tragedies."

Mr. Trollope finds the great merits of Thackeray's style to consist in its being "easy, lucid, and grammatical;" and some of the best and most characteristic pages of the volume are those in which he defines, illustrates, and applies these adjectives. As to the pages which follow, containing his general estimate of Thackeray's matter, most readers will agree that they are a little over-didactic. T. H. WARD.

Genealogical Memoirs of the Extinct Family of Chester of Chicheley, their Ancestors and Descendants. Attempted by Robert Edmond Chester Waters, Esq., B.A. In Two Volumes. 4to. (Robson & Sons.)

THOUGH the readers of the ACADEMY have already had two portions of Mr. Waters' work brought to their notice, and though in both cases I have been his reviewer, yet, now that the book is published in its complete form, I have felt so much reluctance to criticise it as a whole that I am half ashamed to begin my task, and, at the same time, ashamed to delay the doing so any longer.

The fact is that it would be impossible within the compass of a single article to deal fairly with these volumes—impossible to give any adequate idea of the immense field of research over which their author has travelled; or of the extraordinary minuteness of his investigations; or of the patience, sagacity, and indomitable energy he has displayed; or of the many curious and suggestive results he has arrived at. As for the Chesters themselves, the reader will care but little for them; they serve as the text to a sermon which has at times almost as little to do with them as many other sermons have to do with *their* texts. Even Mr. Waters, with all his ingenuity, cannot make much of the bearers of a name which he delighteth to honour. But as we are led on to follow the fortunes of all the collateral branches and wander into the mazes which the author helps us to thread, we are tempted to believe—and can hardly resist the temptation — that a family which furnishes an excuse for gathering together all this fascinating assemblage of recondite lore must have been a race of giants. Genealogists are to history what microscopists are to physical science. For the most part they are only genealogists, and when they are so they are a dreary lot. A pedigree in its nakedness is a gaunt and forbidding skeleton, and if the construction of one of those terrible schemes yclept a "family tree" be all that a Dryasdust aims at elaborating, he is doing no more than setting up a withered *hortus siccus* for credulous simpletons to stare at. It is rarely safe to do more!

Mr. Waters is a very different person from the ordinary pedigree-maker; in his view a man is something very much more than a name. He counts it his duty to spare no pains in attempting to find out what each unit in the long series he is concerned with was made of: what he contributed to the stock upon which he was grafted; what he derived from those from whom he was sprung. But he is impatient of fiction, and a very severe critic of other men's work. The fables of heralds and antiquaries —falsely so called—he cannot away with; the blunders of pretenders he remorselessly exposes. In the undeniable facts of history he finds and lays before us all that is most startling and pathetic in romance. It may seem incredible to most readers that in a book which contains extracts from some 200 parish registers and abstracts of nearly 400 wills there should be a fund of anecdote and a wealth of illustration which makes it difficult to leave off reading when one begins to turn over the pages.

Perhaps one of the charms of the book consists in its fearless censure of all bad work and bad workmen. We all have a prurient liking to see our fellow-creatures "shown up," and the operation is performed in these volumes in a very trenchant manner. "The birth and character of Chief Justice Billing . . . have been assailed by Lord Campbell with reckless animosity"—then woe to Lord Campbell, for he comes under Mr. Waters' lash, and by the time he has done with his victim he is as effectually demolished, extinguished, and exposed as his best friends—who are said to find pleasure in that kind of process—could desire.

Mr. Shirley, "a genealogical writer of considerable pretensions," unluckily bungles in his account of the Lovetts of Astwell—a family that somehow or other gets dragged into this Chester vortex. Mr. Waters comes to the rescue, and, merciless foe to inaccuracy, he tilts at Mr. Shirley, and leaves him rolling in the dust. Burke, in his History of the Commoners, adopts an apocryphal pedigree of the Ellis's of Kiddall: forthwith this knight errant of genealogy is upon him, and the "untrustworthy character" of the document in question is not only exposed, but its falsity is conclusively demonstrated. With Mr. Waters there are some crimes that may be venial, but no errors are to be forgiven: a genealogist who is tolerant of inaccuracy appears to him a monster.

And yet, as I have said, the book is full to overflowing of the most curious stories, sometimes very tragic, sometimes grotesque

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in the extreme. What an affecting sketch is that of Thomas Poyntz, the Reformer. Poyntz, it appears, lived at Antwerp, where he was making money and showing hospitality; but his leanings were all to one side—the Gospellers were his delight. His wife was one with him, and it seems that she kept an alms-box in a conspicuous part of the house—possibly for visitors to drop their contributions into for the relief of the persecuted and oppressed in less favoured lands. Tyndale, the translator of the New Testament, was a bosom friend of Poyntz, who entertained him for long in his house; and when poor Tyndale crossed the Channel, and was caught and flung into prison, it seems that Poyntz, growing anxious, took ship, and bravely went to the help of his friend, if haply he might save him from his fate. Of course Poyntz failed, as we all know, but we did not know how narrowly he himself escaped the fate which Tyndale met with on the scaffold.

Again, what a curious picture of the difficulties that young lovers in the sixteenth century had to contend with do we get in the story of the poet Waller's wooing and marriage! The Court of Aldermen and the Lord Mayor were against him, for his wife, Anne Bankes, was "an orphan of the City," and an heiress, and it hurt the dignity of the city magnates that "Mr. Waller hath diverse tymes attempted to visit her, much ymportuning to know by what order she should be kept from sight of him." It was all in vain; the lovers were too much for the city folks, and were married comfortably enough in the end.

But more curious still, what a notion we gain of the amazing condition of our prisons in Queen Elizabeth's time when we find that Wisbeach Castle, which was the great place of detention for Roman Catholic priests, had actually become at the end of her reign "a seminary for corrupt youths," where the sons of the Catholic malcontent gentry received their education at the hands of the incarcerated "Mass Priests"!

That violent contrasts in conduct and opinions are to be met with in that picturesque period when England was divided into the two camps of passionate antagonists—the one the representatives of Geneva, the other of Rome—is known to all who have carefully studied our annals. But there are few more striking instances than is afforded by the case of Laurence Saunders, who was burnt at Coventry as a Protestant under Queen Mary; while his brother—a zealous partisan of that Queen, appointed by her Chief Justice of England, and knighted by King Philip—was removed from his office by Queen Elizabeth for his attachment to the Roman faith and ritual.

How few there are nowadays who even know the name of Henry Smith—"the Chrysostom of England," as he was called—the man whose sermons Fuller published and (as we should now call it) "edited" more than sixty years after his death. He died at thirty-one, and, for all that appears, unmarried; but, young though he was, he preached a telling sermon once *on the duty of mothers suckling their own children*, and he preached so well that "many persons of honour and worship, ladies and great gentlewomen, forthwith recalled their children home in order to suckle them themselves"!

Quaint stories like this swarm in these volumes, and give a life and interest to the book, and make it stand alone as a unique example of what a man of genius and scholarly training can do with a subject hitherto believed to be essentially vapid and barren. It is the merit of Mr. Waters' volumes that they never let us feel that we are dealing with mere names—his people are alive, or at any rate we are carried back to the times when they were living; the author has that rare gift of historical imagination which enables him to sympathise with the past, and so to present us with vivid sketches of a state of things which has gone for ever. Perhaps it can be said of no book in the language, extending over 800 quarto pages, and reviewing more or less carefully the lives of some thousands of people, some of whom played a very inconsiderable part in their day—a book, too, which does not even profess to be more than Genealogical Memoirs of an extinct family of English gentry of the second rank—that it is not only a readable book but an eminently entertaining one, and that it deserves to take rank as a valuable contribution to the domestic history of England. We have nothing like it on our side of the Channel, and it may be doubted whether even the old French genealogists ever produced a work at once so careful and so exhaustive.

As I said at starting, it would be impossible to give anyone a due idea of the wealth of materials worked up in these volumes. The account of the Cranmer family is in itself a monograph of great value; the chapters on the Tyndales of Hockwold and Maplestead, with the episode of the succession to the Crown of Bohemia, would make a representative volume. When one reads all that Mr. Waters has got together about William Ryley—father and son—Keepers of the Records, and pre-eminent for antiquarian and heraldic lore, one wonders whether in some mysterious way the same gifts which distinguished those indefatigable scholars may not have been transmitted to Mr. Waters himself by a freak of *heredeity*. He himself has pointed out in a very striking passage the strong family likeness in the characters of John Duke of Marlborough and William Pitt, Earl of Chatham, but it is not a little startling to be told that that similarity is to be traced in their common likeness to George Villiers, Duke of Buckingham, and that the two former statesmen had Villiers blood in their veins. Surprises like this give a new charm to historical research. If we will but keep our eyes open there is no lack of discoveries which still remain for the student of history who is not afraid of independent enquiry.

In conclusion, it remains only to express a hope that the present edition of this book may soon be exhausted, and that, when it is, an objectionable passage in the Preface, which it is not necessary to do more than allude to slightly, may be erased. It is not creditable to the writer.

Augustus Jessopp.

EARLY CHRISTIAN HISTORY.

Aus dem Urchristenthum: geschichtliche Untersuchungen in zwangloser Folge. Von Dr. Theodor Keim. Erster Band. (Zürich: Orell, Füssli & Co.)

Die Christen-Verfolgungen der Cäsaren bis zum dritten Jahrhundert, historisch und chronologisch untersucht. Von Dr. Karl Wieseler. (Gütersloh: Bertelsmann.)

Die Zeit des Ignatius und die Chronologie der Antiochenischen Bischöfe bis Tyrannus, &c. Von Adolf Harnack. (Leipzig: Hinrichs.)

The publication of Dr. Keim's work *Aus dem Urchristenthum* was separated by only a short interval from the death of its author; and in more ways than one there seem to be traces upon it of the catastrophe that was so soon to follow. The controversial irritability which it displays has all the appearance of being due to physical causes; and in the choice of subjects the author seems to have been influenced by the consciousness that the time remaining to him was short. It proved, unhappily, too short to allow him to give to the world more than a few incomplete specimens of his labours in the field of early Christian history.

In the volume before us (only half of what was projected) we seem to see the fragments—stones hewn, but not placed—of larger schemes; or rather, we should perhaps say, not so much fragments of the structure itself as of the substructure—that critical sifting and shaping of material which always underlies a great work. The subjects of the essays are a number of controverted points of special interest on which the author held decided views, or on which he believed himself able to offer something new.

The first in order is entitled "Josephus in the New Testament," and deals with the much-debated question as to whether St. Luke did or did not make use of the writings of the Jewish historian. The judicious and excellent author of the *Neutestamentliche Zeitgeschichte*, Dr. Schürer, has recently stated the case in the form of a dilemma, "either that St. Luke took no notice of Josephus, or else that he read his writings only to forget them." Renan in *Les Evangiles* (to which Dr. Keim, rather strangely, does not allude) contented himself with saying that the Evangelist and the historian were probably members of two *coteries* not far removed from each other, and both more or less attached to the Flavian Caesars. On the other hand, Dr. Holtzmann held that St. Luke had read Josephus, but not carefully or accurately; and Dr. Keim now takes a very similar view. He would maintain the dependence of the Evangelist upon the historian, even on points where there is a real discrepancy between them. This would apply to the census of Quirinius; the mention of Lysanias of Abilene, in Luke iii., 1; the mention of the double high-priests, Annas and Caiaphas, in the same passage; and even to that of Theudas in Acts v., 36. The association of Theudas with Judas of Galilee Dr. Keim explains by their juxtaposition in the narrative of Josephus (*Antiq.* XX., v., 1, 2). As the result of the whole investigation he believes that the dependence of St. Luke on Josephus is raised

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to as "high a degree of probability as is possible under the circumstances." He also thinks that the Gospel not only presupposes the *Wars* but also the *Antiquities*, which would come nearly twenty years later, A.D. 94.

The next essay bears a title which is characteristic of the rather far-fetched elaboration of the author's style, "Die Präconisation des Marcus." This is a defence, chiefly against Dr. Holtzmann, of the position taken up by Dr. Keim in his earlier works as to the priority of the First over the Second Synoptic. It is, however, perhaps more remarkable for a concession to the opposite view. Dr. Keim describes his position as "eclectic," and professes himself still unable to accept Dr. Holtzmann's theory, "though at present, in consequence of a renewed study of Papias, and of the large groups of discourse in St. Matthew and St. Luke, he is no longer prepared to stand unconditionally in the way of the general theory of two documents, one containing discourses and the other narrative." Dr. Keim now claims to put forward little more than a plea for moderation as against the one-sided preference of the Second Gospel.

Passing to the "Limits and Turning-points of the Apostolic Age," Dr. Keim would date the first from Easter rather than from Pentecost, or at least would regard the interval as belonging quite as much to the age of the Apostles as to the life of Christ. The *terminus ad quem* he would place, in accordance with his well-known and still-maintained rejection of the tradition respecting the later years of St. John, at the destruction of Jerusalem in 70 A.D. The main turning-point of the history he would find in the Apostolic Council of the year 52.

The Council itself is the subject of the next essay, which a critic of conservative tendencies will, perhaps, naturally think one of the ablest and best in the whole volume. The author has here broken loose from his Tübingen antecedents, and handles his theme with singular moderation, insight and skill. It is really impossible that exaggerations such as those of Overbeck should hold out against these conclusive arguments very much longer.

If this essay attracts attention by its ability, so also does the next by its length and importance. It deals with one of the crucial questions in the history of the second century—the date of the death of Polycarp, and the account of his martyrdom. It is well known that on the date of this event a great deal of the chronology of the century turns; and of late there has been something like a revolution of opinion in respect to it. This took its rise from a memoir read by M. Waddington, the present Prime Minister of France, in the year 1867. His results met with a remarkable amount of approval on all sides. They were accepted alike in France by Renan, in Germany by Ewald, Lipsius, Hilgenfeld, Gebhardt, Harnack, and Zahn; and in England by Lightfoot and Hort. Hitherto there has been hardly a dissentient voice, and the new date 155–157 has almost universally replaced the old 166. Now, however, from different quarters, two protests have been raised, one by the veteran chronologist Wieseler (*Die Christen-Verfolgungen der Cäsaren*), and the other by Dr. Keim.

The great discovery of M. Waddington was that which fixed the date of Statius Quadratus, described as proconsul of Asia in the supplement to the letter from the Church at Smyrna containing an account of the martyrdom. Dr. Keim challenges the discovery by challenging the genuineness of this supplement. Taking his stand upon the fact that it is wanting in the version of the letter given by Eusebius, he thinks that it was added after the time of Eusebius, probably between A.D. 400 and 450. The main body of the letter he would place towards the middle of the third century, though believing the narrative to be in the main authentic.

The most important part of his conclusions, that which relates to the spuriousness of the supplement, Dr. Keim regards as confirmed by a series of difficulties which would be raised on the supposition that the date assigned by it to the death of Polycarp was the true one. Of these difficulties some seem to be more substantial than others. The most important is perhaps that which relates to the visit of Polycarp to Anicetus at Rome. The episcopate of Anicetus falls within the years 155–166 A.D. The visit of Polycarp, Dr. Keim thinks, cannot have taken place at the beginning of the episcopate; yet it must have done so if Polycarp was martyred not later than A.D. 156. Again the Paschal controversy did not begin till the year 167, yet Polycarp was always quoted as the great bulwark and example of the Asiatic tradition. The letter would also bring him into connexion with the Montanistic movement, and the most reasonable date assigned to the beginning of that is A.D. 160–165. This last point, however, the relation of Polycarp to Montanism, is not based upon direct evidence, but turns chiefly upon a conjecture of Dr. Keim's. On the whole, though there is some little weight in the objections, they do not seem to be at all insuperable, or to justify the assumption of forgery just in that portion of the epistle where a forger would have the least tangible motive.

The remaining essays contain (1) a discussion of certain detached points in the history of the Roman persecutions; (2) an answer to Weingarten on the origin of the monastic life, denying that it came into vogue after the time of Constantine as well as its derivation from the worship of Serapis, and maintaining that it was rather due to the rise of Neo-Platonism in conjunction with the older Christian asceticism; (3) what is practically a review of Weiffenbach on the fragments of Papias.

It will be seen from the above that the volume touches upon a number of subjects of great interest to the critic. They are all handled with the ability which might have been expected from their author; and though there may be many places in which they will not command assent, yet the arguments will always be found to deserve respectful attention.

It may be convenient to compare Dr. Wieseler's view with that of Dr. Keim as to the date of Polycarp's martyrdom. Both these writers contend for the old as against the innovating theory, but their line of argument is different.

Dr. Wieseler upholds in the main the genuineness of the chronological statement in the supplement to the letter from the Church of Smyrna, according to which Polycarp suffered in the proconsulate of Quadratus. But then (1) he denies that Quadratus, as M. Waddington thinks, was proconsul of Asia in the year 155. M. Waddington had depended for the proof of this upon an elaborate chain of reasoning, starting from the identity of the Julianus mentioned in the treatise of Aristides with the Julianus who appears from an Ephesian inscription lately discovered to have been proconsul of Asia in A.D. 145. Both the earlier and the later links in this chain of reasoning Dr. Wieseler impugns. He refuses (on grounds which seem rather precarious) to identify the Julianus of the inscription with the friend of Aristides. And he also contends that the successor of Severus, whom M. Waddington and the others who have adopted his view assume to be Quadratus, was not really Quadratus but Rufinus, another friend of Aristides. This also appears to be doubtful. (2) He would further fix the true date of the proconsulate of Quadratus at the year 166, which was marked by the conclusion of peace with the Parthians. It would therefore be in the same year that Polycarp was martyred, and this would agree with the statements of Eusebius and Jerome. These statements are, in fact, the chief positive argument in favour of the older theory, while the negative argument for it consists in the disproof of the inferences which M. Waddington draws from the inscriptions.

Another essay in the same pamphlet is concerned with the details and date of the martyrdom of Ignatius. This Dr. Wieseler inclines to place in the year 107, and not, as is frequently done, in 115. He rejects the accounts given in the Martyrologies and by Malalas. Dr. Harnack goes a step further than this. After a thorough examination of the authorities, he comes to the conclusion that these all rest ultimately upon Julius Africanus; that the statement of Julius Africanus is not trustworthy, and that, in fact, we have no certain evidence that Ignatius died under Trajan at all. Thus while the date of the martyrdom of Ignatius is rendered doubtful, some of the most substantial objections to the genuineness of the Seven Epistles attributed to him are removed.

W. SANDAY.

Travels and Researches among the Lakes and Mountains of Eastern and Central Africa. From the Journals of the late J. Frederic Elton. Edited by H. B. Cotterill. With Maps and Illustrations. (Murray.)

A MELANCHOLY interest attaches to the publication of Capt. Elton's Diary, for its author, who had won golden opinions from all with whom he came in contact, lies buried in the wilds of Africa, a victim to his zeal as an explorer and devotion to duty. As an explorer Capt. Elton occupies a high rank, but it is chiefly in connexion with his services in the suppression of the slave-trade that his

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memory will be honoured by posterity. From the day on which Seyyid Burghash of Zanzibar signed the treaty abolishing the export of slaves (June 5, 1873) up to the time of his death, Capt. Elton has been unremitting in his exertions to give effect to that treaty. He visited the coast within the Sultan's dominions, and explored the routes followed by the slave-caravans; liberated the slaves held by Indian British subjects, ever ready to run with the hare or hunt with the hounds; and if at the same time he collected much valuable geographical information, this was merely incidental to the labours which devolved upon him in his capacity of British Consul. Appointed consul at Mozambique in 1875, he succeeded, by his firm and yet conciliatory attitude, in enlisting the sympathies of the Portuguese authorities in the good cause. The Arab slave-dealers, no longer finding Zanzibar a congenial field for their nefarious operations, had established themselves on the Kivolane River, to the south of Mozambique, where for a time they remained undisturbed. But Senhor Carvalho Menezes, the Portuguese governor, much to his credit, sought and obtained the services of British cruisers, with whose assistance the slave-dealers were ousted. The influence of such vigorous proceedings made itself felt far into the interior. The slave-trade was gradually dying out, agriculture and legitimate trade springing up in its place. The native chiefs themselves acknowledged its disastrous consequences, and looked hopefully to the future. If any further evidence is required to show how the traffic in slaves entails the devastation of vast tracts, and the extirpation of entire tribes, while its abolition brings about an almost immediate return of prosperity, it is to be found in the volume before us. Mr. Holmwood's introductory chapter enables the reader to obtain a firm grasp of the subject without the perusal of needlessly bulky Blue Books. A year ago the slave-trade was nearly dead, but, unless Mr. Horace Waller is misinformed, it has recently "sprung up again with great vitality, mainly from a sudden cooling down upon the subject, both in the Indian Executive and Downing Street."

Several of Capt. Elton's journeys along the coast have been described before, but geographers will turn with interest to the accounts he furnishes of Mozambique and its vicinity, and the notes on an overland journey from that place to Ibo. It is, however, only on arriving at the northern extremity of storm-beaten Nyassa that our traveller enters upon virgin soil. The Wachunga, who inhabit the northern extremity of the lake, are either utterly destitute of dress altogether, or at most wear a strip of banana leaves or a tuft of grass. They make up for this deficiency by painting the upper part of the body, the face or the legs, with white chalk, which renders them hideous to look upon. They are not, however, unmitigated savages altogether. Their huts are built and thatched with great skill, the interstices between the bamboos being filled up with sun-baked lumps of mud. Their spear-shafts are beautifully inlaid with delicate tracery of copper and brass wire. They till the ground carefully in terraces, and keep cattle and goats. Of their country the author speaks in terms of rapture. It is the garden of Central Africa, with mountains towering to a height of 12,000 feet, dense forests, grassy valleys, groves of bananas and plantains, and a delightful climate, apparently suited to Europeans.

Crossing this belt of glorious mountain land, the author and his companions, of whom Mr. Cotterill was one, descended into the plain of Usogo, on the upper Ruaha. This, too, is a fertile region, lying some three thousand feet above the level of the sea, and rich in corn, cattle, and game. The author's visit was, unfortunately, ill-timed. He found Merere, the great chief of the country, blockaded by the robber-tribe of the Machinga, and only after they had been driven off was he able to pursue his journey northward. Merere's people stand somewhat higher in the scale of civilisation than their southern kinsmen, for they dress in hides, and their chiefs delight in gaudy cloths and blankets, and in feather head-dresses. Merere received his European visitors with great kindness, and, fully alive to the fact that the position in which they found him was not calculated to impress them with a sense of his power, he urged them to return under more favourable auspices. This augurs well for Mr. Keith Johnston's success, for this interesting mountain region and the country extending thence towards the southern extremity of the Tanganyika will form the scene of his explorations. Through him we may also learn some further particulars with respect to the Niam Niam and other tribes dwelling to the north of Usogo, who had abandoned their homes when Capt. Elton visited the country.

The book is of importance to those who look upon Africa as a field for commercial enterprise on a large scale. It confirms the statements made by other travellers with respect to the disappearance of the larger game. The supply of ivory cannot last for ever, and if Africa is to prove a source of wealth to British manufacturers, care must be taken to develop its vast agricultural resources, and to make it one of the great food-producing countries of the world. Whether this can be done without the establishment of a regular European government, enabling the cultivators of the soil to reap the fruits of their industry, is a large question, which space forbids our discussing on the present occasion. Thus much we learn from Capt. Elton's pages, that the continuance of the slave-trade forms an absolute bar to the development of the great natural resources of Africa.

Mr. Cotterill has conscientiously performed his duty of editor—too conscientiously, perhaps, for a few chapters from his own pen summarising the results obtained, as well as the omission of a great deal of personal matter, would have rendered this handsome volume more instructive as well as more readable. The maps and illustrations which accompany it are excellent.

E. G. Ravenstein.

The Satsuma Rebellion. An Episode of modern Japanese History. By Augustus H. Mounsey. (Murray.)

"Everything that is is wrong" was the conclusion at which the leading Japanese statesmen arrived when they were first enabled to examine the condition of their country by the light of European knowledge. The argument, which has been used to support many worse causes, that a system which had satisfied the needs of past generations was good enough for the present age met with no hearing from these reformers. The evils and defects of the constitution which had for some time been partially recognised were brought out into strong relief in their eyes when it was possible to compare the political institutions of Japan with those of European countries. With a ready instinct they saw at once the impossibility of patching up the constitution, of mending the worn-out native garment with a piece of brand-new European cloth; and they determined to sweep it away, bag and baggage. The whole forest of old-world institutions was to be hewn down, lest the older growth should choke the young saplings which were to be planted in its stead. They knew their countrymen. They knew that, though proud of the past, they were not averse from change, and that, though professing to find all their joy in Japan, they might yet be trained to admire the attractions of London and Paris. The work of demolition they looked upon as essential to the national prosperity, and they saw no insuperable difficulties in the way of carrying it out.

With a firm purpose they set to work, and in less than twenty years changed the whole features of the country. Everything was new. The heaven-descended Mikado, whose face had never been seen by any outside the palace at Kiôto, became a common sight in the streets of Yedo, through which he daily drove in a foreign carriage. Double-sworded Samurai in their picturesque dress disappeared, and in their place were found inoffensive gentlemen, attired in broadcloth and silk hats, whose most formidable weapon was a cane. Daimiô who had never travelled to the capital in any other conveyance than a *norimon* borne by coolies at the rate of four miles an hour were whisked through the length and breadth of the land by railway. And, last but not least, constitutional government was installed to supersede the feudal system which had existed for so many ages. That all these and many more changes should have been effected without meeting with more serious opposition than they encountered was a matter of surprise to lookers-on, more especially as the increased expenditure incurred under the new order of things entailed increased taxation. But the Japanese, like most Asiatics, are a very long-suffering people, and Mr. Mounsey's book would probably never have been written had it not been for the ambitious designs of Saigô Takamori, the chosen adviser of the ex-Daimio of Satsuma. Mr. Mounsey has carefully traced out the objects of this man, which may be shortly described as having been the overthrow of all foreign influence in the empire and the restoration to power of the military classes.

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Sufficient remnants of the old feudal system were still existing in 1874–75 to enable Saigô to muster a considerable force and to possess himself of arms without necessarily assuming the character of a rebel; but the Government was none the less aware that his "private schools" were nothing but training depôts for recruits who would one day be marched against its troops, and that the artillery and ammunition turned out by the provincial arsenals were destined to be directed, at no distant date, against its ranks. During the year 1876 the forces were collecting on both sides for a struggle which was plainly inevitable. Saigô had appealed to the chivalry and ambition of the Samurai of Satsuma, between whom and the members of the Government, who were bent on still further reforming the institutions of the Empire, there was no room for compromise. In the February of the following year (1877) Saigô's preparations had become so threatening that the Government deemed it advisable to remove the stores deposited at the imperial dockyard at Kagoshima in the disaffected province. This served as well as any other pretext for the opening of hostilities, and the followers of Saigô seized on the occasion to declare war against their degenerate countrymen.

Notwithstanding the preparations which had been industriously carried on in Satsuma, the rebels were never able to bring more than 20,000 men into the field, against the 40,000 men who followed the imperial banners. The superior armaments also of the Mikado's troops were an additional strength to the imperial cause, while the only advantages on the side of the rebels were the valour and love of fighting which were inherent in the old military classes from which their ranks were chiefly recruited. But valour, however undaunted, must in the end succumb to big battalions; and, though gleams of success occasionally shone on the rebel arms, the insurgents gradually lost ground, and by the month of September their cause had become hopeless. Feeling that the end was near, Saigô turned to retrace his steps southwards.

"And as a hare whom hounds and horns pursue
Pants to the place from whence at first he flew,"

he set his face towards Kagoshima, determining to sell his life as dearly as possible on the threshold of his home. For the majority of men a lost cause has few attractions, and Saigô's followers were no exception to the rule. Within a few weeks his forces dwindled down to 500 men, and with these he stood at bay in the recesses of a mountain near Kagoshima. Though it was plain that the condition of these men was now desperate, there was no thought of surrender. They were all "Samurai of the Samurai," and were fully prepared to face death rather than submit to dishonour. This the Imperialists well knew, and they took every precaution to ensure the success of the attack. Before dawn on September 24 the imperial commanders led the assault at the head of 15,000 men. The rebels defended themselves as brave men will who have made up their minds to die fighting, but they were crushed by overwhelming numbers, and when the morning mist cleared away it disclosed a heap of slain and a small band of wounded rebels in the hands of the triumphant Imperialists. Saigô was shot in the thigh early in the fight, and a friendly Samurai, seeing him fall wounded, with one blow severed his head from his body to save him from the disgrace of falling alive into the hands of the enemy. Such an end befitted the career of one who may be said to have represented the chivalry of old Japan. He was a man of the sword and he perished by the sword.

Mr. Mounsey tells us, and he had every opportunity of knowing the facts, that the close of the rebellion was looked upon by all classes rather as a relief than as an occasion for rejoicing. It afforded, however, an opportunity, which was readily seized upon by the Government, for distributing the newly-adopted decorations. On Prince Arisugawa, the commander-in-chief, the Emperor conferred the highest order of merit, and accompanied the decoration with an address which shows that under the veneer of European knowledge there yet remains a substratum of native mythology, even in courtly circles.

"I," said the Emperor, "who, by the will of Heaven, am Emperor of Japan, descending in one unbroken line for 10,000 years, confer on you, Prince Arisugawa, a man of the highest merit, commander-in-chief of the army, and president of the Senate, this decoration of the highest class of the Order of the Chrysanthemum, and you are herewith invested with all the dignities and privileges appertaining to the said order."

Though the question whether the new or the old condition of things was to obtain in Japan was finally set at rest on the morning of September 24, 1877, it was impossible to suppose that a complete calm would immediately succeed so fierce a storm. The defeat of Saigô had shown that open resistance to the Government had ceased to be possible, but there remained the weapon of assassination, which is in Japan a traditional means of expressing opposite views. Prominent among the progressive party in the Government was Okubo, the Minister of the Interior; and when the choice of a victim was made by the malcontents, he it was who was selected to be offered up on the altar of patriotism. A morning in May of last year was chosen for the execution of the plot, and on the day appointed, as Okubo was driving from his house in the suburbs of Yedo to the Mikado's palace, two Samurai, carrying bunches of wild flowers in their hands, met his brougham. As the carriage approached they threw down their flowers, and drawing their swords from under their clothes cut down the coachman and hamstrung the horses. At the same moment four other men sprang from concealment and faced the Minister as he attempted to alight from the carriage. Before he reached the ground his head was cloven in two by one blow; after which it seems superfluous to add in the words of Mr. Mounsey that "he was then . . . despatched with numerous cuts and stabs."

Such is a sketch of the story told in detail in the work before us. As a member of the British Legation at Yedo, Mr. Mounsey enjoyed exceptional advantages for the preparation of his work, and in its pages will be found much information which will be of value both to Japanese bondholders and to those who are interested in observing the development of the country.

ROBERT K. DOUGLAS.

THE INSURANCE OF LABOURERS IN ACCORDANCE WITH THE ECONOMIC ORDER OF THE TIME.

Die Arbeiterversicherung gemäss der heutigen Wirthschaftsordnung. Geschichtliche und ökonomische Studien. Von Lugo Brentano. (Leipzig: Duncker & Humblot.)

THIS little book contains materials from which the English reader may form some idea of the very curious state of parties in Germany with regard to the labour question. The author is well known as an opponent of Marx and Lasalle, and of the claims and objects of the Social-Democratic party, in the name of free trade, individual enterprise, and economic production generally; but in Germany the middle-class Liberal economists, who are not socialists, take the line, rather startling to the middle-class in this country, that the existing economic order can only be saved from communistic aggression and revolution by the development of trade-unionism; while, to crown the confusion, the Government alternately bids for working-class support by really socialistic legislation, and alienates it by mediaeval restraints, the inquisitorial nature of which is easily shown to be an inevitable consequence of the previously-bestowed favours.

To follow the author's arrangement: the only real danger or injury inflicted on the labouring classes by the present industrial system is that they are liable to be thrown out of employment, and therefore left without means of support, in consequence of commercial mistakes or miscalculations which they had no means of preventing: the present industrial system does not recognise the *droit de travail*, so that it is no one's business to provide for the labourer under these circumstances, but it does recognise as a necessary element in the cost of production the cost of the labourer's maintenance, which includes the cost of rearing children to take his place in the generations of industry. If temporary want of employment on the part of some labourers is a permanent incident of our industrial system, the cost of production or the wages of labour must be reckoned at such a rate as to cover the maintenance of the labourer both while at work and during his compulsory idleness. The obvious reflection that the individual labourer may be left destitute before he has had time or power to accumulate savings enough for his wants turns this into an argument for a general system of insurance throughout the labouring classes.

The paradoxical mixture of paternal and socialistic legislation on this subject begins in 1845, when the removal of various antiquated restraints on freedom of contract and combination was supplemented by a clause compelling every workman to contribute to the "Workman's Benevolent Fund" of the locality in which he was employed. In 1849, when the party of reaction succeeded in re-

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imposing restrictions on the workman's liberty, it was further ordained that the employers of labour in each district should be held liable to contribute to the same fund, if necessary, as much as half the total contributions of the labourers. In 1854 this obligation was extended to trades or places where there was no guild or corporation, whose privileges might be viewed as an equivalent for this tax; and by the same measure, local bye-laws were empowered to compel all labourers within the district to contribute to a fund for mutual assistance. In 1869 the responsibility of establishing such a fund was thrown on the local authorities, and every workman not contributing to any other similar society was compelled to join the official one; and this compulsion was renewed by the legislation of April 1876, which defined more minutely the constitution of the societies whose members might be exempted from compulsory enrolment in the official society. Trade organisations using their funds for other than purely provident purposes are not recognised to this extent.

It is needless to follow the author in his criticism of the indirect interference with the freedom of contract between employer and employed involved in all this legislation, or the ingenuity with which the greatest possible number of incompatible or self-neutralising economic fallacies are brought into the smallest possible compass. His practical complaint is that the compulsory system of insurance fails altogether to effect its ostensible purpose, because the workman may lose all the benefits for which he has paid by leaving the particular firm or the particular neighbourhood to the *Kasse* of which he was a contributor, and further because all such benefits are forfeited by a few weeks' failure to subscribe; and as none of the recognised societies provide an "out-of-work" allowance for their members, loss of employment inevitably entails the loss of membership and the fruits of, perhaps, half a lifetime of thrift. Even the voluntary or "free" friendly societies which have been started to compete on more liberal principles with the official institutions are either too narrow or too wide in their range, and either confine their members to a single district or include classes and ages which on sound actuarial principles ought to pay a different scale of fees.

After this historical sketch of the insurance system of the new empire, and the conclusion that it fails to supply the protection which the author began by claiming as an indispensable adjunct of the industrial system of the present day, he reverts to the example of England, where much less far-reaching theories have attained a much larger practical development. His objection to friendly societies — that they do not enable the workman to keep up his subscriptions when unemployed—seems about to culminate in unreserved recommendations of the manner in which the work of insurance against all possible ills is carried on by the great trade societies, with branches all over the country and an organisation too complete for the benefits of membership to be lost by any change of place. He admits that the payment of "out-of-work" allowances cannot be carried on without reference to the rate of wages and the consequent adoption by the provident society of a fixed minimum; and he does not object on principle to the combination of trade and provident objects guaranteed by one common fund. But with the zeal for speculative completeness, from which he is as little free as his socialist or bureaucratic adversaries, even the Amalgamated Society of Engineers does not quite realise his ideal on the protection due to the working class, because the benefit of past subscriptions is lost to any member who leaves the society from dissatisfaction with its management. His proposal, therefore, is that trade societies of the English model should be formed and managed by the working classes to provide against sickness and want of employment; while life insurance, superannuation pensions, and burial payments should be provided for by general societies not limited to any one class; and to obviate the natural reluctance of a man to pay into half-a-dozen clubs instead of one, a system of correspondence between different societies is suggested which, under some circumstances, might have its practical conveniences.

The weak point in all this is the assumption that it is necessary, in order to justify the present system, to invent machinery which may give one class of the community a mathematical certainty of protection against what after all can never be an exhaustive classification of human ills. Systems of insurance serve an excellent practical purpose, but any result depending on the doctrine of averages is in its nature so essentially non-rational that it is singular to find the expedient exalted into a fundamental and indispensable concomitant of modern industrialism. But this, as well as the far wilder generalisations of political socialists now under the ban of the empire, pales into insignificance compared with the curious phenomenon of the same empire spending what energies it can spare from socialist prosecutions in, virtually, administering and guaranteeing the "club money" of any two or three labourers in a private workshop. It is scarcely to be wondered at if, in a logical country, the labourers reciprocate the interest felt in their affairs and propose to instruct the central Government how to render them still more enlightened and efficient service.

EDITH SIMCOX.

CURRENT LITERATURE.

Historical Studies and Recreations. By Shoshee Chunder Dutt. (Trübner.) These two considerable volumes derive interest rather from their authorship and history than from their own intrinsic merits. Mr. Dutt, as his name implies, is a member of a well-known family belonging to the Kayasth or writer caste of Bengal. Having served for many years in a Government office at Calcutta, he was recently rewarded on retirement with the honorific appellation of Rai Behaudoor, a combination of Hindu and Mohammedan epithets peculiarly grateful to the native ear. A typical Bengalee Baboo, he has advanced deeper into the sea of literature than any of his compatriots; and in Bengal literature means the literature of England studied from school upwards as closely as Latin was studied in the middle ages. In Bombay English is the language of commerce, and in Madras of domestic service; but in the leading Presidency it is emphatically the medium of literary education. Not only does the course of training for the university examinations demand a knowledge of the English classics such as is rarely attained in our own schools; but the only path of literary ambition open to Young Bengal is to emulate the style and omniscience of Macaulay. Artificial as this ambition is, and strangely circumscribed in its area, it is yet the most definite product of Western civilisation to be found in India. To those who are curious to know how far the native mind is capable of assimilating foreign modes of thought, we can strongly recommend Mr. Dutt's volumes. But in addition to their value as a literary *tour de force*, they possess a further interest from their original mode of publication. The larger part has already appeared in this country, published in separate books under the assumed name of "J. A. G. Barton;" and we are not aware that the real authorship was ever detected. For ourselves, we remember to have come across some of these books a few years ago, and to have wondered at the mixture of erudition and credulity which they displayed. But such qualities are by no means rare among amateur authors of English extraction, and we confess that we had no suspicion of the trick. The contents may be shortly described as a survey of universal history from the flood to the present day. It has often been remarked that history has no place in Sanskrit literature, and the inference has been drawn that the Hindu mind is destitute of the historical sense. To this it may be replied that the historical sense is a very recent growth even in Europe. Usher's Chronology and Rollin's Universal History have scarcely yet been superseded in our own schoolrooms. Mr. Dutt has evidently read widely, both in ancient and modern literature. He writes with a ready pen, and exhibits a dexterity in his command of an alien tongue that is little short of marvellous. But as he has boldly challenged the verdict of our criticism in his proper name, he must allow us to award him the same measure of admiration that is given to the prize essay of an undergraduate.

Tourist's Guide to North Devon and the Exmoor District. By R. N. Worth. (Stanford.) The high praise with which we welcomed Mr. Worth's *Guide to South Devon* has since been verified by local experience of its utility. The same trustworthy companion now introduces us to the northern coast, which possesses no less attractions for the tourist. This entire region is consecrated with the traditions of Kingsley and Blackmore, who here take the place occupied by Scott in the Highlands and Wordsworth in the Lakes. As compared with such masters in literature, we are not sure that Mr. Worth is at his best when attempting to describe the scenery of coombe and moor, or resuscitate the worthies of Devonshire history. But as a faithful guide to the visitor who wishes to omit nothing that deserves attention, especially in the department of church architecture, we can heartily commend this little book which it has been a pleasure to read even apart from the *genius loci*.

Tales from Euripides. By Vincent Ker Cooper. (Longmans.) This volume suggests the suspicion that the ancient classics will before long become more familiar to the general reader than to the schoolboy. We cannot grudge any attempt to popularise the literature upon which our own is ultimately based, and to reveal the secret charm which has hitherto been confined to the adult student. In this case, however, it is only too evident that the attraction is wholly derived from the original. We have not attempted to test the faithfulness of the rendering, being content to find that the English style is artificial and bald. The get-up of the book is very pleasant to the eye, except that the figure outside should have been Euripides himself, and not the Phrygian Paris.

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The School Cookery-Book. By C. E. Guthrie Wright. (Macmillan.) Though primarily intended for use in school demonstrations, this little primer will prove invaluable for reference in small families. In simplicity of statement and in regard for practical considerations, Miss Guthrie Wright stands unrivalled among many competitors. It is an advantage rather than a drawback that she contemplates a Scotch audience; for the English have much to learn in cooking from what is household knowledge north of the Tweed.

Basques et Navarrais. Par L.-Louis Lande. (Paris: Didier.) This is one of those books of tourist-travel which read very differently to those who know the country traversed and to those who are unacquainted with it. Those who seek only a general vague description, prettily given, will be delighted with it; but to those who want more than this the book will be very disappointing. After the late Carlist war the author made a tour by rail and diligence round the outskirts of the Basque provinces from Pamplona through Alava to Bilbao. After a short sojourn there he made excursions on foot along the coast and through the centre of Biscay and Guipuzcoa to San Sebastian. These two portions of the book are of very unequal value: the better by far is the latter. The first part is full of what we can only term half-truths. Our traveller listened as he went along to all the gossip and the boasting which the war had left behind it, and this he reproduces without sifting and without examination. The authority of a boy of twelve years old who serves him as chance guide is considered as good as any other. An extract from a party speech in Cortes or from the columns of a party newspaper has the same value as an authentic historical document. There is a like vagueness in description—*e.g.*, a church is described as a "basilique gothique." Nothing is usually deemed more unpleasant to the eye than the ruins caused by modern artillery. Hernani, which, to borrow Major Campion's phrase, "had been knocked into a cocked hat," is described by M. Lande, who saw it from the train about the same date, as "la poétique Hernani." He mentions palaces and gardens founded by Charles III., but leaves it to his readers to discover whether he means Charles III. of Navarre or Charles III. of Spain, though four centuries lie between the two. He speaks of Iparraguirre as author of the words and music of the popular Basque song, "Guernicaco Arbola," and asserts that he died at Montevideo: whereas the composer of the music is I. I. Altuna, of Madrid; Iparraguirre is still living, and perhaps the best of his poems is his salutation of his native land on his return from Montevideo. So, when the author is speaking of the leaders of the war, Saballs and Santa Cruz are linked together as if they had played a similar part. In describing the battles fought to relieve Bilbao, after enumerating the generals on the side of the Government, he states that Andechaga and the Marquis de Vadespina were the "principaux chefs" on the Carlist side. But the Carlist general was really Dorregaray, and his retreat without losing a gun or material was the one skilful operation on the Carlist side in the whole war. These may be thought trivialities, and we cite them only as specimens of the general tone. The information acquired in Bilbao from Sr. Delmas is an exception, and the description of the mines is good. But when left to himself our author again becomes vague and hazy. There are three kinds of games of ball among the Basques, differing more than fives, rackets, and tennis. M. Lande so describes one he witnessed that it is impossible to tell which of two he really saw. He always becomes more brisk as he approaches the more modern towns, and we are told that the workmen in the "ateliers" of the little town of Eibar are "aussi nombreux que dans les cités ouvrières de Londres ou de Mulhouse." His remarks on the beauty and active endurance of the Basque women coincide with those of other travellers; but of the wines, which many Englishmen find so good as to prefer them to Bordeaux, he says, "vous comprendrez sans peine la répugnance qu'ont manifestée *tous les voyageurs* pour ce grossier breuvage, empoisonné à plaisir." The concluding chapters on the "Fueros" are superior to the rest of the work. The author is aware that they were not peculiar to the Basques; but he fails to see the false position of those who declare the "Fueros" to be the best of liberal institutions, and yet endeavour to force absolutism on the rest of Spain. If the Basques would but make themselves constitutional missionaries for propagating in Spain all that is excellent in their own institutions, and especially in their administration of them, they would be the greatest benefactors of their country. But to wish to restrict these privileges to themselves, and yet side with reaction at Madrid, is a false issue which can work nothing but mischief and deception. As a tourist's book M. Louis Lande's is pleasant reading: his phrases are only too pretty; but his lack of the faculty of exact observation must preclude his being any authority on questions concerning *Las Provincias Vascongadas.*

THE Handbook and Official Catalogue of the Canadian Section at the Paris Exhibition (Eyre and Spottiswoode) appeared, as such catalogues frequently do, after the Exhibition had closed. It contains a series of elaborate maps, illustrating the commercial productions of the Dominion, and also the feasibility of the proposed Pacific Railway. To the impartial reader there is much of interest in the statistics collected in the first section of the book, and apparently published with official sanction. Whatever the future capabilities of Canada may be, her staple industries have recently been suffering from severe depression. The principal railway companies have ceased to pay interest; the deposits in savings banks have fallen off; the value of "lumber" or timber exported decreased from 28,000,000 dols. in 1873 to 20,000,000 dols. in 1876, while the export of wheat shows an even greater decline. As a remedy for this state of things, it is well known that many Canadians advocate a policy of protection against the manufactures of the United States. Their excuse is to be found in the following figures. In the year 1875–76 the total exports from Canada were valued at 81,000,000 dols., of which 42,000,000 were sent to Great Britain and 28,000,000 to the United States. The imports were valued at 92,000,000 dols., of which 40,000,000 came from Great Britain and 44,000,000 from the United States. It appears, then, that Canada has a favourable balance of trade with Great Britain of 2,000,000 dols., and an unfavourable balance with the United States amounting to 16,000,000. But this is not all. Out of the imports from Great Britain only 8,000,000 dols., or just one-fifth, enter duty free; while of the imports from the United States, 22,000,000, or more than one half, are free. According to another mode of calculation, out of a total of 32,000,000 of free imports, the United States have 22,000,000, or 70 per cent. In short, the produce of the States, consisting chiefly of manufactured goods, now enters Canada practically untaxed. All other countries pay heavy duties, and with them Canada finds that her exports exceed her imports. What wonder that, in her ignorance, she should think of trying to redress the fancied grievance by an appeal to the fallacy of protection?

Transactions of the Shropshire Archaeological and Natural History Society. (Shrewsbury: Adnitt and Naunton.) This society must be one of the most industrious of its kind in the kingdom. Last year it issued three volumes of *Transactions* containing carefully-written papers—on local topics, indeed, but of more than local interest. Mr. Sparrow's account of the foundation of the Palmers' Guild at Ludlow—a society said to have been founded by the Palmers who brought the ring of St. John to Edward the Confessor from the Holy Land, and the records of which go back to the time of Henry III.—will, we trust, be supplemented by a future paper on its subsequent history and its dissolution. Leland speaks of the brotherhood as founded in the name of John the Evangelist; but in some documents quoted by Mr. Sparrow the Palmers' Guild is called the Brotherhood of St. Andrew, and in others that of St. Mary and St. John; but the three names never occur together, as if there were two Palmers' Guilds, or perhaps two divisions of the same guild, dedicated to different saints. The society appears to have had no connexion with trade, like most English guilds, but to have been organised solely for mutual help and religious services, especially for burials, like the Roman *Collegia.* The mutual help includes assistance in case of unjust imprisonment, of poverty from fire or other mishap, or of sickness, and also contributions for the daughters of needy members on marriage or entering religion; there are none of the minute rules which characterise the constitutions of the Anglo-Saxon guilds. Mr. Brookes' paper on Shiffnal Church is illustrated by some very spirited drawings of the exterior and interior; but they are hardly precise enough in architectural detail. It is not easy to see whether the tracery in the remarkable east window consists of trefoils or quatrefoils. This church possesses the tombs of two persons who passed the age of one hundred and twenty years. There are also papers on Ludlow Castle, where the Mortimers lived, and where Prince Arthur died; and on Stokesay Castle, well known for its fine timbered gate-house of Tudor work. The society has adopted the sensible plan of printing original records with the papers; but it would be better if they were printed either *in extenso* or with proper record type. The style in which they appear in these volumes makes them needlessly difficult to read.

On the Norwegian Origin of Scottish Brochs. By Jas. Fergusson, D.C.L. An able pamphlet by Mr. Fergusson on this subject was noticed in these columns some short time ago, and a reply to his argument appeared in the *Proceedings* of the Society of Antiquaries of Scotland from the pen of Mr. Anderson, keeper of the society's Museum. Mr. Fergusson now takes the opportunity to restate his case in a paper which will appear in the *Proceedings* of the same society. His view is that these buildings were erected by the Norwegian invaders as fortresses; but it is not easy to gather from what he says the line of argument which is taken by Mr. Anderson on the other side, though it is evident that Mr. Fergusson does not think it a very tenable one.

Scotter and its Neighbourhood. By Edw. Peacock, F.S.A. (Hertford: S. Austin.) This is a lecture delivered in the Reading Room at Scotter, a Lincolnshire village, or town, as Mr. Peacock would call it, using the word in its correct sense of a collection of buildings fenced off from the open fields. The Court Rolls of the Manor have furnished him with various details about the life of the inhabitants, and the way in which sanitary matters and the peace and comfort of the tenants were provided for in the sixteenth century. One zealous Protestant was fined 10s. for cursing Queen Mary, and he must be considered very fortunate not to have fallen into the grasp of a more severe tribunal than a Manorial Court. The great families in the neighbourhood, the Tyrwhitts and the Roos's, were at feud for 200 years, which resulted in a battle between their people in the reign of James I. The feud was ended, outwardly at least, by the king's ordering the erection of a gallows to hang anyone who in future should commit homicide in such a quarrel.

Johnson's Select Works. Edited by Alfred Milnes, B.A. (Clarendon Press Series.) The Lives of Dryden and Pope and the "History of Rasselas" have been selected as specimens of Johnson's abilities, and it would be difficult, if not impossible, to make a better choice. Johnson put all his

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powers into his memoir of Pope, prompted, no doubt, by the recollection of the great poet's kindness to the starving satirist whose first success in literature was an invective against that London which in later years he could not praise too highly. The character of Warburton (p. 182) may rank with those drawn by Clarendon. Warburton is described without prejudice and without partiality; the well-balanced sentences bring before us the man himself. The introductory memoir of Dr. Johnson which Mr. Milnes has prefixed to this selection will sometimes offend from a want of simplicity, and sometimes from a want of accuracy. We are weary of reiterating that Walpole did not believe that every man had his price. It was to Goldsmith and not to Garrick that Johnson, when visiting Westminster Abbey, confided the hope that their own names might be joined with the names of those who lie immortalised in the Abbey. Mr. Milnes writes with great truth that Johnson took little trouble to obtain strict accuracy of fact, but we cannot accept the statement that "all the errors are pointed out in the Notes." Dryden according to Johnson (p. 45) died in 1701. The true date is 1700; but the error is unnoticed in the Notes, until it is repeated in the Life of Pope (p. 128). Johnson asserts that Dryden "had three sons, Charles, John, and Henry," and of the last he only gives the information that he entered into some religious order. Mr. Milnes makes no comment on these statements. The third son was called Erasmus Henry, the first of these names having been a family name for two previous generations, and he held an appointment in the Pope's Guards. Later in life he became the fifth baronet and the head of the Dryden family. In the Life of Pope it is stated that the character of Atossa was intended as a satire on the Duchess of Marlborough; and on this supposition a just censure is inflicted on Pope's want of gratitude. Johnson only repeated the belief which was current in his time; but the character is now universally understood as applying to her rival, the Duchess of Buckinghamshire. Mr. Milnes gives his readers full particulars of the history of Atossa, "the wife of Darius, King of Persia," but omits to point out the common error which Johnson credulously accepted. It is obvious from this circumstance and from the imperfect nature of the note on Mr. Caryl (p. 138) that Mr. Milnes is not fully acquainted with the recent literature relating to Pope. We would recommend him to read Mr. Dilke's *Papers of a Critic* and the *History of the Parish of Harting*, which was published a few years ago. The notes of Mr. Milnes are brief and to the point, but we cannot bestow on him that full meed of praise which he seems to desire.

The *Report* of the Sixth Annual Conference of the Association for the Reform and Codification of the Law of Nations, held at Frankfurt-on-the-Main on August 20 to 23, 1878, has just been published, and it furnishes an interesting account of the proceedings, which were inaugurated by a public reception in the celebrated Römer at Frankfurt, the oldest Guildhall in Europe, by Dr. Mumm von Swarzenstein, the Ober-Bürgermeister of the Imperial city. The Hon. David Dudley Field, of the United States, the author of the New York Code, presided at the Conference; the Vice-Presidents being Dr. Borchardt, of Berlin; Herr H. H. Meier, of Bremen; Dr. F. Sieveking, Senator, of Hamburg; Sir Travers Twiss, of London; Count Eric Sparre, of Wenersborg, Sweden; and Mr. Theodor Engels, of Antwerp. Among the more important communications were a paper by Dr. J. Marcus, Syndic of Bremen, on Railway-Transport Conventions; two papers by Sir Travers Twiss on the Place of the Suez Canal in the System of International Law, and on the Necessity of an International Concert for the better Prevention of Collisions at Sea; a Report on Bills of Exchange, by Dr. Borchardt, of Berlin; a paper by Mr. H. H. Freeland on the Mixed Tribunals of Egypt; a Report on Patent Laws by Herr Carl Pieper, of Dresden; a paper on Maritime Capture by Prof. Birkbeck, of Cambridge; a Report on General Average by Mr. H. D. Jencken, the Secretary-General of the Association, and by Dr. Rahusen, of Amsterdam, which was supported by Mr. Theodor Hach, of Bremen, and Mr. Engels, of Antwerp; a paper on the Lex Mercatoria by Mr. C. H. Robarts, of Oxford; and a Report on International Copyright by Mr. C. H. E. Carmichael, of London. But the communications of the greatest novelty and of the greatest interest were those which were made on the part of His Excellency Wooyeno-Kagenori, the Japanese Minister in London, and on the part of His Excellency Kuo-Taj-in, who has recently vacated his post as Minister-Plenipotentiary of the Emperor of China in London and has been succeeded by the Marquis Tsêng. Both these communications deserve the general attention of Europe, as they make known the respective stand-points of the two great Powers of the far East in relation to the European system of Public Law. With regard to the *Report* itself, it has been drawn up in a very readable form by Mr. Oliver Smith, the Honorary International Secretary, who has appended the York and Antwerp Rules on General Average, and other documents of the Association, and has had the thoughtfulness to facilitate reference to the various subjects of the *Report* by a good Index.

Hymnologia Bohemica. [In the Bohemian language.] By Josef Jiréczek. (Published by the Royal Bohemian Society of Arts and Sciences.) This is a valuable contribution to history, and a work of great labour and research, although calculated rather to assist the diligent student of the history of literature than to amuse and entertain the general reader. It commences with an account of the earliest effusions of the Ecclesiastical Muse in the Bohemian language, which are, however, mere translations and developments from the Greek, as might have been expected from the conversion of the people by Greek missionaries. Only a few hymns remain extant until we come to the Hussite times, when the deep religious feeling of the people expressed itself with vigour and fervour in this form. But we do not find a really considerable poet till we come to the first half of the sixteenth century, when the Minorite Clement Bosak flourished. Hymns of considerable merit are found in the "Kantzionals" of the Bohemian Brethren, both those published while they were still in their native land, and those issued after their final exile from it in 1620. The Utraquists and Lutherans can also claim hymns deserving of commendation, but the Catholics remained behindhand until a true spirit of religious poetry was evoked in Moravia in the seventeenth century. After the historical account of the various hymn-books M. Jiréczek gives an alphabetical list of all known Bohemian hymns, with dates and the name of the work in which each first appeared, as well as any remarks that might appear desirable. Next he notices the variations in the different editions of the hymns, and carries the very ancient hymn, "Jesukriste, scedry kneze!" "O bounteous priest, Christ Jesus, Son, With Father and with Spirit one!" through all its variations. He then gives an account of the translations of Bohemian hymns into Polish and German; and finally, after exhibiting the importance of hymnology in its bearing upon Bohemian history, draws attention to the development of music in the tunes attached to the hymns in the various hymn-books, and expresses a justifiable surprise at the neglect of the musical treasures that have lain so long unnoticed in the "Kantzionals," both manuscript and printed. There is a very beautiful specimen of a manuscript Bohemian hymn-book in the British Museum, which is, indeed, the only Bohemian MS. which that great institution possesses. It was originally made for Sixtus of Ottersdorf, the Chancellor of the old town of Prague during one of the most stirring, yet most disastrous, periods of Bohemian history. Though it is of late date—after the middle of the sixteenth century—yet the beauty of the calligraphy and illuminations will well repay the trouble of a visit.

The *Church Missionary Atlas* (Seeley), though a sixth edition, deserves a word of notice. It contains no less than thirty-one maps and plans, together with 150 pages of letterpress. Some of the maps, such as those of the River Niger and the State of Travancore in Southern India, are fuller and more accurate than can be found in any atlases but the very best. All are produced with a clearness and delicacy that does credit to Stanford's establishment. We have rarely seen maps that so entirely please the eye and at the same time satisfy legitimate curiosity. It has often been noticed in these columns how scientific exploration, no less than philology, is being advanced by missionary effort. This atlas shows that the art of cartography is also not a little indebted to the same spirit of enterprise. As to the letterpress, it is enough to point out that Mr. Keith Johnston has been applied to for a classification of the inhabitants of the world according to religions; that Sir William Muir has supervised the general "Note on Mohammedanism;" and that Mr. R. N. Cust has contributed a tabular statement with an article on the "Languages and Tribes of India." In the face of such catholic help it is much to be regretted that sectarian motives should have confined the facts and statistics to Protestant missions, and especially to those of the Church Missionary Society. In the large section treating of India this exclusiveness is especially misleading; a grand opportunity has been missed of giving a comprehensive survey of Christianity as a proselytising faith.

Month by Month: Poems for Children. With Twelve Illustrations by T. Pym. (W. W. Gardner.) This little volume just fails of being entirely charming. The conception of writing an appropriate child's poem for each month of the year is a good one, and it has been carried through with well-sustained effort. The pictures also are cut in that simple style of sharp outline which critics approve and children can appreciate. Our only complaint is that each poem ends with a similar monotonous moral, and that this moralising is sometimes most inconsequently put into the mouths of the children themselves.

The Art of Digesting and Tabulating Accounts and Returns. By Henry Wood Hill. (Longmans.) A useful treatise for the benefit of the class for which it is intended—viz., civil service candidates; but not of any general interest, nor of much scientific value. Some words of warning might have been given against the common blunders of adding up columns of averages and working percentages on inverted data.

NOTES AND NEWS.

Mdlle. A. Tchernoff is engaged on a translation into Russian of Prof. Dowden's *Shakspere: his Mind and Art*, which will be published at St. Petersburg in the autumn of this year.

We understand that the Rev. J. E. Carpenter has put into the hands of Messrs. Macmillan and Co., for publication in the autumn, an account of the life and work of the late Miss Mary Carpenter, of Bristol.

Messrs. Marcus Ward and Co. have in the press a Birthday Book entitled *Red Letter Days: a Register of Anniversaries and Birthdays*, by the late Miss Frances Ridley Havergal. For each day of the year there is a text followed by verses from Miss Havergal's pen, and at the beginning of each month is a hymn selected by her from the works of her father the late Rev. W. H. Havergal, Hon. Canon of Worcester Cathedral. Miss Havergal took great interest and pleasure in the preparation of this book, and arranged everything connected with it even to the smallest detail. One of the latest things she wrote was the Preface.

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which she revised and passed for the press only a short time before her death.

A VOLUME will soon appear under the editorship of Mr. William Andrews, entitled *The Derbyshire Gatherer of Historical and Biographical Facts, Folk Lore, &c.* It will consist of a series of papers contributed to the *Buxton Advertiser* for some time past by Messrs. William Andrews, W. E. A. Axon, J. Charles Cox, L. Jewitt, Sir John Maclean, Edward Walford, and other well-known authors. The articles have been favourably received in the newspaper columns, and will doubtless be welcomed in book form.

THE Vienna Goethe-Verein have received the gift of an old number of the Frankfurt *Weekly Advertiser*, of September 2, 1749, containing this announcement among the register of baptisms:—"Friday, August 29, Herr Johann Caspar Goethe, His Imperial Majesty's Councillor, a son, Johann Wolfgang."

THE Blackfriars Publishing Company has in the press a volume of poems entitled *Wavelets*, by Louis Cecil.

WE have received Mr. Sandys' Latin speeches on the recent occasion of conferring degrees at Cambridge. They are written with his usual dexterity. Sir Frederick Leighton's classic heroines, "tot feminarum immortales formae, huius ingenio nova immortalitate donatae sunt." Browning's achievements as a translator are thus commemorated:—"Interpretatus est, uti nostis omnes, non modo Aeschylum quo nemo sublimior, sed etiam Euripiden quo nemo humanior." Canon Stubbs' historical works are briefly described, and his connexion with Freeman happily touched upon. Prof. H. J. Smith's mathematical triumphs in the European competition proposed by the Berlin Academy are thus recorded:—"Tertii quidem ordinis linearum enumerationem Newtonus ille noster olim conscripsit; hic autem quarti ordinis lineis eadem lingua descriptis e certamine toti Europae ab Academia Berlinensi proposito duplicis palmae particeps discessit;" and his promised works "de recentiore quae dicitur geometria, de subtilioribus numerorum proprietatibus," looked forward to with anxious anticipation. Mr. Sorby's discoveries in crystallography are very felicitously illustrated by four lines of Claudian; Mr. G. A. Bond's palaeographical studies by two lines from the *Hippolytus*. Prof. Huxley and Mr. C. T. Newton are described with equal terseness. To a foreigner such short sketches of distinguished men must be as valuable as interesting; and it would be difficult to have them better done.

MR. FREDERICK WEDMORE will contribute to the July number of the *Gentleman's Magazine* an article of criticism on the actors of the Comédie Française.

HAVING purchased the copyright of David Roberts's *Holy Land*, Messrs. Cassell, Petter and Galpin are about to publish the work in monthly parts. Great care is being taken to secure an accurate reproduction of the plates, for which purpose the illustrations are being redrawn from the original folio edition.

THE historian Gregorovius is now engaged on a Life of Pope Urban VIII., and has collected many important documents elucidating the policy pursued by that pontiff during the Thirty Years' War.

A PUBLISHING company of Turin, L'Unione tipografico-editrice, has issued the last number of a complete dictionary of the Italian language commenced seventeen years ago by the late Abate Tommaseo and Profs. Meini, Bellini, &c. Since Tommaseo's death, in 1874, Prof. Meini has carried on the work alone, and the last thirty numbers, index of quotations, and preface, are all from his pen.

WE learn that Mr. A. O. Prickard, Fellow and Tutor of New College, Oxford, has in hand an elaborate edition of the great Oresteian Trilogy of Aeschylus, with full critical, explanatory and illustrative notes and introductions. The work, which is to be published by Messrs. Macmillan and Co., will be printed in 8vo, the notes being at the foot of the page. Prof. Sayce is engaged upon a similar edition of the first three books of Herodotus under the title of *The Empires of the East*; and uniform with the above will be issued in October a new and thoroughly revised edition, with a translation, of Mr. J. S. Reid's *Academica* of Cicero, with introduction and notes.

MR. W. J. ROLFE has sent his annotated edition of *Othello* to press for his School and College Series of Shakspere's Plays, and is now preparing *Twelfth Night* to follow. In his late edition of *Romeo and Juliet*, Mr. Rolfe has made a new point about the time of the action of the play, by insisting that Juliet's funeral took place on the Wednesday morning of her supposed death, and that Balthazar, who

> ". . . saw her laid low in her kindred's vault,
> And presently took post to tell it you,"

reached Romeo in Mantua—not twenty-five miles off—on the Wednesday afternoon or early evening, giving Romeo plenty of time to buy his poison, write his letter to his father, and reach Verona late on Wednesday night—

> "Well, Juliet, I will lie with thee to-night."

So that the drama, which began on Sunday, ends early on *Thursday* morning, instead of Friday, as the critics have hitherto contended. As all critics acknowledge that the Friar's "two and forty hours," during which Juliet is to lie in "borrow'd likeness of shrunk death," cannot be anyhow made to fit the time required by the later events of the play—which require forty-eight hours (Daniel) or fifty-two (Maginn), Mr. Rolfe claims the right to shorten the "two and forty" to sixteen: say, 10 A.M. Wednesday to 2 A.M. Thursday. As Juliet was in the grave part of Wednesday and Thursday, Mr. Rolfe contends that he satisfies the First Watch's words of Juliet—

> "Who here hath lain these two days buried."

It is also nearly certain that the Second Musician's

> "Come, we'll in here, tarry for the mourners, and stay dinner"

refers to the mourners' return from Juliet's funeral before dinner, for Friar Laurence evidently meant her to be buried at once, in the morning:—

> "Dry up your tears, and stick your rosemary
> On this fair corse; and, as the custom is,
> In all her best array bear her to church.
> . . . everyone prepare
> To follow this fair corse unto her grave."

Mr. Rolfe has certainly taken a point worthy of consideration in this matter.

SIGNOR CARCANO, of Milan, one of the Vice-Presidents of the New Shakspere Society, has just finished the eighth volume of his translation of Shakspere's works. It contains *Henry V.* (Re Arrigo V.) and the first two parts of *Henry VI.*, with historical Introductions and woodcuts. A ninth volume will complete the work.

THE Russian Academy is just now printing a work by a young Orientalist, M. Sabinin, entitled *Records of the Georgian Church and Kingdom.* It will contain a series of valuable historical documents in the Georgian language hitherto unpublished, and the text will be illustrated by portraits. M. Sabinin also intends adding a Russian translation. In the opinion of specialists this work promises to throw a new light on the obscure and intricate facts of Georgian history.

AT the meeting of the Académie des Inscriptions et Belles Lettres on June 12, the Gobert prize was almost unanimously voted to M. Paul Meyer for his edition and translation of the *Chanson de la Croisade contre les Albigeois.* The *Histoire de Saint-Omer et de ses Institutions jucq'au XIVme Siècle* of M. A. Giry received the second prize. At the same meeting a paper was read from M. Maspero on the Second Book of Herodotus, confirming the common opinion that the Greek traveller was frequently imposed upon by his sacerdotal informants.

MESSRS. WARD AND LOCK send us a *Pictorial Guide to London*, which may be warmly commended to visitors; perhaps, too, there are but few residents who may not learn something from its concise yet gossipy and attractive pages. We have noticed some inaccuracies which should be weeded out in a second edition. Who are "Holles, the engraver" (p. 111), and the "monks of Medenham" (p. 144)? But the general plan of the book is good, and the information generally trustworthy.

THE Belgian Literary Union has resolved to organise an International Literary Congress, to be held in Brussels next year.

WE learn from a recent Report that the system of libraries attached to the primary schools in Paris shows satisfactory progress. The number of these libraries now amounts to 440, with a total of 44,120 volumes. During the past year 100,482 books were lent out. Originally established in 1862, the enterprise encountered not a little opposition both from the religious institutions and the general body of teachers, who seem to have feared that the pupils would prefer discursive reading to their regular studies. But since 1872 things have gone more smoothly. No attempt is made to select what we should call "improving" literature. At first the novels of Mayne Reid, *Paul and Virginia*, and "Robinson" were the most sought after. The classical works of the great French dramatists are now rising in popularity, and also the scientific medleys of Jules Verne. The national romances of Erckmann-Chatrian are the rage among boys, while girls prefer *La Case de l'Oncle Tom.*

MESSRS. LONGMANS have published a new edition—the sixth—in two volumes of Prof. Tyndall's *Fragments of Science.* New essays have been added, and the old revised and in part recast.

"Holding, as I do," says the author, "the nebular hypothesis, I am logically bound to deduce the life of the world from forces inherent in the nebula. With this view, which is set forth in the second volume, it seemed but fair to associate the reasons which cause me to conclude that every attempt made in our day to generate life independently of antecedent life has utterly broken down."

MR. HETHERINGTON's paper on the "Growth of Shakspere as witnessed by the Characters of his Fools," which was read before the New Shakspere Society in February, will appear in the *Cornhill Magazine.*

THE still anonymous work, called *Supernatural Religion* (Longmans), is now "complete"—externally, that is, for the argument against the supernatural origin of Christianity cannot always remain in England at a point so much behind that which it has reached on the Continent. It does not follow, however, that the battering-rams of the negative party of the future will be superior in quality and execution to the huge instrument of aggression now before us. Of course, the tone of our anonymous author is not softened; the very painful "preface to the sixth edition," in which Dr. Westcott's and Dr. Lightfoot's "statements" are contrasted in parallel columns with "The Truth," is retained in this edition. Nor have many alterations of significance been made in the body of the work. Parts of the argument are recast, several new data have been introduced, and—what gives this edition its title to "completeness"—the supplementary sections on the Acts of the Apostles, the Epistles, and the Apocalypse have become integral parts of the work. On one important point, however, the author has found reason to change his opinion.

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Dr. Sanday's "very able" examination of Marcion's Gospel has convinced the writer that the portions of the third Synoptic Gospel excluded from Marcion's Gospel were really written by the same pen which composed the mass of the work, and, consequently, that the third Synoptic Gospel existed in his time, and was substantially in the hands of Marcion. The linguistic test has effected the conquest which the argument based merely upon the dogmatic views of Marcion could not effect. The minuteness of the index will make this "complete edition" of a vigorous and learned though strongly biassed work most valuable as a book of reference even to those who dissent most widely from its conclusions. It now appears in three handsome but not unreasonably thick volumes.

We are glad to hear that Delitzsch's Commentary on Isaiah is shortly to appear in a third edition. It speaks well for the German public that a style of commentary which is decidedly not in any sense "popular" can still find a large number of purchasers. Third editions of Delitzsch's *Jesus and Hillel* and *Jewish Artisan-Life in the Time of Jesus*, recently translated by Mrs. Monkhouse (Bagster), have just appeared in their German form.

We are indebted to the last number of the *Athenaeum Belge* for an important communication, taken from the *Giornale di Sicilia* of May 5, respecting the *Hortensius* of Cicero. The Sicilian journal published a letter from M. Vincenzo di Giovanni of Palermo to his friend Prof. Ugo Antonio Amico, giving an account of two manuscripts now in the public library of Palermo which in the sixteenth century belonged to the Latin poet Sebastiano Bagolino of Alcamo. These manuscripts contain commentaries by Schifaldus on the *Ars Poetica* and on *Persius*; but the second contains also a catalogue of Bagolino's library, in which, to quote from M. di Giovanni's letter,

"men of letters will be rejoiced to see the name of the famous *Hortensius* of Cicero, all traces of which have been lost since the beginning of the twelfth century . . . . It is now certain that the *Hortensius* was still in existence in 1604, the date of Bagolino's death, that is, after the end of the sixteenth century."

After giving the catalogue of Bagolino's library the writer concludes in words with which all scholars will sympathise. "An agreeable surprise for persons interested in classical literature! Cicero's famous book still existed in Sicily at the beginning of the seventeenth century; how much greater the surprise, could it be brought to light again!" Can anything be ascertained as to the fate of Bagolino's library?

The *Library Journal* of April 30 contains an important article by Mr. Richard Garnett, of the British Museum, on "Subject-Indexes to Transactions of Learned Societies," in which the writer recalls attention to an acknowledged need, and suggests the means by which it may be supplied. The great difficulty, as usual, is the lack of money. Mr. J. V. Whitaker, the editor of the *Bookseller*, contributes an interesting paper "On the Use of the Printing-Press in Libraries," in which, after showing how cheaply the press might be used, he concludes by recommending that the experiment should not be tried. There is a full report of the Index Society's Annual Meeting, and there are the usual bibliographical notices, among which we observe specially a searching criticism by Mr. J. B. Bailey of Hildebrandt's *Science Index*.

The *Transactions* and Proceedings of the Oxford meeting of the Library Association, held last October, edited by the secretaries, Henry R. Tedder and Ernest C. Thomas, will be ready for publication from the Chiswick Press in a few days.

Mr. Rowland Hill, of Bedford, will give a Reading from Shakspere, Browning, Tennyson, Poe, Dickens, &c., at the Langham Hall, Great Portland Street, next Tuesday afternoon from three to five.

We understand that Mrs. Brassey will contribute passages from an unpublished journal kept by her in the Holy Land to the August number of *Fraser's Magazine*. In the July number—the first which will be issued under the editorship of Principal Tulloch—there will be a critical article entitled "Gossip and Gossip," as well as an important political paper headed "A Government on its Defence."

NOTES OF TRAVEL.

The International African Association have just issued (Brussels: Verhavert) a series of Reports by MM. Cambier and Dutrieux on the marches of the first Belgian expedition into the interior of Africa. The concluding chapter contains some interesting notes on Mpwapwa, on the frontier of Ugogo, where the Church Missionary Society have a permanent establishment. Dr. Dutrieux points out that this place is topographically the most important between the coast and Unyanyembe, as all the caravan roads converge on it. He states that its elevation above the sea is 860 mètres, and that of the highest point in the mountain chain 1,237 mètres.

On June 1 the publication was commenced at Oporto of a weekly periodical, entitled *Jornal de Viagens e Aventuras de Terra e Mar*.

Dr. W. Frazer has sent us the text of a paper which he has recently read before the Royal Dublin Society on Hy Brasil, a traditional island off the west coast of Ireland, plotted in a MS. map by Sieur Tassin, Geographer Royal to Louis XIII.

We understand that Lieut. R. C. Temple, of the 1st Goorkhas, who accompanied the Tal Chotali field force as Capt. T. H. Holdich's assistant in the survey department, has carefully mapped the unexplored country between Quetta and Dera Ghazi Khan. He also availed himself of the opportunity to collect a considerable amount of ethnographical, ethnological, and geographical information.

M. E. F. Berlioux, Professor of Geography at Lyons, has just issued a somewhat curious map, bearing the legend "Afrique Centrale, Libya Interior de Ptolémée, ou les anciennes Explorations et les prochaines découvertes des régions du Sahara central." M. Berlioux furnishes on the map various notes on the physical, commercial, and political geography of the country according to the Greek geographer's ideas, as well as observations on the principles which have guided him in his interpretation.

The Queensland Government have lately published a work on the native grasses of the colony. The volume is illustrated, and furnishes minute descriptions of the various species.

It is said that the Italian Government have purchased the natural history and other collections formed by Signor D'Albertis in New Guinea, which were in the first instance offered to the British Museum.

The Government printer at Melbourne has just published by authority a volume of considerable interest, entitled *Historical Records of Port Phillip: the First Annals of the Colony of Victoria*, which has been edited by Mr. John J. Shillinglaw. The work contains portraits of ancient worthies connected with the colony, and a plan of Port Phillip, from a survey in 1803 by Mr. C. Grimes, Surveyor General of New South Wales, the journal of whose explorations, kept by James Flemming, is also given. Mr. Shillinglaw's life of Flinders the navigator, to which allusion has already been made in the Academy, is in a forward state, and will probably be published before the end of the year. It will contain numerous illustrations and a map of Australia at the beginning of the century.

Der Malayische Archipel. Land und Leute. Von C. B. H. von Rosenberg. Parts I. and II. (Leipzig: Weigel.) The author when twenty-two years of age enlisted in the Dutch East Indian army, and spent nearly thirty years of his life in the East Indies. After some time he quitted the military service, and found more congenial occupation in the exploration of little-known districts and the collection of zoological specimens, many of which found their way into the museum at Leiden. Many of his papers and reports have been published in Dutch scientific journals; but he now presents us for the first time with a connected account of his wanderings, and with the results of the missions entrusted to him by the Dutch Government. Sixteen years he spent in Sumatra, eight on the Moluccas, and twice he visited New Guinea. His knowledge of the country, consequently, is not of a superficial nature; and every page of his simple, unaffected narrative proves to us that he has made excellent use of his opportunities. His notes on the natural history of the districts explored, and the ethnology of the tribes visited, are copious, and they supplement the information brought home by Wallace and other explorers. The description of the chain of islands extending along the west coast of Sumatra is particularly interesting. Some of them were peopled from the large island; others, however, are inhabited by aborigines. The natives of the Mentawe group differ from all their neighbours in physique, language, and customs. Of middle height, they are well made and powerful. Their complexion is of a light copper colour, their hair is silky and inclined to curl, and their eyes are large. They tattoo, and resemble South Sea islanders rather than Asiatics. Expert swimmers, they venture in their dug-outs into the open sea. A belief in evil spirits and auguries is universal among them, but they have no idols. The skulls of animals killed in the chase are suspended in their houses, and strangers are occasionally slain to propitiate the spirits. Intercourse between the unmarried is unrestricted; but the husbands are jealous, and adultery is punished with the death of the guilty pair. They practise monogamy, and widows are only allowed to marry widowers. The mammals of these islands include two species of monkeys (*Semnopithecus maurus* and *Ceropithecus cynomolgus*), numerous bats, *Paradorus musanga*, *Lutra leptonix*, mice, rats, a porcupine (*Histrix macrocura*), a squirrel (*Hylogale tana*); the Java Manis, two species of deer (*Cervus russa* and *C. muntjac*), the musk-deer (*Moschus napa*) and a wild hog (*Sus vittatus*?). Tigers, elephants, rhinoceroses, bart or tapirs, so numerous on Sumatra, are not met with. Herr von Rosenberg's work abounds in well-executed illustrations. A map, showing the author's route, and the principal localities visited by him, would prove very acceptable.

THE INTERNATIONAL LITERARY CONGRESS.

The International Literary Congress has brought to a close its labours in John Street, Adelphi, which do not seem to have extended beyond the passing of a few resolutions. This is the second congress of an association which was formed in Paris last year under the peculiarly favourable conditions furnished by the cosmopolitan gathering in that city attracted by the great Exhibition. Besides M. About, who is the president of the well-known Société des Gens de Lettres, several distinguished foreign authors had come to London on a visit understood to be directly or indirectly connected with the congress, among others, M. Jules Claretie and M. Adolphe Belot. These gentlemen, however, have not made themselves very conspicuous at the meetings, though M. Claretie and M. About were present at the inauguration. A "reception committee" had been formed of which Mr. Blanchard Jerrold was the permanent chairman, and many distinguished names appear in the list; but as regards active support

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from English men of letters there was little to be noted. The orators most prominent were representatives of small countries, whose interest in international authors' rights is necessarily of a comparatively insignificant kind. Meetings have been held since, at which the chief points discussed related to the extension and simplification of the right of translation; and the justice and propriety of abolishing those vexatious formalities and observances which so often tend to nullify the privileges conferred on the foreign author. Generally it seems to be desired that the alien author, where a copyright convention exists, shall be endowed with the same rights and privileges—including the duration of copyright—as the native author, on the sole condition that he shall have observed in his own country the regulations imposed upon authors publishing there. The object of the Congress was apparently to enrol as many English authors as possible in a sort of universal league of brotherhood for the extension of rights and the protection of interests; but it is to be regretted that the movement appears to have attracted so little practical support from the class whose interests it is intended to further. Except Mr. Blanchard Jerrold, who has been, we believe, from the first, the active promoter of the movement, no Englishman spoke at the inaugural meeting; nor did any speak at the second meeting on Wednesday, except Mr. R. H. Horne. A certain degree of vagueness about the objects of the congress in meeting in London is perhaps chargeable with something of the faint response that Mr. Jerrold's summons—which was, we trust, sent forth to all who were likely to lend substantial aid—has obtained. A good deal of time was devoted to a plan for establishing a sort of literary agency or "medium between authors, translators, and publishers." Nothing, however, of a practical kind seems to have been done; and the gathering may be said to have been almost entirely barren of results.

SELECTED BOOKS.

General Literature.

DAS NEVES, D. F. A hunting Expedition to the Transvaal. Bell. 9*s*.

DICKENS, C. Life of Charles J. Mathews. Macmillan. 25*s*.

HOUDOY, J. Les Imprimeurs lillois (1595–1700). Paris: Morgand.

MARKHAM, A. H. Northward Ho! Macmillan. 10*s*. 6*d*.

PALUSTRE, L. La Renaissance en France. 1re livr. Paris: Quantin. 25 fr.

VADÉ, J., Poésies et lettres facétieuses de. Paris: Quantin. 10 fr.

VECKENSTEDT, E. Die Geschichte der Gil Blas-Frage. Berlin: Calvary. 1 M. 50 Pf.

WANGEMANN, O. Geschichte der Orgel u. der Orgelbaukunst von den ersten Anfängen bis zur höchsten Vollendung. 1. Lfg. Demmin: Freund. 1 M.

History, &c.

BUFALINI, L., La Pianta di Roma di, riprodotta per cura del Ministero della Pubblica Istruzione. Rome. 24*s*.

CORRESPONDENZ, politische, Friedrich's d. Grossen. 2. Bd. Berlin: Duncker. 12 M.

DE ROSSI, G. B. Piante iconografiche e prospettiche di Roma anteriori al secolo xvi. Rome. 30*s*.

REUSCH, F. H. Der Process Galilei's u. die Jesuiten. Bonn: Weber. 10 M.

Physical Science and Philosophy.

BALFOUR, A. J. A Defence of Philosophic Doubt. Macmillan. 12*s*.

BALTZER, E. Empedocles. Eine Studie zur Philosophie der Griechen. Leipzig: Eigendorf. 2 M. 40 Pf.

DES MURS, O. La vérité sur le coucou. Paris: Klincksieck. 7 fr.

KOHN, A., u. C. MEHLIS. Materialien zur Vorgeschichte d. Menschen im östlichen Europa. 2. Bd. Jena: Costenoble. 15 M.

MAS, A. Pomologie générale. T. 4. Poires. Paris: G. Masson. 12 fr.

PFEIFFER'S, L., Novitates conchologicae. 1. Abth. 58.–62. Lfg. Cassel: Fischer. 30 M.

RIEHL, A. Der philosophische Kriticismus u. seine Bedeutung f. die positive Wissenschaft. 2. Bd. 1. Thl. Leipzig: Engelmann. 7 M.

WERNER, K. Giambattista Vico als Philosoph u. gelehrter Forscher dargestellt. Wien: Faesy. 4 M.

Philology, &c.

PHILASTRE, P. L. F. Premier essai sur la genèse du langage et le mystère antique. Paris: Leroux. 7 fr. 50 c.

DR. WILLIAM TURNER.

PROBABLY no single reader would be able to guess who the invidual is whose name is placed at the head of this article, and perhaps most will be surprised to hear that he played a most important though not a conspicuous part in the religious changes of the reign of Edward VI. His name is known in the annals of bibliography because of the scarcity of some of the numerous publications of which he was the author. They are probably all or at least most of them enumerated in Bliss's edition of Antony Wood's *Athenae Oxonienses*, where his name by accident occurs in very close proximity to that of William Barlow, some of whose eccentricities I exposed in an article which appeared in the ACADEMY, October 10, 1874. Wood describes him as a person "very conceited of his own worth, hot-headed, a busybody, and much addicted to the opinions of Luther, but always refused the usual ceremonies to be observed in order to his being made a priest." He was imprisoned as a vagrant preacher of heresy in the reign of Henry VIII., and after his release—which he must have obtained by a recantation of his opinions—he travelled in Italy, and obtained the degree of Doctor of Medicine at Ferrara. Upon his return to England, in spite of his not being a priest, he was made by the Archbishop of York (Holgate) Prebendary of York, but was promoted in 1550 to the Deanery of Wells, and a Canonry at Windsor, and lived in the house of the Protector Somerset as his chaplain and physician in ordinary. It was this position that enabled him to exercise an important influence on the movement of the Reformation. If, as Wood says, he was addicted to the tenets of Luther, he did not suffer that to interfere with the Calvinism of his patron the Duke of Somerset. The other particulars of his life may be gleaned from the *Athenae Cantabrigienses*. What we are concerned with now is the fact that, though his books were forbidden to be read by a Proclamation of the latter part of the reign of Henry VIII., he was immediately after the death of that monarch in high favour with Somerset and the Council. He had earned his right to their protection by some works which he had written against the Pope and the English bishops of the old learning, and he justified their preference of him—though he was very discontented with the amount of preferment he attained to—by publishing the scurrilous lampoon to which we proceed to direct the attention of our readers.

It is entitled "A new dialogue wherein is conteyned the Examination of the Masse and of that kind of priesthood which is ordeyned to say Masse and to offer up for remission of Synne the bodye and bloode of Christ again" (Bodl. 8° Z. 156. Th.). Though it has neither date, printer, colophon, nor place of publication, it is easy enough to see that it came out very early in the reign of Edward VI., and its design was to forward the abolition of the Mass, which Somerset and his friends were cautiously trying to effect. Several semi-authoritative tracts were published during the year 1548, containing most virulent abuse of the Mass, but this one is remarkable, though by no means singular, in adopting the plan of ridicule. The interlocutors in the dialogue are Mistress Mass, Master Knowledge and Master Freemouth (who are her accusers), a Justice of the Peace, a cryer, a judge, and two ecclesiastics, who are counsel for the defence, called Doctor Philargyry, who represents divinity, and Doctor Porphyry, who is learned in the canon law.

The preliminary investigation takes place before the Justice of the Peace. The accused begins with saying she hears that she is thought an impostor. The Supper of the Lord only professes to be a memorial, whereas "I deliver even damned souls out of hell. If need require, I say that I am the Supper of the Lord, and my great friends Porphyry, my patron Doctor of the Canon Law, and Sir Philip Philargyry, Doctor of Divinity, have taught me to call myself so." Then Knowledge comes in and instructs Freemouth, accusing her of blasphemy for making herself equal with God; upon which Freemouth charges her before the Justice of the Peace, who at first takes part with her, the Six Articles being still in force, and Freemouth being apparently in opposition to them. This proves the date of the dialogue to be 1547, because in the Parliament which began in November of that year the Six Articles, one of which insisted on transubstantiation, were abolished; and Knowledge informs the Justice of Peace that the king's godly intent is to purge away at the beginning of his reign all abuse by Holy Scripture, and that he hopes he does not intend to resist the king's godly purpose. Upon this the Justice sends the woman for trial before Palaemon, the judge; and here Porphyry and Philargyry come forward as her advocates and allege that Mass ought not to be called in question any more than Scripture, and that the multitude of people in the realm honour the Mass; therefore it will be dangerous to interfere with her. The Judge here interposes, saying "that everyone has a right to look into his father's will. And, as for fears of everything going wrong, if the Mass and the Ceremonies are found faulty, why, let them go then. I can judge as well as a bishop," he says, "for I have read the Scriptures, and there is no need for any other judge."

Upon the arguments from Scripture being produced, Palaemon decides that they are as good as, and no better than, the arguments adduced for pardons, purgatory, &c. This argument being disposed of, to that which is next urged for saying Mass in obedience to the ordinary—that being still the law of the land—the reply is made that authority is not to be obeyed if it is contrary to Scripture; and Knowledge quotes the three instances of ordinaries commanding what everybody would now admit to be wrong—viz., Fisher, of Rochester, saying that the Bishop of Rome was the head of the Church; Reps, of Norwich, a little before the idol of Walsingham was put down, asserting that men should go on pilgrimages; and also Bishop Gardiner, alleging that images ought to be worshipped with outward worship, and professing that men were justified by works. "These three were ordinaries," says Knowledge; "were all they that were under them at that time when they preached such doctrine bound to do as these men said, or were they not? If they were not, I pray you tell me why they were not bound to obey their doctrine and commandment?" And here Philargyry, as counsel for the defendant, answers that the reason they were not bound to obey in such cases was "because they commanded both that which was not in the Scripture, and also contrary doctrine unto the Scripture." Upon which Freemouth rejoins:—

"Then, whereas your ordinary commandeth you and your mistress Missa anything concerning religion that is not in the Scripture, or contrary unto the Scripture, ye are not bound to obey him and keep his commandment. But this commandment of your ordinary, whereas he commandeth you to offer up Christ again, is not commanded of God in his Scripture, yea it is clean contrary unto the Scripture; wherefore ye should have no more in this case followed the counsel and commandment of your ordinary than the good Jews kept the commandment of the Pharisees when they taught men to dishonour their father and mother."

The next argument adduced is that the Mass and priesthood interfere with the everlasting priesthood of Christ and make his sacrifice imperfect:—

"But ye, mistress Missa with your chaplains, offer Christ a thousand times in one year; then do ye kill Christ a thousand times in one year. Now, my lord Judge, what this woman deserveth for killing of Christ so oft, I refer it unto your judgment."

The summing-up of the matter by the counsel for the plaintiff is as follows:—

"Here have I proved also that this Missa is not ordained of God, and that she is contrary to the Scripture and a blasphemous member of Anti-Christ and injurious unto the priesthood of Christ and to his passion also, and a foul idolatress and a causer of

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idolatry. Whether such an idolatress ought to be holden still in Christ's church for God's service or no, I refer all the matter unto you, my lord Judge, which have authority on this matter to determine as ye have seen evidence."

After this follows the sentence of the judge:—

"These men, thy accusers, have brought forth sufficient evidence and witness that thou art not of God, that thou art contrary and enemy unto the Holy Scripture, and idolatress, making a god of unconsecrated bread and wine, and that to the great injury of Christ's passion thou offerest up Christ again, and as much as lieth in thee killest him a thousand times in one year. Wherefore thou hast deserved death, and art worthy to be burned. But lest thy father's generation, the Papists, should say that we are as desirous of bloodshedding as they were when they bare the swing, I command thee, on pain of burning, to pack thee out of this realm with all thy bags and baggage within these eight days, and go to thy father the Pope with all the speed that thou canst, and say that here is in England no more place for him neither for any of his generation."

Upon the sentence being pronounced, Knowledge interferes, and says:—

"Sir, if it please you, if there be no man appointed to see this woman shipped and conveyed out of the land, the priests will keep her still in their chambers and will abuse her as they have done before. Therefore if your lordship will let me have her in my custody I shall see her conveyed at once into the sea, let her choose her whether she will come again or no."

The Judge then gives his final caution:—

"I am content. Say not, woman, but thou art warned; if that thou ever come into this realm again after these eight days, look none other but to be served even as thy father hath served our brethren in time past."

The dialogue winds up with the following dirge:

"*The Missa speaketh.*

Helpe and defend my good brethren all
Which love doctrine Cathedrall,
And do believe unwritten veritee
To be as good as Scripture's sincerite.
Because in the Bible I cannot be founde
The heretics would bury me under the ground.
I pray you heartily if it be possible
To get me a place in the great Bible;
Or else, as I do understande,
I shall be banished out of this lande,
And shall be compelled with sorrow and pain
To return to Rome to my father again."

The value of such a publication as this, appearing as it did in the year 1547 from an inmate of the Protector's house, and with all the sanction, therefore, that Somerset could really give it, is that it shows what were the cautiously-veiled designs of the Government when, on March 8, 1548, they issued their new "Order of the Communion," and exactly a year afterwards supplanted that by "The Supper of the Lord and the Holy Communion, commonly called the Mass." It is just one link in the evidence, and there are many more, to show that from the first it was intended to go as far as possible, and that the only reason why the thorough-going Zwinglianism of the Prayer Book of 1552 was not foisted on the nation was that the Government could not dare to go so fast. The same spirit really animated most of those who were concerned in the changes of the first year of the reign, which eventually brought in the second Book of Common Prayer with the intentional omission of any direction to consecrate the bread and wine. The Reformers of neither date had any belief at all in the validity or the value of any such consecration. Most of the other publications of the year 1548 on this subject contain violent denunciations of the Mass. And there is one which is translated from the French of Marcort, a preacher at Geneva, which, being of 1547, the translator was probably afraid of publishing in England. It was therefore printed at Wittenberg, by Hans Lufte. It is very dull, and is only remarkable as illustrating what is so amply shown by the book we have been noticing, that the main attack of Somerset and his party during the reign was on the doctrine of the Mass, which they so gradually altered into the service provided for the Communion in 1552. The most remarkable of all the publications of the year 1548 is Edmund Geste's attack on the Privy Mass. If this had been better known we think it probable that this person's name would not have been made so much use of in the Eucharistic controversy. Whatever he may have believed when he penned the article on the subject, he can scarcely be quoted in favour of any sacramental doctrine, unless he materially changed his belief between the date of the accession of Edward and the drawing-up of the Thirty-nine Articles in the reign of Elizabeth. Nicholas Pocock.

APPOINTMENTS FOR NEXT WEEK.

Monday, June 23.—8 p.m. British Architects.
8.30 p.m. Geographical: Reports received from Mr. Keith Johnston, "Excursion to the Usambara Hills," "Information obtained regarding Routes between Dar-es-Salaam and Lake Nyassa."
Tuesday, June 24.—1 p.m. Horticultural.
3 p.m. Statistical: Anniversary.
8 p.m. Anthropological Institute: "On the Osteology of the Andaman Islands," by Prof. W. H. Flower; "On palæolithic Implements from the Valley of the Brent," by Worthington G. Smith; "'Kemp How' Cowlam," by J. R. Mortimer; "Portstewart and other Flint Factories of the North of Ireland," by W. J. Knowles; "On some Eskimo Bone Implements from the East Coast of Greenland," by W. J. Sollas.
Wednesday, June 25.—8 p.m. Geological.
8 p.m. Literature: "On the Paris Literary Congress of 1878, and the International Literary Association," by C. H. E. Carmichael.
8 p.m. Society of Arts: Annual General Meeting.
Thursday, June 26.—6.30 p.m. Royal Society Club: Anniversary.
8.30 p.m. Antiquaries.
Friday, June 27.—8 p.m. Quekett.
Saturday, June 28.—3 p.m. Physical.

SCIENCE.

La Psychologie allemande contemporaine. (Ecole expérimentale.) Par Th. Ribot. (Paris: Germer Baillière.)

M. Ribot's new work will fully sustain his reputation as a clear and concise expositor of psychological systems. His companion volume on English thinkers has long been favourably known at Oxford as a careful condensation and criticism of the original authors, and his present book will no doubt be welcomed in England quite as heartily as in France. Modern German psychology stands especially in need of such a systematic exposition, because many of its most valuable results lie buried in special memoirs or monographs, practically inaccessible to the general student. Mr. Sully had already taken the pains to unearth for our benefit the various scattered contributions to the question of space-perception; and now M. Ribot undertakes to perform the same office for all the other disconnected problems which make up the sum of modern German psychological research. In doing so, he has found it necessary to depart from the system which he adopted when dealing with the English writers, and to give in many cases a *critique* rather of separate questions than of separate philosophers. This change, as he rightly observes, is in fact a sign of progress; for it shows that psychology is passing from the stage of somewhat vague individual systematising to the stage of common endeavour towards a united aim. Every developed science can exist only by the co-operation of numerous specialists, and this specialisation of psychology in Germany may be accepted as good proof of its substantial advance.

In a trenchant and somewhat pugnacious Introduction, M. Ribot falls vigorously upon the old introspective and analytic psychology, which he treats as practically out of date, a mere obsolescent relic of the past. At the same time, the very strength and ardour of his onslaught clearly show that he recognises the surviving vitality of the ancient school, which, for the rest, is still quite powerful enough in France to make its official existence unpleasantly certain to M. Ribot and his fellow-workers. He then proceeds to point out the characteristic differences between the English and the German experientialists, drawing special attention to the employment of positive experiment by the latter, and to their substitution of quantitative determinations for the qualitative generalities of our fellow-countrymen. At the same time, he hardly allows to English psychology as much credit for breadth of view as its admirers would perhaps not unjustly claim on its behalf in comparison with the restricted limitation of the German horizon.

M. Ribot's volume presents us with a clear and expansive *coup d'œil* of all the main psychological questions raised in Germany since the time of Herbart. Beginning with the semi-metaphysical and mathematical method of that thinker, and the ethnographic school to which his speculations gave a first impetus, M. Ribot proceeds to epitomise and estimate the opinions of Beneke and Lotze, the latter with special reference to his important doctrine of "local signs." Thence he passes on to the resulting controversy on the origin of the conception of space, giving a brief account of the "nativist" views of Müller, Weber, and Stumpf, and of the "empirical" theory of their opponents. The author sums up a very judicial *critique* of the whole controversy in favour of the empirical solution, while fully acknowledging the difficulties which beset its complete acceptance, and the force of many arguments on the opposite side. A chapter on Fechner goes into the question of the so-called "psycho-physical law," and gives a *résumé* of the searching criticism to which it has been subjected. M. Ribot's final verdict, though given with some reservation, rejects the supposed law as untenable in its mathematical form; points out that observation and experiment generally demonstrate the slower increase of sensation than of the stimulant; and decides that, while true within certain limits for visual and auditory impressions, it applies doubtfully to the case of weight as estimated by the muscular sense, and fails entirely for the other senses. At the same time, he allows high praise to Fechner for the originality of his conception and for the value of the impulse which he has given to the investigations of others. The system of Wundt, the psychologist who approaches most nearly in the breadth of his treatment to the great English systematists, occupies a separate chapter, in which the main points of his psychology are necessarily touched with a somewhat rapid hand. Finally, the curious researches upon the duration of psychical acts undertaken by Helmholtz and a number of followers, among whom Exner deserves special mention, complete the cen-

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tral portion of the work; and a short conclusion summarises the course traversed by the entire German school since Herbart.

As a whole, M. Ribot's work will place before the English public in a lucid and very readable form the net results of a great contemporary psychological movement which has been hitherto more or less a sealed book to most students in the same direction. Those who have already examined the German authors will nevertheless be glad to possess a condensed epitome of their chief contents; while those who know their labours only by repute will be pleased to find that the task of attacking them has been simplified by so clear and able a thinker as M. Ribot. GRANT ALLEN.

Aryan Philology according to the most recent Researches. By Domenico Pezzi. Translated by E. S. Roberts. (Trübner.)

PROF. PEZZI is already favourably known to most English students of Comparative Philology by the French translation of his admirable little work *La Linguistique*, which sums up in a few pages the method, aims, and general results of the science of language. The present work, which has just appeared in an English dress, is intended to be a continuation of Prof. Benfey's monumental history of scientific and Oriental philology in Germany. It reviews shortly, but clearly, the various rival theories that are now claiming a hearing in the field of Aryan philology. Each theory is stated as nearly as possible in the words of its author, and its strong and weak points are impartially indicated. In short, Prof. Pezzi comes forward as the critical historian of the answers to the burning questions of the science of language which have been proposed during the last dozen years.

The book is divided into two parts. In the first part the controversies that have raged, and are still raging, in regard to sounds, roots, words, and stems are stated and discussed. In the second part we have the various opinions that have been held by scholars as to the nature of the Parent-Aryan language; the relation, if any, between it and Semitic; and the genealogical division of the several Aryan tongues. The reader has thus placed before him a complete picture of the present state of Aryan philology and the doctrines of its leading representatives, extracted from a multitude of books, pamphlets and periodicals in which they have been hidden away.

The volume is extremely well-timed. A revolution is taking place in Aryan philology and obliging the most stout-hearted adherent of conservative views to give up assumptions which have long been considered indubitable truths. The foundations of the whole science have undergone fresh examination and revision. The work of destroying the idols of the past is going on vigorously in the hands of scholars like Fick, De Saussure, and Brugman, but the work of reconstruction does not as yet keep pace with it. Our popular manuals of Comparative Philology will have to be largely re-written; the convenient theory of suffixes must be changed and modified, and the main supports of the hypothesis which made inflection forgotten agglutination, and the Aryan a Tatar with a bad memory, are taken away. All this cannot but be gratifying to one, like myself, who sees the heresies of his *Principles of Comparative Philology* fast becoming the orthodox creed of advanced linguistic science.

It is a pity that so important a book as this of Prof. Pezzi's has not found a translator who was a better master of English idiom. As it is, though the words are English, the idiom is Italian, and this makes the book difficult and heavy to read, and at times almost unintelligible. What, for instance, could Mr. Roberts have been thinking of when he wrote "This is one of the most solid, rich and useful works which have been given to the public *in* the last few years"? A. H. SAYCE.

Sancti Aristidis Philosophi Atheniensis Sermones Duo. (Venetiis: Libraria PP. Mechitaristarum in Monasterio S. Lazari.)

THE Mechitarists of San Lazaro here print in Armenian two short pieces which they consider to be early translations from writings of the Christian apologist, Aristides. A Latin version accompanies the text; and a brief and unsatisfactory Introduction is prefixed.

The first of these pieces is supposed to be a fragment of a translation of the Apology which we learn from Eusebius was presented to the Emperor Hadrian. This work was known and esteemed in the days of Jerome, but has since disappeared. It has been asserted on the authority of De la Guilletière in his work *Athènes anciennes et nouvelles* (1672) that a Greek manuscript of the Apology of Aristides was in his day preserved in a monastery on Mount Pentelicus. It has been since searched for in vain; and the Mechitarist editor of the Armenian MSS. does not credit the correctness of De la Guilletière. But, surely, since Bryennios' remarkable "find" in a library which it was believed had been carefully examined, it would be rash to assert that we have come to the end of discoveries among the literary remains of Christian antiquity. The monastic libraries of the East certainly need a more searching scrutiny than any that has yet been made.

The MS. from which the Mechitarists print their fragment is of vellum, and is assigned by them to the tenth century, but the text they consider to be that of a translation made five centuries earlier.

The fragment is from the earlier part of the Apology. It declares the inscrutable and incomprehensible nature of God, the Creator of all things, whom alone we ought to worship. He is immortal, without beginning or end. God is without sex. He has neither form nor colour. He is not contained by the heavens, for He himself contains the heavens. He fills all things. He is without passions. He needs no sacrifices or offerings. He does not need anything, for the needs of all are supplied by Him. Let us see which among the races of mankind have held these truths, and which have wandered from them. There are four races, Barbarians, Greeks, Hebrews, and Christians. The Barbarians derive their stock from Belus, Chronos, and other deities; the Greeks from Zeus; the Hebrews from Abraham; the Christians from the Lord Jesus Christ, who is the Son of the Most High God, who descended from heaven, and was born of a Hebrew virgin, Mary, Mother of God. He chose from among his disciples twelve apostles to teach the world his truth. Their preaching is now bearing fruit. Then comes abruptly (if, indeed, it does not belong to a different work) a declaration that the nature proper to the Deity is spiritual; that proper to angels, fiery; that of demons, watery; and that of men, earthy. With this the fragment ends.

Suspicion is not unnaturally roused by the occurrence of what seems a rendering of θεοτόκος. But even if the expression were not supposed to be an interpolation, its occurrence would yet not be absolutely fatal to the early origin of the document.

The second of the short pieces—a discourse on the cry of the Penitent Thief—if it truly represent a work of Aristides, is of incomparably greater interest and value, as its testimonies to the Gospels of John and Luke are full and distinct, and would be probably the earliest extant. But the editors tell us that the name of the author as it appears in the MS. in their possession (assigned to the twelfth century) is *Aristaeus*; and yet they offer no single reason why they have so confidently attributed the work to *Aristides*, the apologist. In the absence of any evidence on this point we must decline to accept their conclusion.

JOHN DOWDEN.

SCIENCE NOTES.

New Fossil Crustacea. — No fewer than four papers descriptive of newly-observed forms of fossil crustacea have lately been contributed by Dr. H. Woodward to the Geological Society. A phosphatic nodule from the London clay, in the well-known collection of fossils made by the late Dr. Wetherell, has yielded the remains of a species of *Squilla*, which the author describes as *S. Wetherelli*. From a nodule of clay-ironstone from the middle coal-measures of Derbyshire, a crustacean—probably belonging to the stomatopodous group—has been obtained, and to this form the name of *Necroscilla Wilsoni* is now given. Under the name of *Squilla Lewisii*, Dr. Woodward describes a new cretaceous fossil collected in the Lebanon by Prof. Lewis, of Beirût. The Lebanon has also yielded a fossil king-crab, termed *Limulus Syriacus*—a fossil which is of considerable interest as helping to span the rift which previously separated the Jurassic Limuli of Solenhofen from the living king-crabs of our own days.

THE eminent physiologist Prof. Mantegazza has gone to Lapland for scientific purposes, and is furnished with a complete photographic apparatus to record the results of his ethnological observations.

IN the Report of the Astronomer Royal to the Board of Visitors of the Greenwich Observatory, it is stated that after a fine autumn the weather in the past winter and spring has been remarkably bad. More than an entire lunation was lost with the transit-circle, no observation of the moon on the meridian having been possible between January 8 and March 1, a period of more than seven weeks. Neither sun nor stars were visible for a period of eleven days. Photographs of the sun have been taken on 150 days, and 228 of these have been selected for preservation. The photographs show a complete absence of spots on 121

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days out of 150; and on comparing them with those of the preceding year it appears that the minimum has not yet passed. Spectroscopic observations have been almost entirely suspended in order that the reductions of accumulated photographic observations might proceed more rapidly. The sun's chromosphere has been examined on seven days, and on five of these prominences were seen. The mean temperature of the year 1878 was 49°·6, being 0°·2 above the average of the preceding thirty-seven years. The highest temperature was 85°·8 on June 26, and the lowest 12°·2 on December 25. In looking to the transit of Venus of 1882, the Astronomer Royal says that the general impression appears to be that it will be best to confine our observations to simple telescopic observations or micrometer observations at ingress and egress, if possible, at places whose longitudes are known. For the first phenomenon, accelerated ingress, the choice of stations is not good; but for the other phenomena, retarded ingress, accelerated egress, and retarded egress, there appears to be no difficulty. The adoption of a south-polar station seems to be practically abandoned. A new general catalogue, comprising the Greenwich observations of stars from 1868 to 1876, has lately been published. Before issuing this Nine-year catalogue some discussions were made of its polar distances as compared with the two preceding Greenwich catalogues and with some Southern catalogues. The result is that it has been found requisite to increase the adopted colatitude by half a second, and to return to the use of Bessel's refractions. The source of the whole trouble and difficulty is the curious fact that since 1868 corrections have been applied to Bessel's refractions "on the authority of an investigation" of which only a very meagre and scanty account was published, which could not be tested because its foundations were not given, and of which outside astronomers, acquainted with previous investigations, only knew that it had not been conducted on correct principles.

MEETINGS OF SOCIETIES.

Royal Archaeological Institute.—(*Thursday, June* 5.)

Lord Talbot de Malahide, President, in the Chair. Dr. Schliemann sent a paper from Troy giving an account of his recent discoveries.—Mr. Somers Clarke read a report on the Market House at Rothwell in Northamptonshire, a building covered with coats of arms of the county gentry and erected by Sir Thomas Tresham in 1577. In consideration of the dilapidated state of this interesting heraldic building, the Institute have initiated a movement for its preservation from further decay.—Mr. J. H. Parker made some observations on the architectural history of the church of St. Denis, comparing it with other buildings, and clearly showing that the choir of Lincoln and not St. Denis is the earliest pure Gothic building in the world. — Mr. G. T. Clark made some observations upon the gradual development of architecture on the Continent, and contrasted it with the sudden and complete change brought about in this country by the Conquest.—Mr. R. S. Ferguson exhibited a collection of antiquities of various kinds, including a glass quarry with the rebus of Robert Chambers, abbot of Holm Cultram 1507–18, formerly in the possession of Archdeacon Paley; the skeletons of three iron maces (formerly silvered), belonging to the Corporation of Carlisle; two globular inscribed racing bells of silver, late sixteenth century; a silver "dicket" ring; a gold ring of peculiar workmanship, said to be Indian; and two brass tobacco stoppers.—Captain E. Hoare sent a large silver official seal of a priest of the Mohammedan church.—Mr. R. H. Soden Smith exhibited a beautiful silver case of Indian work, containing a large "Goa stone."—Mr. Baylis, Q.C., sent a short sword with studded ivory haft, perhaps a *couteau de chasse*, temp. William III., but resembling in many respects a plug bayonet, of which weapon Mr. Bernhard Smith sent a fine example for comparison.—Mr. Thompson Watkin sent a drawing of a Roman inscribed tile found at Quernmore, near Lancaster.

Philological Society.—(*Friday, June* 6.)

A. J. Ellis, Esq., V.-P., in the Chair. Mr. H. Sweet read a paper on "The Laws of Stress in Compounds in English." He showed that the equal stress in such compounds as *plumpudding* has been hitherto ignored, such words being confounded with those which, like *mankind*, really give a stronger stress to the second element. Equal stress *isolates*, as in *black bird*, unequal (on the first element) gives *unity*, as in *blackbird*. Hence compounds of noun + noun standing to one another in the adjectival relations of *likeness* (sponge cake), *made of* (steel pen, plum pudding, gravel walk), *gender* (he goat, tom cat), &c., accent equally, while *cause*, *purpose* or *fitness*, *action* and other more intimate and complex relations are expressed by subordination of the second element, as in *thundercloud*, *buttonhole*, *bloodshed*, *churchgoer*. Equally stressed groups regularly subordinate their second elements when employed as attributes, as in *hardboiled eggs* contrasted with *the eggs are hard boiled*. But when the elements of an attributive group are not already associated, the last element of the group takes the prominent stress, as in *cat-and-dog life*, where *dog* has a stronger stress than any of the others.

Royal Asiatic Society.—(*Monday, June* 16.)

Sir T. Edward Colebrooke, V.-P., in the Chair. A paper was read by Mr. J. W. Redhouse, "On the most comely Names of God, as the Divine Titles are designated in the Qur'ān and in the Literature of Islam." The author pointed out that the popular idea of the Arabs having given 99 names to God is really erroneous, and rests on no certain foundation, the fact being that all such names or titles extracted from Arabic writers would amount to more than 400. The many and various names used by dervishes and others in their own private and public worship are no part of the regular ritual of Islam as handed down from the Prophet himself. These dervishes arranged the divine titles for recitation, and as each order had its own special list, the total number was practically indefinite. In confirmation of this statement, Mr. Redhouse read many passages from the Qur'ān.

FINE ART.

Etudes Artistiques. Par Jules Houdoy. (Paris: Aubry.)

This new volume of M. Houdoy's contains the discoveries made by him in the archives of Lille regarding a number of artists formerly celebrated but now either little known or altogether forgotten. It is divided into three parts, the first and most important of which relates to painters and sculptors who flourished at Lille and Cambrai from 1319 to 1600. As the author very justly remarks, although the history of the Netherlandish school begins with the Van Eycks, it is evident that they would never have attained to the wonderful degree of perfection displayed in their works if they had not had predecessors of merit in their art. The fact is that their renown threw a shadow over both their predecessors and their contemporaries, whose works have, unfortunately, either disappeared or else have come down to us as the productions of unknown masters. Of the artists here mentioned, the first—in chronological order—who seems to have attained to distinction is Master Peter de Sainte Katherine, who, in 1363, painted for the high-altar of the church of Saint Maurice at Lille a reredos, the centre of which was carved and coloured, and the wings painted with subjects, a similar arrangement to that of the well-known reredos painted by Melchior Broederlam, of Ipres, for the Charter-house of Dijon at the end of the fourteenth century. In 1385, John Mannin painted for the church of St. Katherine at Lille a figure of that saint, but whether a picture or a statue the entry in the churchwardens' account does not state: we think the latter the more likely. It may be interesting to note here that the earliest mention of painting in oil met with by M. Houdoy in the archives of Lille occurs in 1382: in those of Cambrai in 1394. In 1425 the magistrates of Lille bought a triptych or polyptych, "ung tabliel cloant a foelles, paint et figure de la representation de Dieu et Notre Dame et aultres sains, a coulleur a olle et a or," which was placed over the altar of the new chapel in the Halles. This may possibly have been a work of John van Eyck's, who, as I have shown (Academy, July 11, 1874, p. 43), removed from Bruges to Lille in August 1425, and resided there habitually until June 1428; if not, it is at all events the earliest picture on panel painted in oil-colours of which we have any mention, except the Ghent altar-piece commenced in 1422 and completed in 1432. As regards the great master M. Houdoy announces (p. 24) a discovery which he seems to think proves that John was sojourning at Cambrai in 1422, and that he painted and decorated the Paschal candle in the cathedral of that city. In the account for the year ending June 24, 1422, occurs, in fact, this entry: "Johanni de Yeke, pictori, pro pictura cerei Paschalis, xii s.," and, if we believe M. Houdoy, Yeke is a mere clerical error of the accountant's for Eyke, and the smallness of the amount paid only shows that the master had not yet acquired any great reputation. Now, we have positive documentary evidence that John van Eyck was engaged in decorating the palace of John of Bavaria, at the Hague, from October 25, 1422, until September 11, 1424; and therefore, if this John de Yeke can be shown to have been exercising his craft at Cambrai during that period, M. Houdoy's theory is at once knocked on the head. Turning to extracts made by us from these accounts, we find that the following entries occur in the account for the year ending June 24, 1423:—

"Item, Iohanni de Yeke, pictori, qui depinxit pedem dicti cerei Paschalis, quia laboriosius fecit quam sit consuetum, xii s.

"Item, Iohanni de Yeke, pictori, pro depingendo cruces ad murum ecclesie versus celarium propter immundicias que ibi fiebant, viij s.

"Item, predicto Iohanni de Yeke, pro depingendo in orlogio locum ubi septem hore Passionis Dominice consueverunt singulis diebus volvendo quiescere horis ad hoc aptis, xvi s."

These entries show that De Yeke and Van Eyck were two altogether different persons, and we are at a loss to understand why M. Houdoy did not quote them. He may, of course, have overlooked them, but we trust that this proof of the folly of building on the generally baseless foundations of supposed mistakes of mediaeval scribes may be a warning to him to keep to the safe and wise path he has hitherto pursued with so much success, and not to allow himself to be tempted to follow in the footsteps of manufacturers of historical falsehoods. In 1464 John Pillot decorated the porch of the Chambre des Comptes at Lille; among the works executed by him were "ung tableau ouquel est la Mort

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adiournant ung chacun pour venir rendre compte des biens que Dieu donne a ung chacun," and another "ouquel est nostre Seigneur tenant Son Jugement accompaignie des XII Aposteles, et ung chacun resuscitant pour rendre son compte devant le grant tribunal." Beneath each of these he wrote in letters of gold a poem of twenty-four lines, for the composition of which George Chastellain received 7*l.* 4*s.*; but these were effaced immediately, and replaced by two figures of prophets and two of angels holding scrolls, with texts from Holy Scripture. He also repainted Chastellain's poems in black-letter on two white panels. The artist received 42*l.* for his work, which, unfortunately, has disappeared; but the poem is preserved in a MS. in the library at Lille. Pillot is also known to have painted the portrait of Sister Joye Larcher, prioress of the Hôpital Comtesse in 1473. Other painters of the fifteenth century concerning whose works notes will be found in this volume are Anthony Pietre, 1475–80, and Hugh de Respin in 1499.

Of late years research has been chiefly directed to the art history of the fifteenth century; but it would be well worth while to investigate that of the sixteenth. Bernard van Orley, John Gossart of Maubeuge, John Prevost, Adrian Ysenbrant, Lancelot Blondeel, Peter Pourbus, the Coninxloos and the Claeissens, are all artists of sufficiently high talent for it to be quite worth while to clear up their history and class their works accurately. To the first two of these the works of a number of other masters of talent are constantly attributed. One of these is doubtless Adrian van Overbeke, of Antwerp, who in 1509 painted an altar-piece for the Hôpital Comtesse at Lille, for which he received the—for that period—very large sum of 438*l.* Of this artist, who must in his time have enjoyed considerable reputation, we until now only knew that he was admitted as master into the Antwerp Guild of Saint Luke in 1508, of which he was still an active member in 1522, when he had two pupils. He is most probably the Master Adrian whose portrait Dürer says he drew, and to whom he gave some of his prints. In 1510 John de Gand, *alias* Merette, an artist of Lille hitherto unknown, received 24*l.* for painting the shutters of this altar-piece. In 1511 he painted scenes from the legend of Saint Katherine on the five panels of a triptych, for which he was paid 86*l.* None of the above-mentioned, or, indeed, of the other pictures to which the documents published by M. Houdoy relate, have been identified; yet it is quite possible that several may have escaped destruction, for in 1813 no fewer than 354 old pictures were sold by auction by order of the municipality, and though the entire collection only produced the insignificant sum of 1,365 francs 50 centimes, it is probable that it may have included some good works of the early school, extremely few examples of which figure in the Inventory of Paintings reserved for the town, drawn up by L. Watteau, May 20, 1795. Extracts from this inventory are given by M. Houdoy, who would have done better to print it at full length.

The second part of the volume contains a notice of the School of Design founded at Lille in 1754; of the annual exhibition of paintings instituted in 1773; and of the Academy founded in 1775.

The third, and last, is devoted to a biographical sketch of the ultra-Republican sculptor Charles Louis Corbet, of Douai, 1758–1808, whose best work is a bust of Bonaparte, executed in 1798.

In terminating this notice, we would suggest to M. Houdoy that the permanent utility of such works as the present would be greatly enhanced by the addition of a good index. W. H. James Weale.

ART BOOKS.

Artists of the Nineteenth Century and their Works. A Handbook, containing Two Thousand and Fifty Biographical Sketches. By Clara Erskine and Laurence Hutton. English Edition. (Trübner.) This is a work of American origin, and we must congratulate both authors and publishers on the very excellent manner in which it has been executed. It must, indeed, have been a task of immense labour to prepare these 2,050 biographies for publication. Nothing is much more difficult to obtain than trustworthy and satisfactory accounts of contemporaries, the sources from whence information can be drawn being for the most part scattered in journals and reviews, where it is extremely troublesome to find them when wanted. It is with a feeling of somewhat selfish satisfaction, therefore, that we receive this capital modern dictionary, into which has been condensed a vast amount of information that might be sought for long, and often, indeed, altogether in vain, elsewhere. For the authors tell us that, as very often no printed record could be found of artists whose claims to notice were undoubted, they were obliged to send for information to the men themselves. Letters and circulars to nearly a thousand artists were sent out for this purpose, meeting in most cases with satisfactory results, although sometimes the applications found "no response." One of the most noteworthy features of the work is the insertion after the biography of short criticisms of the principal artists. These are drawn from various sources, and are very often entirely contradictory in the estimates they form of the artist's work, but all the more on this account perhaps are they valuable as an expression of contemporary opinion. Excellent indexes have also been provided of names of artists, places mentioned, authorities consulted, &c., and a short account is given at the beginning of all the principal academies and art institutions in Europe and America, in which much useful information is to be found. Inaccuracies, of course, occur in this new Handbook as in every other, but in a short notice like this we prefer to thank the industrious American authors for the evident care which they have taken to avoid errors rather than to point out a few we have noticed which, in spite of all their endeavours, have crept in.

We have received from Messrs. Chatto and Windus a little book by Mrs. Haweis entitled *The Art of Dress.* We seem to be already familiar with some of the cuts, such as that showing the fashionable and the natural position of the organs, and there is much in the volume which recalls an earlier publication of the writer's styled *The Art of Beauty.* We cannot say that *The Art of Dress* is exactly a contribution to literature, but it is probably destined to catch the popular eighteenpence during the enforced sojourn at the railway station, and it is by no means without hints that have the air of sagacity. At the same time, we suspect, Mrs. Haweis holds out a too confident hope when she suggests that to follow the tendency of the fashion without following its extremes enables one to dress at the same time satisfactorily and with fair economy. The discreetly chosen seal-skin jacket—never in the extreme of the fashion—is yet unable to weather the fashion-changes of successive winters; and our fair friends eventually discover that they must really buy the last fashions only if they are determined to be smart. There is no royal road to knowledge; nor will the perusal of a volume in a striking Japanese cover prove a royal road to the cheap attainment of fashionable attire. But this is a subject for the organs of the dressmakers, and we stop with the one remark that all arbitrary laying down of the law as to what is a good shape and what is a bad is but of temporary use. The firm assertion of an individual writer—one only out of twenty thousand observers—of itself proves nothing; and perhaps good dress can better be attained by a careful looking about than by the deferential hearing of anyone's opinion. But these books meet a fancy of the day.

THE SALON OF 1879.

(*Fifth and Concluding Notice.*)

The French public is wholly indifferent to the art of sculpture. While the Salon is crowded, and any painting above the average merit is surrounded by a throng of admirers, the garden, in which stand the works which prove the special aptitudes of the national talent, remains relatively desert. Here and there curiosity as to the portrait of some personage either celebrated or notorious may attract a few gazers to a statue or a bust, but works of subject rarely receive even the tribute of a passing glance. It has been suggested by the most popular living French critic that this indifference arises partly from the religious character of early French education, which presents to the young the gods of Polycletus, of Phidias, and Alcamenes, as so many spirits of evil, full of dangerous seductions, and partly from the ignorance as to the proper object and meaning of this great art in which the world has remained during the long centuries which separate it from classic times. These two conditions would affect not only the sculptor's public but the sculptor himself, and when we find—as in France we do find—that the form of sculptural expression is that which is employed by her artists with the most satisfactory results, it is evident that they do not afford a sufficient explanation of the public indifference to their achievements. The true explanation would seem to lie rather in the fact that the art of sculpture is wrought under limitations which put it at a disadvantage in competing with that of painting for the attention of the lay public. The domain of painting embraces, as has been said, all that the sun sees, and a picture therefore presents on the surface a variety of interest by which the uninstructed may be entertained without effort on their part. Interest and amusement may be got out of pictures without their proper merit being either appreciated or understood; interest and amusement can hardly be got out of sculpture without an effort at the comprehension of the sculptor's means and aims, similar in nature, if not in degree, to the effort made in production by the sculptor himself. Whether in bronze or in marble the sculptor must place his whole reliance on form; he must either seek to excite our interest by his choice of that which is characteristic of individual types, or he must arouse our admiration by his judicious selection of that which will best express the essential features, not of individual but of generic life.

And even so his difficulties do not end. Much may be rendered in bronze which marble refuses to express, much which is impossible in the round yields happily to treatment in relief. The graceful poise of M. Moreau Vauthier's statue of *La Fortune* could hardly be rendered in any material less flexible than the bronze to which the whole purpose of his design has been adapted. Fortune descends, alighting with fairy feet upon the rolling world beneath, her thin draperies clinging and flying backwards, as, with upraised right arm,

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she at once commands and follows its swift movement. The grace of the composition—and M. Moreau Vauthier is one of the few modern sculptors who seem to attach great importance to composition—is as conspicuous a quality in *La Fortune* as in the marble *Naiade* which he exhibited in the Salon of 1877, and the perfection of the workmanship in both cases seems to leave nothing to be desired by those who demand finished elegance rather than vigour of style. As a rule, indeed, the sculptors who make a first object of this finished elegance of execution and harmony of line tend towards the conventional, and their work is often wanting in expression even when it shows beauty of execution and something like distinction of style.

It is in this way that M. Allar's *Les Adieux d'Alceste* disappoints us; the seated figure of the dying mother, falling back in her chair as her children press close to her on the right, is arranged with extreme attention to grace of attitude, and on one side the impression of a charming play of line is successfully conveyed; seen on the left, however, the group does not come out so well, and examined closely there is something tiresome in the repetition of a too well-known type. But the *Orion* of M. van Hove, who, wounded to the death by his offended mistress Diana, sits looking at the place from which he draws the cruel arrow with a touching expression of grave anguish, is a very complete work, showing dignity as well as taste in the character of its execution. M. Mercié, too, is a sculptor whose work is invigorated by a certain fire and elegance which always gives individuality to whatever form he selects for expression. His design for M. Michelet's funeral monument is one of the most interesting works in the exhibition. The body of the brave old man is a little meagre and poor, perhaps, as it lies at the base of the great tablet on the field of which appears the shrouded form of History, who has shown the eternal beauty of her unveiled face to the devoted passion of that noble and unselfish enthusiasm which death alone could quench. It is an intense satisfaction to those to whom M. Michelet's life and memory are dear to see that his monument has been entrusted, not only to a sculptor whose genius could not fail to make of it a fine work of art, but to a man whose sympathy has divined that the chief figure on the tomb of the hero should be, not himself, but that which was in life dearer to him than himself. The beautiful arrangement and execution of the draperies of this figure show, I fancy, study of the noble *Victory* of Samothrace, and the same influence appears to me again in *La Piété filiale*, by M. Le Duc—a very charming relief, the effect of which is a little disturbed by a pretty Renaissance framework which is not quite in keeping with the temper in which the subject itself has been treated and conceived. M. Le Duc's second work—a great bronze group of *Centaure et Bacchante*—is not so successful. The attitude of the Centaur, and the wild spring, on from behind, of the female figure, has a curious comic aspect which must recall to lovers of Burns the pursuit of Tam O'Shanter and the unlucky Meg by the active young witch; and in spite of the great energy which is remarkable throughout, the impression on the "off" side is very confused and its arrangement becomes wellnigh unintelligible. A group called *Hallali*, by M. Cuypers, a Belgian sculptor, is also remarkable for an unusual energy as well as distinction in its treatment. The wounded stag has been brought to the ground, and the victorious huntsman blows his triumphant horn in an attitude—admirably well understood and rendered—of conscious daring and success.

M. Idrac also, in *Mercure invente le caducée*, has found a movement full of intention. Mercury has thrown down his wand, enwreathed with flowers, and bending and stooping forward to take it up again, sees with astonishment a little snake gliding slowly along its pliant line. The arrested action of the uplifted right arm, and the quaint amusement of the face, have a certain originality of aspect that is very effective.

It is easy enough to be effective, like M. Leenhoff in his *Persée victorieux*, at the price of utter disregard for form; but to be effective and at the same time to respect all the canons of the law, is a difficult task. There are two groups of Leda and her Swan in the garden; the one is quite simple in attitude, and evidences, in its careful execution, a delicate and sincere study and rendering of living form; the other, which is a work by no means devoid of talent, produces an uncomfortable impression. With an eye to surprising effect the sculptor has made the unfortunate woman lift the swan on to her shoulders, and although he has reduced the size of the bird as much as possible, we are still too conscious of its enormous weight to be indifferent to the cruel depressions which its feet are making in Leda's soft flesh. The names of the artists to whom the execution of these two works is due are M. Boucher and Mr. Lawes, but which is due to M. Boucher and which to Mr. Lawes I cannot say, for many days after the opening of the Salon no number had been placed on either of these groups. The same movement as that chosen by the sculptor of the second Leda has been selected by M. Doré for treatment in *L'Effroi*; a subject which he has illustrated in a lively group which represents a Nubian woman attacked by a large snake who writhes upwards against her skirts, as she stands transfixed by terror, yet instinctively straining to lift her child high overhead in the vain hope of protecting him from inevitable death. This work is simpler than M. Doré's usual performance, and executed in coloured bronze might be cleverly adapted as a lampholder at a *café chantant*, but as sculpture it can of course only be regarded as an amusing jest. M. Hugues, however, must be taken seriously; he has attempted to treat in the round *Les Ombres de Francesca de Rimini et de Paolo Malatesta*. Without saying anything as to the choice of forms, which are in both figures of hideous weight and shape, we have only to look at the composition to be aware that it is of a character so involved that it could not possibly be made intelligible except in bas-relief, which would also be a mode of treatment infinitely more capable of suggesting that immateriality proper to our conception of "shades," more especially of those shades whom Dante describes as—

> "que, duo che insieme vanno,
> E paion sì al vento esser leggieri."

M. Aubé, too, has encountered something of the same difficulty in his treatment of his statue of Dante himself looking down in anger and horror as he sets his foot on the head of the frost-bound ghost of Bocca degli Abati—that "ombra . . . fitta in gelatina." The congealed shade of the vision refuses to be rendered in solid substance, and the head only, being seen at the level of Dante's feet, appears cut off; there is no room for the imagination to place the tormented form of the accursed traitor who should seem plunged beneath the surface of the frozen lake. But M. Aubé's work is always full of interest, both on account of its artistic qualities, and also because, while the view which he selects of his subject is generally a little unusual, his rendering of it is invariably free from anything like affectation. The attraction of graceful pose and caressing movement in M. Gautherin's *Clotilde de Surville*, a pretty little group of a young mother hushing her child, a notice of which appeared in these pages in 1877, and which now returns to the Salon in marble, is injured in this way,—there is something like a conscious pretence to an elegance which has not the stamp and character of this or of any other age.

Work which is truly modern in character—work which attempts to render the complex motives which are peculiar to modern thought—nearly always shows some point of incompatibility with perfect sculptural expression. Reproductions of modern costume, such as the *Garde Mobile*, by M. Camille Lefevre, have never yet been thoroughly successful, and it is rarely indeed that a novel idea, such as that which M. Cros has plagiarised from M. Christophe's yet unexhibited group of *Man and the Sphynx*, takes perfect shape. The vision of Life, as the Sphynx, of whose riddle Death is the true solution, is the subject of a work for which M. Christophe has made various projects, one of which especially has been much talked of and written about. The idea has apparently interested M. Cros, and he has set about reproducing "celui qui l'a deviné," on his own account, in that uncomfortable species of sculpture which is not a translation of full into low relief, but which may be described as a slice of the round applied to a flat surface. It is I think doubtful whether a subject of this nature ever receives final form from its inventor; but anyone who looks at M. Cros' unfortunate victim, suspended at full length with a small sphynx, whose most imposing feature is an endless twirling tail, perched at his ear, will at least be satisfied that whatever measure of success may ultimately attend M. Christophe's solution of the problem he has proposed, M. Cros will certainly not be accounted "celui qui l'a deviné." M. Carlier's *Gilliat*, also, will require another touch before the work can be said to have been quite *done*. The struggle of Gilliat with the octopus has the rare advantage of being a modern subject which demands and accounts for the employment of the nude. M. Carlier has carried out his striking conception of Gilliat with remarkable vigour, but he has not found, it seems to me, the means of making us feel all the horror of his situation: some exaggeration in point of size is probably necessary to impart to the octopus a visible equivalent for that power of numbing which cannot be rendered to the eye, and the clinging winding lines of its fretted tentacles will probably require for full and apt expression the tenacious twist and tact which can only be got out of metal.

Whatever may be the actual shortcomings of works of this class, they have at least the merit of endeavouring to do or express that which has not yet been done or expressed; their authors have chosen that path of discovery which may perhaps lead beyond present defeat and failure to a new world of conquest. But there are others, and those men of no mean talents, for whom the untried has no dangerous fascination. M. de Saint-Marceaux has avoided the disasters which must come of struggling with the unknown. He will not wrestle, like another Jacob, with the Angel in the darkness, lest he should be lamed in the hip. Given the limits which he himself has set to his ambition, he has in his *Génie de la Tombe* achieved a splendid success, fitly rewarded by the medal of honour. He has selected one of the noblest of the male figures who sit as supporters at the base of the columns in the architectural framework in which Michelangelo enclosed the designs of the ceiling of the Sistine Chapel; this figure, conceived by the great master in his grandest spirit, M. de Saint-Marceaux has reproduced with much ability in a grey marble of exquisite tone. His work thus starts with all the advantages which an originally grand disposition of lines can bestow, but to the French sculptor himself must be ascribed the credit of having fairly well understood the intention of this composition, of having worked up to its demands, and of having filled in its exacting outline with workmanship inspired by sympathy and brought by vigorous and cultivated talent to a point of adequate achievement.

Of vigorous and cultivated talent France has no lack; in portraiture as in other branches of their art her sculptors are, as a body, at present without rivals. Where so much is excellent it is difficult to make a fair selection; but the bronze bust of M. Munkacsy, by Barrias, in spite of its being a little too much cut up into detail, is one of the best pieces of character work in the exhibition. The head of a little boy, entitled *Le jeune Ivan*

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by Schoenewerk is delicately handled; M. Lanson sends, from the Ecole de Rome, an excellent and spirited work; M. Falguière has an interesting and expressive study of Mdme. Hayem, and M. Guillaume's presentment of Buloz, the celebrated founder of the *Revue des Deux-Mondes*, is a thoroughly complete and scholarly work.

E. F. S. Pattison.

THE ROYAL ACADEMY.

(*Third Notice.*)

In spite of the devotion of our school to subjects of dramatic or emotional interest, the ability to deal effectively with such material is found to be quite as rare as in any other form of artistic power. Of painters with stories to tell there are in every exhibition enough and to spare, and if only they were allowed, after the fashion of Gillray or Cruikshank, to eke out their invention by the help of a few written sentences elegantly attached to the lips of the principal characters, much embarrassment would be spared both to themselves and to the public. For if we put aside for the moment all question of pictorial beauty, it will be found that very few of our painters possess even the resources of scenic art needed to give expression to their ideas. They are constantly mistaken in the extent of their own powers, and, what is still more unfortunate, they do not rightly understand the capabilities and limitations of their craft. Painting, as Sir Joshua Reynolds observed, "has only one sentence to utter," and it is, therefore, the extreme of audacity to attempt to expound by the aid of lines and colours the details of an intricate story which is incomprehensible and unattractive without the aid of a page of description. It may, perhaps, be too much to expect that we should be able to decipher a picture as we read the words of a poem or a story; but it is not too much to demand that where the subject remains unexplained the result from a pictorial point of view shall not be wanting in beauty or charm. And yet this lack of beauty is sometimes all that can be alleged with certainty of works that are manifestly burdened with some important and particular story. We may select as a prominent example of what has been said one of the two historical pictures contributed by Mr. Eyre Crowe. The subject is the execution of the then Duc d'Enghien (No. 943), and the artist has set himself to illustrate with entire historical accuracy all that has been recorded of this melancholy event. From a quotation printed in the catalogue we learn that—

"On hearing the sentence of the military commission condemning him to be shot, which was his first intimation of the fatal verdict, he asked for a pair of scissors, which were handed to him by some men of the firing party. He cut off a lock of his hair, and handing it along with a letter and a ring, asked to have these last tokens forwarded to the Princess Charlotte Rohan-Rochefort, to whom he had been privately married."

Now it must obviously have cost the historian far less trouble to describe what took place than Mr. Crowe has expended in trying to realise what is described. And yet, in spite of the greater labour, the result is by comparison insignificant and even ludicrous. Even if the painter possessed every charm of colour and grace of design which are here so conspicuously absent, he would still have been unable to escape from a failure that is in truth inherent in his subject. The pathos of such a scene lies not in what was actually visible to the eye, but in the knowledge of circumstances which art is powerless to render. Without this knowledge the situation becomes awkward and absurd. The figure of a man with a pair of scissors thrust into his hair in the presence of a company of soldiers is a pictorial enigma which the spectator has no means of solving. By no brush power, however finely exercised, by no pathos of expression that painting can command, would it be possible to indicate that this wretched man had been privately married, or that the lock of hair he is cutting from his head was destined for his wife's keeping. And seeing that these facts cannot be made clear by the aid of lines and colours, it becomes impossible to understand for what reason such a subject was chosen at all. If the picture possessed a beauty of its own, we could well afford to wait for the explanation of its theme, but here, by a perversity of choice which is almost inexplicable, the picture is entirely unintelligible and ineffective so long as the design is detached from its legend. Its only claim to consideration depends upon its fidelity to a particular text, and it would perhaps be impossible to offer of any work of art a heavier condemnation than is implied in this simple statement of fact.

We have selected this particular work because it affords a capital illustration of the errors into which the painters of our school are sometimes betrayed in the search for subjects of keen dramatic interest. It would not be difficult to find in the Exhibition many other examples of this unfortunate tendency to confuse the resources of literature and painting in the mistaken belief that what has been expressed by the one can be directly reproduced by the other. There is, however, another element of failure in the treatment of subjects of this class, which is scarcely less fatal to a sound result. If the capabilities of painting are in one sense more limited than those of literature, it is none the less true that within its own sphere painting has even a stronger and more emphatic power of expression. To the artist of cultivated taste there is therefore a constant need of watchfulness lest by lack of refinement and reserve a simple truth should be unduly enforced. The illustrations of literature are often less potent than the images of art, and to follow the guidance of verse or prose with literal exactness may possibly betray the painter into painful exaggeration of sentiment and the most grotesque arrangement of scenic accessories. That this is no fancied danger may be shown by reference to the picture of Mr. Briton Rivière. It is entitled *The Poacher's Widow* (No. 195), and to amplify the title some lines of verse have been inscribed in the catalogue. A single figure of a woman overpowered by grief forms the principal feature of the composition; and, for our present purpose, we may accept as sufficiently effective the manner in which the sentiment of the subject has here been expressed. But what can be said of the invention that has been bestowed upon the other parts of the picture? Here, indeed, is to be found the poverty that comes of excess. The sight of the hares and rabbits sporting on the hillside is supposed to remind the unfortunate woman of her husband's unhappy fate, but this idea could surely have been suggested with a less liberal allowance of furred and feathered creatures. The grassy slope is actually alive with game; the supply is such as even the richest preserve could scarcely afford; and when we reflect that the painter's avowed intention has been, not to paint a rabbit warren, but to illustrate an imaginative conception, the effect of this lavish mode of dealing with his material is absolutely ludicrous and deplorable. Mr. Briton Rivière's second picture does not suffer from quite the same defect, but it is equally open to the charge of exaggeration. A young knight holding the hilt of the sword before his eyes as the emblem of the cross is about to ride forward into the dark recesses of a gloomy wood. It has been the artist's intention to contrast his hero's unswerving courage with the signs of timidity and terror indicated by the gestures of the horse which he rides and the dogs which follow at the horse's heels. But this might have been accomplished, we may suppose, without so grotesquely overcharging the expression of sentiment in the dumb animals as to make them seem rather like grotesque embodiments of human beings. All sense of beauty is lost, and even the impression of artistic skill is almost obscured, when a simple emotional truth of this kind is suggested with such needless emphasis and gesticulation.

We may now turn to the consideration of one or two pictures in which the principles of art we have sought to illustrate are more justly observed. Neither Mr. Fildes nor Mrs. Butler can be said to possess special gifts in the actual manipulation of colour. In the work of both we have to confess the absence of any keen or delicate sense of beauty in execution, and in the case of Mr. Fildes the power of precise and expressive draughtsmanship is not yet sufficiently developed. But in spite of these defects it is impossible not to recognise in *The Return of the Penitent* (No. 63) the presence of a dramatic invention that can adapt itself to the material with which it has to deal. The scene is perhaps overcrowded, and it would have been possible, we think, to have arrived at a result equally impressive with greater economy of means and with fewer characters than he has chosen to introduce. But, on the other hand, it cannot be denied that his story, whatever its value, is effectively told, and told without exaggeration. And although Mr. Fildes has never for a moment lost sight of his subject, and has even refused to avail himself of any element of attraction which would not directly serve the main purpose of his work, he has nevertheless adopted a scheme of composition that has in itself a certain artistic value. The attitude of individual figures is everywhere simple and unstrained, and the different groups in which they are disposed are combined with a constant feeling for the value of pictorial effect. The crouching form of the girl whose suffering gives to the picture its intellectual meaning is sufficiently prominent in the design without being so forced upon the attention of the spectator as to render the sentiment obtrusive or unnatural. Indeed, the defects of the picture spring not from any lack of taste or power of a dramatic kind, but rather from imperfect delicacy of artistic perception. There are subtle truths of gesture and expression which lie outside the special requirements of a chosen theme, but which are nevertheless invaluable in granting to the creations of art the charm of a perfect refinement. The embodiment of such a subject as this wins its title to be ranked as a thing of beauty, not by the mere vigorous expression of truths that all may note for themselves, but by the delicate rendering of those finer realities which for the most part escape a common observation.

In *The Remnants of an Army* (No. 582) we find something of the same artistic limitation, associated, however, with a more direct and convincing power of invention. Mrs. Butler tells her story with all the simplicity that could be desired. We have to turn to the catalogue for an account of the circumstances which she has undertaken to represent; but there is no need of any text to enable us to realise the utter exhaustion of man and beast, for this she has contrived to express with unerring force and, we may add, with entire refinement. Mrs. Butler's design has always possessed the inestimable quality of movement, and it would be hard to find a more complete or satisfying illustration of her powers in this particular than is afforded by the laboured action of the pony whose heavy limbs are making a last struggle against a terrible fatigue. The hoofs are scarcely lifted from the earth, and the cloud of dust that is left behind them indicates their shuffling and uncertain touch upon the rough road. The defect of the picture is to be found in the quality of its colour, which has neither the beauty nor the refinement of the artist's draughtsmanship; but even here the performance is to be reckoned a decided advance upon any previous effort.

The one picture of the year which seems to us to combine these qualities of dramatic invention with the claims of artistic beauty is the *Hard Hit* (No. 287) by Mr. Orchardson. This delightful composition asserts itself at once as the work of a painter who has allowed no considerations

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of sentiment to override the requirements of his art. If for a moment we put out of sight the particular incident represented, we shall be tempted to think that the different elements of which the picture is composed have been selected merely out of regard for their fitness in the general scheme of colour and design. Mr. Orchardson has a secret of his own whereby he is rescued from that embarrassing choice which so many of our artists seem forced to make between the intellectual realities of their subject and the debt they owe to their art. What is necessary to the one is made at the same time to appear indispensable to the other, and in the perfect harmony of the result we are led almost to doubt whether these different elements can ever be found in conflict. J. Comyns Carr.

HENRY NOEL HUMPHREYS.

We regret to announce the decease of this clever artist and naturalist at his residence, 7 Westbourne Square, on the 10th inst., after a very short illness. He was born at Birmingham January 4, 1810. He long resided in Italy, and his first work was published in *Illustrations of the Scenery of Rome and its Neighbourhood*, by W. B. Cooke. On his return from Italy, where his love for art and nature had been fostered, he was induced by his friend the late J. C. Loudon to make a series of drawings of English butterflies and moths, with their caterpillars and the plants on which they feed, the text of which was contributed by the writer of this notice. The plates of these works were zincographed by Humphreys, whose skill in delineation and taste in the arrangement of his figures ensured an extraordinary and extensive sale not only of these entomological plates, but also of the series of quarto volumes on ornamental annuals — bulbous plants, ornamental greenhouse plants, and perennial flowers—planned by Mrs. Loudon; in all of which a number of different species were grouped together in each plate. Subsequently Mr. Humphreys produced a second series of volumes on British butterflies and moths. His task, however, was not confined to plants and insects. He published two volumes of illustrations of Froissart's Chronicles from illuminated MSS. in the London and Paris libraries. His *Illuminated Books of the Middle Ages*, produced in conjunction with the late Owen Jones, forms one of the most sumptuous volumes published on manuscripts from the eighth to the sixteenth century; while his works on the origin of writing, with facsimiles, his books on English coins, in which he ingeniously reproduced each in relief, printed in gold, silver, or copper, and on other coins and medals, and his work on early printed books, in which he introduced a large number of plates, representing full pages from many of the rarest early block and other similar volumes, with his two little works, consisting of the *Miracles* and *Parables of Our Lord*, with their original and highly elaborate coloured margins, were proofs of his unwearied industry as they were also of his excellent taste. The two last-mentioned works and his *History of Writing* were bound in a peculiar plastic embossed material of his own composition, which rendered them highly attractive but which has not been brought into general use. More recently he was much occupied in making ornamental designs for books and other illustrations, finding time also for other matters such as aquarium gardens, drawings to illustrate the new periodical *The Garden*, &c. He was likewise the author of a dramatic novelette entitled *Goethe in Strasburg*, and a frequent contributor to the *Gentleman's Magazine*, *Once a Week*, &c.
J. O. Westwood.

ART SALES.

Messrs. Sotheby, Wilkinson and Hodge sold at the close of last week a miscellaneous collection of engravings, drawings, and sketches, more remarkable generally for number than for quality. There were included, however, among the drawings some undoubtedly genuine though by no means fortunate examples of the work of several of the great English water-colour artists of sixty years ago: among them Copley Fielding, John Sell Cotman, and Peter De Wint. These, owing often more to the peculiarly unattractive nature of their subjects than to the mere fact of their extreme sketchiness, fell generally for unimportant prices. There were sold also a few English portraits in line and mezzotint, some foreign portraits by the Drevets, Edelinck, and others, rare old views of London, Paris, and Amsterdam, and a series of engravings by Bartolozzi and his school. A few impressions from the *Liber Studiorum* of Turner also occurred in the sale; but, with two or three exceptions at the most, these were very indifferent, and often in indifferent condition. Some of them were rightly sold at low prices: others fetched more than might have been anticipated.

NOTES ON ART AND ARCHAEOLOGY.

The private view of paintings and sculpture by Mdlle. Sarah Bernhardt took place last Saturday, the 14th inst., at the Gallery, 33 Piccadilly. The catalogue includes twenty-eight works, of which twenty-four are by Mdlle. Sarah Bernhardt and four by Mdlle. Abbema. Judged as works of art these productions cannot receive much praise, but taken as experiments, an unprejudiced mind must admit that they show great promise, and that a wonderful effect is produced without the painter possessing much knowledge or having had much practice. The greater number of the paintings are sketches only, and the oil-colour is treated too much in the way of transparent water-colour, the varnish being used too freely, so that they look thin and sometimes flimsy; *La Dormeuse* and *La Liseuse* are instances. On the other hand, *La Femme aux Perruches* is charming and quite finished in comparison: it represents the slight and graceful figure of a young girl in a clinging peony-tinted robe, playing with several green paroquets that sit along a cord; a bright yellow background surrounds the group, making a very pleasing whole. No. 9, a sketch, has a Spanish air about it, as have others of these paintings, the strong colours and daylight being more Spanish-looking than French. The *Marchande de Palmes* is the largest painting here; in this there is some attempt at finish and tone. Mdlle. Bernhardt has also a sea-piece, which, however, is not happy, and gives the impression of being painted on china. The painting that most nearly approaches being satisfactory is *Fantaisie* (No. 13), a half-length study of a lady clad in many shades of warm greys, which gives the eye real pleasure to rest upon; it is, too, more solidly painted than the others. That Mdlle. Sarah Bernhardt can find time for studying and working in art in so many ways is certainly wonderful, and shows an unusual amount of energy and industry. Among the pieces of sculpture here exhibited are a small copy of her group, *Après la Tempête*, and busts of M. Emile de Girardin and M. William Busnack, the latter of which especially is good.

There is now on view at the gallery adjoining the Indian Museum, South Kensington, a most interesting collection of pictures by the clever Russian painter M. Basil Vereschagin. There are here studies of Indian temples, landscapes, people, and animals. Of the paintings of buildings there are many that are most charming: those of temples carved from roof to base almost weary the eye with the elaboration of the carving. There are many views of the favourite pink-tinted buildings. The studies of doorways (Nos. 7, 90, 119), with curtains hung about them, and on the walls on either side the remains of ancient frescoes, are some of them quite pictures, and most harmonious in colour. The ruins of the temple of Ellora are very grand (Nos. 43, 47, 92): in particular the study of the block of architecture supported on the backs of a row of elephants, grown grey with age, and round whose feet long rank grass has sprung up, is very striking and fine. Of the studies of buildings, mostly temples, in sunshine, No. 73, a tomb standing in shadow with a sunny wall and courtyard behind, is charming. Nos. 89 and 111, of Hemis Monastery, Ladak, is striking, the intense white of the rough walls being very effective. At Ladak, too, is a most strange dwelling, built into a perpendicular brown rock, looking extremely like the construction of some species of sand martin. The landscapes are very delicately done, and the atmospheric effects rendered most successfully. The studies of clouds are full of movement. The immensity of the mountain ranges is finely given in No. 127; while No. 101 might almost be a corner of our own Thames, so fresh and cool does it look. The portraits of the people are not so satisfactory, although the pathetic, almost dejected, expression is often well given; the head of a middle-aged woman (No. 30), who had five husbands, is full of character and humour, and might very well be the likeness of a shrewd Irishwoman. How the Buddhist priest (No. 44) could possibly dance in all the carpet-like wraps, with the enormous headdress, is certainly a puzzle. No. 3 represents a fine-looking old woman with an anxious gaze. The men are the reverse of beautiful, and the priests, in fancy carnival-like costume, are hideous, their occasional grotesqueness only saving them from causing a feeling of revulsion. The studies of animals are interesting. There have lately been added to this Indian collection scenes of the late Turco-Russian War, in which accounts of different incidents are graphically given; but we are already so accustomed, through the medium of our own illustrated papers, to similar scenes that they do not make so great an impression on us as do the realistic views of India.

The studio of Mr. C. Heath Wilson in Florence has this spring afforded a most interesting sight—viz., a drawing of a very noble design for the cupola of St. Paul's. This design is the united work of Mr. C. Heath Wilson and Mr. R. P. Pullan, and the drawing made from it has been carefully executed under their united direction and superintendence. It is of very large size—nearly fifteen feet high by ten feet wide—and is painted in pure distemper on canvas. The subjects illustrated by the united artists are taken from the *Te Deum*. In their design Messrs. Pullan and Heath Wilson have divided the interior of the cupola into eight spaces by means of magnificent architectural ribs, richly decorated, and based on thrones whereon are seated the prophets with angels hovering above them. The intervening spaces, full of brilliant light, are occupied by apostles enthroned, by martyrs, saints, and angels. These figures, which are extremely well balanced and vigorously drawn, are placed in zones around the dome. The general scheme of colour is agreeable, harmonious, and very carefully considered, especially with reference to the distinctness of the figures and their visibility so far above the spectator's level. The whole of this grandiose design has been worked out with loving care and is imbued with a reverential spirit, as noticeable in the graceful forms of the floating angels as in the majestic seated figures of the apostles. And, indeed, the two artists have shown themselves animated by a pure love of their art, and declare the intention of their work to be a friendly offering towards the solution of a great and important problem. They bring it forward as an exemplification of their studies and ideas of decorative art in its highest monumental conception. They offer it as a theme for the worthy employment of the genius of our greatest artists, not only with a view to the decoration of our metropolitan cathedral, but to the formation—on the principles of the Old Masters—of a school of

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artists capable of, and dedicated to, such work; for, if successful, the decoration of St. Paul's would give an impetus hitherto lacking to true monumental painting in England. It would also promote the elevation of decorative art in general, which has not yet attained a happy position in our country.

MR. JAMES JACKSON JARVES has lately acquired a collection of upwards of six hundred drawings with the view of securing them for his own country. No such collection has ever been obtained by the United States, and this one, both in number and importance, will place them in a high position among the possessors of such important works of art. The collection was made mainly in the last century by Count Maggiori, of Fermo, a writer on art and member of the Academy of Bologna. Additions have been made in the present century from other collections, especially the Marietti and that of the artist Angelini, who died forty years since at Bologna. It is considered by good judges to be one of the best in Italy. There are very few drawings of the *quattrocentisto* artists. The strength of the collection lies in those of the two following centuries, and it is remarkable that so rich and varied a series could be obtained in Italy, seeing that it contains so many drawings of the Spanish, German, and Flemish, as well as of the Italian schools. The drawings are in admirable condition, for the most part of excellent quality, and exceedingly interesting from their varied nature. In the movements now in progress in America for the formation of museums of works of art of different descriptions, of casts and copies, no more important step could be taken than the acquisition of original drawings and designs by a considerable number of the most famous artists of the past. The drawings are so good, and their preservation is so perfect—in this respect, indeed, they are of rare quality—that their possession must prove of inestimable benefit to the fast rising American school of artists.

THE favour with which etching is regarded at the present day as a means of artistic expression, both by artists themselves and the instructed public for whom they work, is seen by the various publications that offer us this kind of illustration. *L'Art* reckons on its staff most of the best etchers in France, as is shown by their contributions to the Salon this year, where thirteen out of the seventeen engravers who received mention were contributors to that journal. The *Portfolio* also gives us from month to month excellent specimens of the etcher's skill; but notwithstanding the supply afforded from these and other sources, the taste, and consequently the demand, for etchings has increased so greatly of late years that we are not surprised to see announced a new monthly magazine called *The Etcher*, which is to be devoted entirely to works executed with the etching needle. Nearly fifty artists, it is stated, have already promised contributions, and among them are such well-known names as Dr. Evershed, M. Lalanne, J. D. Watson, C. P. Slocombe, Birket Foster, W. B. Scott, J. P. Heseltine, R. S. Chattock, and others from whom we may equally expect good and careful work. The first number, which will be published by Messrs. Williams and Norgate on July 1, will contain *Bait Gathering*, by R. W. Macbeth; *Ramsgate Harbour*, by J. P. Heseltine; and *The Norns*, by W. B. Scott. No impressions will be taken from a plate, it is expressly promised, after it shows signs of wear, so that subscribers to *The Etcher* may trust to having their prints in a good state.

THE awards of the Salon this year have caused considerable surprise in France, in that the juries have been bold enough to depart from traditional convention, and have bestowed prizes on the works most distinguished by originality and merit independently of any other considerations. Thus the medal of honour for painting has been bestowed upon M. Carolus Duran for his magnificent portrait of Mdme. la Comtesse V., though such a thing has never been known before as that a portrait painter should carry off this medal. In sculpture the medal of honour, as well as the first-class medal, was awarded to a young sculptor, M. René de Saint-Marceaux, for a work—*Génie gardant le secret de la tombe*—which had elicited the highest praise from critics, but which was scarcely expected to win favour from the jury before several works by older and better-known artists. The "Prix de Salon" also has been carried off by a young artist, M. François Flameng, son of the eminent engraver, for his picture of *La Nubienne*, though the work has none of the academic excellences for which this prize has hitherto been awarded, but is distinguished for its boldness and individuality. These awards seem in general to have given great satisfaction, though of course a few adherents to the old order of things are dissatisfied with them.

WE hear from Rome that the fine mural paintings discovered in the grounds of the Palazzo Farnesina during the excavations for the Tiber works have now been nearly all detached from the walls. Two experienced artists were summoned from Pompeii to insure the success of the very delicate operation. These frescoes, great and small together, are thirty-two in number, and at the date of our news had all been removed with the exception of the two largest, each of which covered the wall of a room. They are fine works in the Greco-Roman style. The lower portion of the wall is devoted to landscapes. Above are *fregi* representing dramatic, historical, or mythological scenes, which the archaeologists are endeavouring to interpret. The figures have marvellous artistic merit. Of very correct draughtsmanship, in colour and effect they resemble Dutch sketches, and although at least twenty centuries old, they are as fresh as if recently painted. Each painting when detached, with the coat of plaster adhering to it, is carefully packed in a separate case. These cases are placed for the present in a large ground-floor hall annexed to the church of SS. Cosmo and Damiano, and now belonging to the director of the excavations. Here they are to be carefully unpacked and framed.

M. LOUIS DE COSTER, a well-known expert in coins and medals, and one of the editors of the *Revue belge de numismatique*, died on the 9th inst., aged seventy-eight.

AN exhibition of the works of living Belgian artists is to be held at Charleroi from July 13 to September 1.

SIGNOR STEFANO USSI, the painter of *La Cacciata del Duca d'Atene*, has just despatched to the Munich exhibition an important oil-colour representing an incident in the career of Bianca Capello. Its technical merits are very great.

A NEW porch, in the Ionic style, has just been discovered at Olympia and will be at once unearthed. The head of one of the tympanum statues has also been found, and a metope representing the struggle of Heracles with the Amazons.

THE value of the *Portfolio* this month lies chiefly in the splendid reproduction it gives us of Albrecht Dürer's well-known engraving called *The Knight, Death, and Devil*. However well we may know this plate, it never loses its hold over the imagination. It possesses, indeed, all the fascination of an unsolved riddle, and we turn to it again and again seeking its meaning. Such a reproduction as this—executed by Amand Durand's wonderfully effective process, by which he unites photography with etching—is in truth a possession that forms a sort of artistic education in itself. It compares with advantage with the usual prints, with all, perhaps, except very fine and rare impressions which can only be gained at the cost of a small fortune. The "contemporary artist" who receives illustration this month is Mr. John MacWhirter, A.R.A., who is represented by his picture *The Vanguard*—a drove of cattle in the snow of a highland glen, etched by C. O. Murray. Mr. Hamerton finishes his delightfully frank criticism of that "monster of immorality, impudence, and ingratitude" the Spanish artist Goya, and Mr. A. Lang gives us a vivid description of "High Tory Oxford."

THE *Gazette des Beaux-Arts* opens with a review by the Marquis de Chennevières of the Exhibition of Drawings by Old Masters at the Ecole des Beaux-Arts, of which M. Burty gave an account in the ACADEMY of June 7. Most of the drawings reproduced are from Mr. Malcolm's collection, exhibited at the Grosvenor Gallery, but there are one or two of some interest that will be unknown to the English student. M. Benjamin Fillon, while disclaiming the intention of writing a learned treatise, yet bestows a great deal of learned remark upon that curious mediaeval work the *Hypnérotomachie*, or Dream of Poliphile. Several of the illustrations from the Italian edition are reproduced. A first article on the Salon; a continuation of M. Clément de Ris's articles on the Musées du Nord, in which he deals with paintings of the Flemish school in the Hermitage at St. Petersburg, and the usual half-yearly bibliography, make up the rest of the number.

THE STAGE.

THE COMÉDIE FRANÇAISE AT THE GAIETY THEATRE.

III.

AMONG a good many things that appear to have surprised M. Sarcey since his recent arrival in this country in company with M. Got and his associates, is the circumstance that audiences at the Gaiety Theatre have manifestly preferred *Le Gendre de Mons. Poirier* to *Le Demi-Monde*. The latter play is regarded by that esteemed and experienced critic of the drama as the masterpiece of a writer of the very first rank, a work destined to hold a permanent place in the repertory of the Théâtre Français; while for MM. Augier and Sandeau's comedy he does not hesitate to exhibit that sort of contemptuous approbation which it is customary to bestow upon things that we regard as good enough for their day, and deserving, perhaps, of the applause of past times, but decidedly out of date and beneath the serious attention of a more enlightened generation. In brief, it is impossible to read M. Sarcey's observations without feeling that he regards English audiences and critics as folk upon whom the higher qualities of comedy writing are for the most part wasted, since they have little capacity for enjoying anything but simple common-sense, and humour and satire of a rather obvious kind.

When we look into the grounds of this unflattering view, it seems happily to lie no deeper than the fact that the dramatic fashions of the day in France do not happen to be equally fashionable on this side of the Channel. That M. Dumas is not merely a dramatist but a social philosopher, everyone knows. Whether he is writing a pamphlet in support of a play, or a play in support of a pamphlet, his function as a teacher in morals, or, as the unsympathetic might prefer to say, a propagator of social paradoxes, is rarely lost sight of. Sometimes, it is true, there is a little difficulty, not merely in sympathising with his views, but even in determining what is the thesis which he is pledged to maintain. But that there is some sort of ethical proposition in view we are made to feel from the constant tendency of his personages to get as it were into the pulpit and hold forth in polished style upon what are vaguely known as social questions. That M. Dumas has been successful in bringing this new fashion into repute in France is clear. We see it in the almost total disappearance from the

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repertory of the best theatres of such writers as Scribe, whose works, or some of them at least—*La Camaraderie* and *Le Verre d'Eau* to wit—were wont in times gone by to "number good intellects." It is even more apparent in the circumstance that M. Dumas' illustrious contemporary M. Augier has long ago learned to conform, insomuch that the principal author of *Le Gendre de Mons. Poirier* now philosophises in such comedies as *Les Fourchambault*, appearing to find no more difficulty in the change from the old manner to the new than the ladies experienced when they cast off the crinoline of the Empire in favour of the lank mediaeval draperies or the tight-tied skirts of the new Republic. M. Sarcey, original thinker and admirable critic as he is, being essentially a Parisian and a man of his time, is naturally pleased with this latest revolution in dramatic modes; but there seems little reason to suppose that the next generation will have any greater sympathy with his present views than he himself would now feel for the opinions of the critics who some quarter of a century ago denounced *Le Mariage d'Olympe* as marking a disastrous tendency on the part of M. Augier to adopt the dramatic heresies of his philosophical rival. After all, the true business of comedy is the play of human passion and the exposure of human foibles in close association with an ingeniously constructed fable. Though, thanks to a polished style and to a company of actors skilled above all in the arts which relieve the tediousness of long speeches, audiences may now permit the dramatist to encroach upon the provinces of the preacher, the debater, or the writer of tracts, it is not to be expected that elements in their nature essentially undramatic will retain a permanent place in the art of writing for the stage.

As regards *Le Demi-Monde*, the failure to please may perhaps be not unfairly set down to the absence of qualities more likely to stand the test of time. Its disquisitions on *questions morales* certainly have not consoled our audiences for the dulness of its story or the naked deformity of its picture of manners. M. Sarcey is a little too much given to assume that English audiences demand in the first place an absolute exclusion of all reference to social sins. Our stage has not yet quite arrived at the point of taking Berquin or Mdme. de Genlis for its most approved models. It can even tolerate very wicked personages; but English audiences object to being made to sit down, as it were, for three hours in an atmosphere of vulgar selfishness and vice of an odious kind without the compensation of any nobler purpose than the exhibition of a *tableau* of manners which may be true or false, but which is undoubtedly repulsive. What problem *Le Demi-Monde* sets forth, I confess I am unable to discover; nor is it clear what moral it enforces, unless it be that a young lady who can handle much pitch without being defiled may one day be rewarded with all that is left of the heart and fortune of a gentleman who, having graduated in all sorts of vices, is at length prepared to settle down to a more decent life. The refinement and ease of M. Delaunay in the character of De Jalin, and the grave earnestness of M. Febvre in the part of the duped and contemptible De Nanjac, rendered these features perhaps even more unacceptable. Of Mdlle. Croizette's Baroness it could only be said that it seemed to reflect with the fidelity of the *camera obscura* the characteristics of a worthless and uninteresting type of heroine. Nor did the somewhat damaged simplicity of Mdlle. Broisat's Marcelle afford much relief in a composition so heavily charged with unsavoury ingredients. *Le Gendre de Mons. Poirier*, on the contrary, satirises human weakness in an essentially sound and wholesome fashion. It is doubtless only the old story of the vulgar-minded *parvenu* aspiring to social distinction, and willing to sacrifice a beloved daughter's happiness in the pursuit of this cherished object. But with what vigour of outline the characters are sketched, how amusing is the dialogue, and this without once overstepping the limits which separate mere displays of wit or profundity of observation from the legitimate objects of discourse on the stage, which are to develop character, to depict the conflict of passion and self-love, and to aid at the same time in the unfolding of a story. Besides these qualities, M. Sarcey must permit us to admire in *Le Gendre de Mons. Poirier* the admirable dramatic art with which the authors hold the balance between the two sides of the argument—the exaggerated pride of family and plebeian boastfulness; between the young nobleman who, while he despises trade, is glad to spunge upon its profits, and the millionaire who, affecting to regard rank as "but the guinea's stamp," yet cares not to conceal his slavish envy and admiration. It would be difficult, perhaps, to say which deals to the other the more dexterous blows—the indolent, self-indulgent De Presle or the complaisant but finally enraged Poirier whom M. Got represents with such rare force and abundance of characteristic touches. The very essence of Balzac's inexhaustible gallery of prosperous *épiciers* seems to lurk in the actor's movements, gestures, and attitudes, to find subtle indications in the inflections of his voice and the ever-changing expression of his features. In this latter comedy Mdlle. Croizette was certainly more successful than in her famous impersonation of the heroine of M. Octave Feuillet's comedy, *Le Sphinx*, a work which seems unworthy of a place in the repertory of the Théâtre Français.

The representation of François Coppée's graceful and tender dramatic poem *Le Luthier de Cremone* inevitably suffered from the assignment of the part of the hunchback Filippo to M. Coquelin the elder. The powers of this admirable actor are certainly not limited to strictly comic characters, as was sufficiently shown by his skilfully-studied and most effective performance of the Duc de Septmonts in *L'Etrangère*; but nature has denied him that peculiar quality of voice without which it is in vain to strive to touch the hearts of audiences. This shortcoming served to call attention to a deficiency of a serious kind in the stock of available talent, including both *sociétaires* and *pensionnaires*. Among the younger male performers, M. Mounet-Sully alone possesses truly pathetic tones, but his voice has a peculiarly sombre cast, which is best suited to the heroes of tragedy of the ideal kind. In pathetic scenes of a domestic character his utterances seem always to overcharge the situation with gloom and sadness.

Among the crowded audience assembled at the Gaiety on Tuesday evening to witness the performance of *Zaïre* there were probably very few persons who had much previous acquaintance with Voltaire's tragedies; still fewer who had ever seen one of those works represented on the stage. It would not, perhaps, be too much to say that the majority of the spectators sat down with a foregone conclusion against the acting qualities of the tragedy which, as all readers of theatrical "ana" are aware, was designed to present a story of jealousy and unavailing remorse akin to the story of *Othello*, but in a way more conformable to French tastes and prevailing notions of the canons of the ancient drama. The curious in this field may, perhaps, somewhere have lighted upon Geoffroy's savage condemnation of this play, which seventy or eighty years ago raised disputes in France that might be compared with the famous controversy here arising out of Bowles's depreciation of the poetical claims of Pope. *Zaïre* is indeed invested with many associations of interest. That the tragedy was especially designed to convert the English dramatic poets from the error of their ways was avowed by the author, who dedicated his work in a long prefatory epistle to "M. A. Falkener, marchand anglais." In a second dedication, addressed in 1736—three years later—to the same English merchant, who, it appears, had now become Sir M. Falkener, English Ambassador to the Ottoman Porte, Voltaire expatiates on the demerits of English acting, on the merits of his play, and on the causes of the failure of some of its points to impress English audiences in a translated form. He refers with a comical kind of unconscious self-satisfaction to the circumstance that an English gentleman named Bond had actually expired under the excitement of representing the character of Lusignan at a private performance in York Buildings, Strand; though with characteristic prudence he apprises readers that the character had since been performed by comedians with happier results. The version here referred to seems to have been that known as Aaron Hill's *Zara*, which, brought out at Drury Lane in 1736, had a great success and became a popular play, retaining the favour of the public even down to the end of the century.

What surprised spectators at the Gaiety was probably not the tedious pomposity of the harangues of the Mussulmans and the Christians in favour of their respective religions, but the sterling dramatic qualities of many of the scenes. The play sets forth a simple pathetic story of a Christian girl who being captured when young has been reared in the Mohammedan faith and is on the point of being united in marriage to a most exemplary "Sultan of Jerusalem," when she makes the discovery of her birth and finds her aged father a prisoner, and her brother, a Christian knight, vainly seeking his release. The conflict between religious obligation and family affection on the one hand, and habit and love for the Sultan Orosmane on the other, furnishes the tragic foundation of the play. Acted as they are with genuine though rather ill-governed power by M. Mounet-Sully and with the most touching grace and tenderness and beautifully modulated diction by Mdlle. Sarah Bernhardt, the love scenes were followed with manifest interest and sympathy. After a certain point, however, the handling of the theme becomes weak and undecided. As it proves the subject is not exactly religious antagonism, but rather jealousy, which for aught that is seen might have been aroused just as well if neither Mohammedanism nor Christianity had been involved in the story. Tempted by a singularly mild and inoffensive kind of Iago, the sultan observes the mysterious communications between Zaïre and her brother Nerestan, and mistaking these for indications of love he stabs his unhappy betrothed, then learns the mistake he has made, and commits suicide on the scene. It will be observed that in this double deed of violence committed *coram populo*, we have no inconsiderable departure from classic rules. That the scene is not changed once during the performance is a concession to modern tastes for which the author is not responsible. These matters, however, concern us but little. It is more to the purpose that the treatment of the *dénoûment* is almost entirely destitute of any trace of the inexhaustible pathos of the final scene in *Othello*, which nevertheless seems clearly to have been directly imitated by the French poet in his own fashion. In order to detect its feebleness it is hardly necessary to recall to mind the magnificent final address of Othello with its curious Oriental vein of thought and imagery returning at that supreme moment, as early life and associations are said commonly to come back in the hour of approaching death, and blending itself with that universal weakness of man, the desire to stand well in the opinion of his fellows even when for ever "deaf to praise or blame." This is the strain in which the French Othello discourses of his woes to the survivors of the scene:—

"Ton roi, tous tes chrétiens, apprenant tes malheurs,
N'en parleront jamais sans répandre des pleurs;
Mais si la vérité par toi se fait connaître,
En détestant mon crime, on me plaindra peut-être.
Porte aux tiens ce poignard, que mon bras égaré
A plongé dans un sein qui dut m'être sacré;

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Dis-leur que j'ai donné la mort la plus affreuse
A la plus digne femme, à la plus vertueuse
Dont le ciel ait formé les innocents appas;
Dis-leur qu'à ses genoux j'avais mis mes états;
Dis-leur que dans son sang cette main s'est plongée;
Dis que je l'adorais, et que je l'ai vengée."
(*Il se tue.*)

Such is the style which the illustrious French poet recommended to the special attention of the countrymen of Shakspere in his epistle to "le Chevalier Falkener" which concludes with the observations:—"You should submit to the rules of our theatre as we submit to the teachings of your philosophers. We have made experiments on human as you have done in dealing with physical nature. The art of pleasing seems to be the province of France, as the art of thinking is yours."

MOY THOMAS.

MUSIC.

NEW MUSICAL PUBLICATIONS.

IT is scarcely necessary to remark that but a very small proportion of the sheet music issued in a never-ending stream by the leading publishers attains other than the most ephemeral popularity, or, indeed, deserves a better fate than that of speedy oblivion. To glance critically through a pile of the latest effusions cannot be recommended as a course calculated to strengthen any optimist views on the taste of the general public. Observing that a few grains of wheat are lost in a bushel of chaff, one is irresistibly forced to the conclusion that a great demand must exist for the chaff. Still it would be adopting needlessly rigid principles to assert that what is called drawing-room music has no right to consideration; and in the course of a rapid survey of a large number of new pieces, we shall direct attention to those which appear to be meritorious of their kind, whether the form of art to which they belong be elevated or lowly. From a parcel of Messrs. Ashdown and Parry's recent publications we select for primary mention a *Suite de Pièces* by H. Walmisley Little. Of late there have been many indications of a revival of taste for the old dance forms of the seventeenth and eighteenth centuries; but an entire *suite* is rather a serious matter, and it becomes a question whether a composer does well to hamper himself by adopting a structure which almost forbids the free exercise of his imagination. The *suite* before us consists of a prelude, sarabande, gavotte, minuet, and bourrée, all in the key of G, except the minuet, which is in D. Mr. Little writes like a musician, and his work shows an intimate acquaintance with the style of the older masters, while he has not neglected to infuse a certain amount of modern feeling into it. We shall await with pleasure further examples of his skill in composition. Mr. Sydney Smith's *Marche Hongroise* is misnamed, as it is merely a commonplace march with no distinguishing character, Hungarian or otherwise. Again his *Ballade* in A flat is a mere study in arpeggios; but his fantasia on *Tannhäuser* is a good example of such things, inasmuch as he has not subjected Wagner's music to superfluous ornamentation. Four duets for female voices by Ciro Pinsuti may receive a word of acknowledgment. "It is not always May" and "There is a reaper" are the most pleasing; the others are commonplace.

Eight Songs for Three Female Voices, by Ferdinand Hiller, Op. 176 (Stanley Lucas, Weber and Co.), belong to a higher order of composition. The words, English and German, are simple, not to say childish, and the music is well suited to the needs of vocalists whose acquirements are but modest; but most of the numbers are charmingly fresh and piquant nevertheless, and, of course, unexceptionable in a musicianly sense. Herr Henschel's song "O hush thee, my babie," will compare favourably with other settings of Sir Walter Scott's words. The refrain is very pleasing. A two-part song, "Kein Feuer keine Kohle," by the same composer, cannot be so highly recommended. The voice parts are written in canon, but the general effect is not pleasing, and the false relation in bar 7 is decidedly harsh. A song by Myles B. Foster, "Only a broken dolly," shows in the music such evident traces of a graceful fancy that it is a pity the composer did not select some more appropriate verses. "If in a year" and "Autumn leaves," two songs by Eliza P. Freake, are favourable examples of the ordinary English ballad; but "Sleep, darling, sleep," by J. Schönbach, is superior in poetic feeling, though some of the progressions in the accompaniment are crude. *Barcarolle*, for the pianoforte, by Alexander Rowland, is a quiet but well-written piece of very moderate difficulty. Mr. R. Harvey Löhr's setting of the 126*th Psalm* was referred to some time since in commendatory terms. It is eminently suited to the requirements of church choirs. *To my Fellow Traveller*, five pictures on a journey, by Francis Davenport, Op. 3, consists of some curious and eccentric sketches for the piano, in which abrupt changes of key, singular alternatives of triplets and even notes, and unusual prolongation of phrases, may be said to constitute the most salient features. No. 1, which is the simplest of the five, is also the most pleasing; but while acknowledging the evident ability of the composer, we are compelled to ask what object is attained by such work as this, the effect of which is certainly not in proportion to the amount of labour expended.

FROM a number of songs and pieces published by Paterson and Sons, of Edinburgh, we can select but very few as worthy of notice. *Kirmess* and *Minnehaha*, two pieces in the waltz style by Otto Schweizer, are undeniably pretty, and may be recommended to those in search of light but well-written pianoforte music. "A Sailor's Song," by the same composer, is a good bold ditty suitable for a baritone voice. Mr. Frank Bates, the composer of "Echoes," has ability, but he should pay more attention to the rules of his art. His song is expressive, but such writing as that in bar 1, page 2, for example, cannot escape censure.

A MORE interesting selection reaches us from Neumeyer and Co. Works moulded in classical form demand first consideration, and a sonata for pianoforte and violin, by Otto Booth, must therefore be placed at the head of this list. Mr. Booth's work is in four movements—namely, *allegro agitato*, A minor; *scherzo*, D minor; *andante*, F major; and *allegro con spirito*, A minor and major. Each is regularly constructed, and the composer is evidently a sound musician, though his work is more noteworthy for clearness and symmetry than for individuality. The *andante*, a suave flowing movement, is on the whole the most pleasing of the four. The subject of the finale is evidently borrowed from a chorus in Mendelssohn's *Walpurgis Nacht*. Both performers have effective passages, though no inordinate difficulties are presented. It should be added, however, that there are several typographical errors, and that the print is not remarkable for clearness. A selection of pianoforte and vocal compositions by Carli Zoeller proclaims the author as one who is not content to walk in the paths of conventionality. But although it is laudable to aim at originality of utterance, it is by no means a matter of certainty that the result of such effort will be pleasing or artistic. In the instance of Mr. Carli Zoeller it is sometimes quite the reverse. A piece entitled *Manda*, written in the Impromptu style, is a favourable example of his powers, though even here there is a want of repose, the phrases being too frequently broken off on discords which are not afterwards satisfactorily resolved. That Mr. Zoeller can express himself simply and clearly is shown in a little song, "For thou hast left thine own," wherein the progressions are natural and easy and the voice part fairly melodious. The diligent study of Mozart's works may be recommended as a salutary corrective to musicians who are troubled with anxiety to speak in tones hard of comprehension.

Kommt a Vogel geflogen. By Trifolium. (Neumeyer and Co.) This piece is a musical joke, as indeed its extraordinary title indicates. It consists of a simple theme in C, three-four time, with nine variations intended to illustrate successively the style and mannerisms of Bach, Handel, Haydn, Mozart, Schubert, Mendelssohn, Strauss, Gounod, and Wagner. Rightly to carry out this idea demands general musical knowledge, not less than mere acquaintance with the works of the various composers. Our author is fairly successful in his mimicry of the style of some of the masters, but he writes harmonies and progressions that would have shocked the least rigid among them.

The Sleeping Beauty is the title of a cantata for female voices set to Tennyson's words by Henry Lahee (Novello, Ewer and Co.). The glowing lines of the poet-laureate are not uniformly well adapted for musical treatment, but, speaking generally, the composer who obtains such verses may esteem himself fortunate, and his task, though one of increased responsibility, must also be one of proportionate enjoyment. Mr. Lahee's music is simple and graceful, but it lacks variety. There is scarcely any pretence at dramatic feeling, and in the earlier numbers the voice parts degenerate frequently into lugubrious monotone. Later on more life is infused, and the work ends with something approaching vigour of treatment. The accompaniment is arranged for pianoforte and harmonium, and the part for the former instrument is tastefully written. Although the cantata would not be effective in the concert-room, it is calculated to prove serviceable for the purposes of class instruction, and the composer may have had some such end in view in penning it.

Country Life, a cantata by C. T. Rimbault, LL.D. (J. Curwen and Sons), is a composition of similar calibre, save that it is written for mixed voices. The words are mostly didactic, and are selected chiefly from the older poets. The late Dr. Rimbault's music is remarkably bright and pleasing, and the cantata may be cordially recommended to conductors of elementary singing-classes.

The Organist's Quarterly Journal, edited by Dr. Spark (Novello, Ewer and Co.), contains a very miscellaneous assortment of pieces, a large proportion of which possess no distinctive merit as music, however useful they may be as voluntaries. But for this the editor cannot be held responsible. Rather may he be commended for giving as much variety as possible to his work by including examples from divers foreign sources, thus rendering the journal fairly representative of a branch of art too much neglected by composers of the first grade. In Parts 39, 40, and 41 some excellent pieces in various styles, by Gustav Merkel, Dr. Hiles, Ferdinand Hiller, and Charlton T. Speer, will be found, as also a due proportion of colourless effusions likely to be of service to organists who possess no skill in the art of improvisation.

Six Pensées dansantes, by Alfred Cellier (Metzler and Co.), may be recommended as light and tuneful pieces for teaching purposes. Though written in dance rhythms, they possess a certain freedom of style and expression, and are all of very moderate difficulty. We have also a few songs from Mr. Cellier's facile pen, of which "The ship sailing home from the west," an expressive ballad for contralto voice, may be named as the most pleasing.

Perles Classiques, edited and fingered by Carlo Tiesset (Wood and Co.), consist of excerpts from the pianoforte works of the great composers. The number before us contains Mendelssohn's favourite *Andante* and *Rondo Capriccioso*.

HENRY F. FROST.

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DR. HANS VON BÜLOW'S FIRST RECITAL.

Dr. Hans von Bülow gave the first of two pianoforte Recitals at St. James's Hall last Monday afternoon. Departing from the plan he has hitherto adopted of relying for the entire programme upon his own unaided resources, he on this occasion introduced vocal pieces between his various solos. The change was a judicious one; for it is no disparagement to the great pianist to say that a whole afternoon of pianoforte music is rather trying to the attention of the hearer, even when performed in so masterly a manner as by Dr. von Bülow. Both ear and mind require the relief furnished by the introduction of a lighter element.

The programme of Monday afternoon was selected entirely from the works of Beethoven, one of the very few composers whose genius is so great and so versatile as to be able to stand so severe a test. The selection from the pianoforte works made by Dr. von Bülow included three Sonatas—the so-called "Appassionata" in F minor, and two short Sonatas (in F major, Op. 54, and in F sharp major, Op. 78), the Thirty-two Variations in C minor and the Fifteen Variations and Fugue (Op. 35). In the first-named of these works, though it was very finely given, the great pianist appeared to us to be scarcely in his best form; being the opening piece in the programme, it seemed as if the Doctor had scarcely warmed up to his work; but the remainder of the selection was rendered in his finest style. The performance of the two sonatas, Ops. 54 and 78, was especially remarkable. These two little works are among the most rarely heard in public of any of Beethoven's sonatas; both are peculiar in form and of considerable difficulty; while they present a phase of the composer's genius which appeals rather to the educated musician than to the general public; and neither of them ranks among his more popular works. Dr. von Bülow's interpretation of both brought their beauties into the clearest possible light; and the performance was equally striking from an intellectual and from a technical point of view.

By no means the least interesting feature of the afternoon was the first appearance of Herr Anton Schott, the principal tenor of the opera at Hanover, of which Dr. von Bülow is conductor. We believe that the Doctor has so high an opinion of Herr Schott as to have induced him to come over to England specially for these recitals. The new singer made his mark at once. The pieces he selected—"Adelaide," the "Busslied" from the "Six Sacred Songs," Op. 48, and the *Liederkreis*, "An die ferne Geliebte"—were admirably adapted to exhibit his powers. Herr Schott possesses a voice of good compass, excellent quality, and great strength. But this is not his chief claim to attention. He sings in all respects like a true artist. He is fortunately free from that abominable *tremolo* which is the bane of so many modern singers; his phrasing is excellent, and his delivery of every passage shows genuine musical feeling. That he will be a valuable acquisition to the ranks of our concert singers there can be no doubt. In his exquisite accompaniments to the songs Dr. von Bülow showed himself hardly less great than as a soloist.

The second recital, at which Herr Schott will again sing, takes place on Monday afternoon.

Ebenezer Prout.

At the Royal Italian Opera there has been increased activity during the last few days. On Friday week an excellent performance of *Lucrezia Borgia* was given with Mdme. Cepeda in the title-*rôle*. The Spanish artiste first appeared at Covent Garden last season in this character, and it is one that suits her exceedingly well. M. Gailhard is admirable as the Duke, both from a vocal and a histrionic point of view, and Signor Gayarré is heard to great advantage as Gennaro. The appearance of Mdme. Patti in a new character is necessarily an event of some interest, and the announcement that she would undertake the *rôle* of Selika in *L'Africaine* awakened feelings of curiosity not unmingled with satisfaction; for, since the departure of Mdme. Pauline Lucca, Meyerbeer's last opera has been placed at a disadvantage through the inefficiency of the representatives of the principal female character. The experience of last Saturday went far to prove that Mdme. Patti will not be able to include her embodiment of the African princess among those in which she is most successful. The music does not offer any special facilities for brilliant display, but to one whose abilities are not less dramatic than vocal there are ample opportunities for arousing the interest of the audience, and the failure of the *prima donna* to take advantage of them was surprising. The performance was tamely correct rather than impressive, and it produced but little effect. The *vibrato* of Signor Nicolini was even worse than usual, and his assumption of the part of Vasco da Gama was a signal failure. The Nelusko of M. Lassalle, on the other hand, was a remarkably fine performance, and the Parisian baritone will undoubtedly be a conspicuous gain to the establishment. A special word of praise must also be given to Mdlle. Valleria for her artistic embodiment of Inez. Few would be found to regret the final disappearance of Bellini's *Norma* from the Anglo-Italian stage. The work belongs to a school of composition which is happily becoming effete, and though Mdme. Cepeda's impersonation of the Druid priestess is exceedingly artistic, it is not sufficiently striking to create any special desire for a frequent repetition of the opera. Nor were there any other points in Monday's performance to demand particular attention. Mdlle. Rosine Bloch made her *début* on Tuesday as Leonora in *La Favorita*, and was favourably received. It is impossible for us to ratify the verdict of the audience, for Mdlle. Bloch, albeit her Continental reputation is considerable, possesses all the vices of the French school of vocalisation. Her voice is a powerful mezzo-soprano, inclining to contralto, hard and unsympathetic in the upper notes, though of tolerably good quality in the middle register. But her singing is marred by a constant suggestion of effort, and the *vibrato* is painfully developed. Mdlle. Bloch is no novice, and her stage business was generally commendable on Tuesday, though there was but little charm in the performance generally. M. Massenet's picturesque work *Le Roi de Lahore* is announced for Saturday next, June 28.

Herr Leipold's first pianoforte recital took place at Steinway Hall on Monday afternoon. As it unfortunately clashed with Dr. von Bülow's Recital at St. James's Hall, we were unable to attend it, and can therefore only record that Herr Leipold was announced to be assisted by Miss Kate Leipold, Mr. Shakespeare, and Mons. Claude Jaquinot, and that a very excellent and varied programme was provided.

The last of Mdme. Viard-Louis's orchestral concerts for the present season was given on Wednesday evening, when a programme fully up to the average in point of interest was provided. Of the novelties, the first in the order of performance was a pianoforte concerto in G minor, by Oscar Raif, a composer from Berlin. The work is numbered Op. 1, and should therefore not be subjected to very severe criticism. But, taken on its merits, the concerto shows remarkable promise. If the themes are not wholly original, the details are carried out with great vigour and effectiveness, especially in the first movement, *allegro moderato*. The scoring bears trace of inexperience in the art of orchestration, and the solo part is brilliant throughout. Herr Raif's ability as an executant is also considerable, and the warm reception accorded to him was well deserved. Georges Bizet's overture *Patrie* is an elaborate and important work. It was written shortly before the composer's death for the concerts of M. Pasdeloup. No clue is given as to the meaning of each portion of the overture, but there is internal evidence to prove that Bizet was swayed by some definite ideas in writing it. The structure shows a complete disregard of the laws of form; but rhapsodical as it may be *Patrie* is wonderfully effective, especially near the close, where a theme having the character of a *Volkslied* or patriotic air is worked up in grandiose style. The overture is scored for a large orchestra. Beside the two noteworthy works just mentioned, Mr. Joseph Williams's rather feeble minuet in G minor for orchestra had but little chance. A very fine performance of Spohr's symphony *Die Weihe der Töne* was also given, and Mdme. Viard-Louis played Beethoven's sonata in F minor, Op. 57 (Appassionata). At the close of the concert she was recalled to the platform, in company with Mr. Weist Hill, to whose able direction so much of the artistic success of the concerts has been due. Mdme. Viard-Louis announces a further series of concerts to commence early in October next.

Herr Amadeus Maczewski, well known in Germany as a distinguished musical critic, died on the 7th inst. at Kaiserslautern, in which town he held the post of music-director.

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LITERATURE.

The Life of Louis Adolphe Thiers. By François Le Goff; translated from the Unpublished Manuscript by Theodore Stanton. (New York: G. P. Putnam's Sons.)

THE character of this book will be understood when we say that from the first page to the last it does not contain a single admission that the conduct of M. Thiers, on any occasion of his life, was mistaken or deserving of blame. He was always the wise, consistent, and courageous statesman, who discerned what was for the interest of his country and cared for nothing but to serve her. M. Le Goff must be aware that few persons of any school of politics, who have any acquaintance with recent French history, would be disposed to agree with him in this estimate of his hero. It is strange, therefore, that he should expect to bring round the world to his view by simply ignoring all facts that conflict with it, or by meeting them with no better argument than his own unsupported assertions. The career of Thiers is too recent and too generally known to be treated in this way with any prospect of success. Two years have not passed since his enemies, who, no doubt, were bitter and unscrupulous, were harping from day to day on every shady episode of his life. The iteration was wearisome, and the evident malice of the attacks probably disposed many people to regard them with some impatience. Moderate men, for the most part, felt that the question for France was not whether the past career of Thiers had been honest, wise, and consistent, but whether he was not, in his last years, rendering great service to his country. Thiers will never rank as an interesting figure in history. He is no Caesar, or Mary Queen of Scots, or Bacon, or Danton—personages about whose character and conduct controversy will, perhaps, never cease to be eager and passionate. No one now, not even M. de Cassagnac or M. Rochefort, would think it worth while to rake up his misdeeds. But when we are challenged by such an undiscriminating panegyric as M. Le Goff's, we can but say that the memory of the public as to the last forty years has not yet become quite a blank.

For example, it is not yet forgotten that the journalist who climbed to power by the Revolution of July, four years afterwards rendered the law against associations more severe, a law framed by Napoleon I., deemed adequate by the restored Bourbons, and denounced even by Guizot (when in opposition) as an outrage on liberty. The merciless severity with which the little twelve-hours' insurrection of April 1834 was put down, and the massacre of non-combatants in the Rue Transnonain, were always remembered and brought up against Thiers until he effaced their memory by the more terrible bloodshed of May 1871. The tyrannical laws of September 1835 have always been identified with his name. This part of his career is touched very lightly by M. Le Goff. The law against associations and the laws of September are merely alluded to in a single sentence. The massacre of the Rue Transnonain is not mentioned at all. It is even asserted that Thiers was in favour of a more liberal policy, and that he was about to resort to it when his difference with the king about intervention in Spain obliged him to resign in 1836. There is no reason to suppose that he had any such intention, and when he returned to power in 1840 he refused to move a step in the direction of reform or relaxation of repressive laws. Yet his coquetting with Odilon Barrot and the Dynastic Left caused the Conservatives to suspect him of being ready to betray the country to democracy. Unless we bear in mind how he behaved at this period, it is impossible to understand the feelings towards him of either Conservatives or Republicans in 1871–3.

It suits M. Le Goff's purpose to represent Thiers as having loyally rallied to the Republic in 1848; and he appears to think he has sufficiently proved this when he has quoted the ex-Minister's address to the electors of the Bouches du Rhone:—

"This declaration, as lofty as sincere, was not equal to the suspicions and imputations then rife concerning Thiers's conversion to republicanism; he was defeated. This injustice, however, was soon requited. In the complemental elections of June 8 [*sic*], 1848, he was chosen in four departments."

It has always been understood that he was defeated in April because he was mistrusted, not only by the republicans but also by the priests; and that if he succeeded in June it was because he had in the interval given assurances to the latter which procured him this formal recommendation from the Bishop of Orleans:—"Je ne suis pas obligé de me mettre à la place de Dieu et de sonder les consciences; mais apparemment, visiblement, M. Thiers est tout à fait revenu à nous." He immediately became the leading spirit in the group of the Rue de Poitiers, which consisted of Orleanists, Legitimists, and even Bonapartists, such as Dufaure, Daru, Buffet, Berryer, Falloux, Rouher, Persigny, many of whom had made electoral professions of a republican and even socialist colour, but whose only bond of union was a common detestation of republican institutions. It would be easy to multiply instances of Thiers's mischievous activity during this period, but none would be so simple and so easily comprehended as this. *Noscitur ex sociis.* M. Le Goff may possess what seem to him proofs that this attitude was reconcilable with loyalty to the republic. If so it would have been better to state them, and grapple fairly with the apparent contradiction. A fact so significant and notorious as Thiers's connexion with the Rue de Poitiers meetings cannot be got rid of by the simple expedient of not mentioning it.

That Thiers should have supported Louis Napoleon against Cavaignac in the presidential election must have been a great embarrassment to M. Le Goff. He asks us to believe that Thiers was afraid lest a close contest between these two candidates should let in Ledru Rollin or Raspail, and therefore threw his influence on the side which he thought strongest. This is simply ridiculous. It was plain to everyone that the Red Republicans were out of the running. In fact they would not have started two candidates if they had looked on the voting as anything more than a formality. The result showed for Louis Napoleon 5,434,226 votes, for Cavaignac 1,448,107, for Ledru Rollin 370,119, and for Raspail 36,920. If Thiers had really dreaded a Red Republican triumph he would have been the dullest observer in France. The explanation of his conduct generally accepted at the time is also the true one. He knew that Cavaignac, from dislike both of his principles and his character, would never have made him a minister. Whereas he flattered himself that he could govern Louis Napoleon. He was deceived in his man, as he was long afterwards in the case of his two other *protégés*, MacMahon and Fourtou.

An eminent French statesman once said to me—"M. Thiers a le flair des situations; il n'a jamais eu le flair des hommes." M. Le Goff tells us that on the eve of May 24, 1873, "Thiers was certain of his fate. All that remained was to fall with honour." It was certain that the vote of the Assembly would be against him, but he did not intend to fall. In spite of every warning he was firmly possessed with the idea that the reactionists would find no one to replace him, and would have to go on their knees to him to resume office. MacMahon he believed to be devoted to him. All his ministers implored him not to resign. This I was told by one of them soon afterwards. His fatal mistake exposed France to the imminent risk of a monarchical restoration, and kept her under the terror of a *coup d'état* for over four years.

Upon the whole it is difficult to see why this book has been written. It does not bring to light a single fact that has not often appeared before, and it is silent about many which could not with propriety be omitted from any biography of Thiers, however superficial. It is but fair to M. Le Goff to mention that it is a selection made by the translator "from the author's large mass of manuscript," which, if published in full, might perhaps not be open to some of the strictures here made. E. S. BEESLY.

Impressions of Theophrastus Such. By George Eliot. (W. Blackwood & Sons.)

THE interest which is felt when a distinguished cultivator of one branch of literature takes to the cultivation of another branch is a perfectly natural and legitimate interest. There is certainly no reason why

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an excellent novelist should not be a good poet, and still less reason why an excellent novelist should not write excellent essays. A reader, therefore, may be pardoned who takes up the *Impressions of Theophrastus Such* with a pleasant anticipation of finding something good there. It is not to be forgotten that George Eliot's special excellences in novel writing are such as might with reason be thought likely to enable her to write good essays of the moralist kind. She has at any rate in her best novel work displayed in occasional reflections and apophthegms exactly the acuteness of observation and the power of expressing its results which the ethical essayist most needs, and pearls are usually no worse for being strung in connexion instead of scattered at hazard. It so happens, too, though perhaps this is a consideration of a rather double-edged character, that we have very little essay work nowadays of the kind which England and France produced so abundantly between the middle of the seventeenth and the middle of the eighteenth century. There is an immense amount of diluted matter of a not dissimilar kind published in weekly and daily journals, and now and then a writer may attempt something more mature and concentrated in magazines and reviews. But on the whole no collection of the British essayists is in the near future likely to go much beyond Elia—although a smart journalist did remark the other day that the only reason for the popularity of Lamb's *Essays* was that few people could do the thing then, whereas, if they had appeared to-day, they would have been lost amid the superior work of the same kind now daily appearing.

That the reader who takes up *Theophrastus Such* in such a mood as that which we have indicated is likely to be a good deal disappointed, may be as well said at once and frankly. The author has attempted a form which is not an easy one, and has not observed its limitations. Before we have got very far into the book, and still more when we lay it down, we feel that there is either too much or too little of Mr. Such. The essayist who wishes to utter his opinions through the mouth of a feigned personage must give him at least something of a body for our thoughts to take hold of. Mr. Such is little more than a disembodied shadow with a name attached to it, and this being the case we feel that we could do without his shadow and his name altogether. A more doubtful point is the adoption, *more majorum*, of fictitious but half-significant names for the minor characters introduced or discussed in passing. There is, perhaps, something a little cumbrous about this to the taste of the present day, but it is a matter of no great consequence. The reader would probably be prepared to pardon a good many imperfections in the setting, if the stones set were abundant, of pure water, and cut in a workmanlike manner. It is, however, here—to drop the metaphor, it is in the quality and wording of the thoughts it contains—that the principal weakness of the book consists. The essayist has two different manners in which he may allowably and successfully put what he has to say. There is the garrulous, fluent, and somewhat button-holing manner, and there is the manner in which the writer devotes his utmost energies to compressing and polishing his phrase till it has at least something of the pregnancy and of the brilliancy of Joubert or of Rochefoucauld. There may be third, fourth, or fifth manners which are allowable, but they have not hitherto been tried, at any rate successfully, in literature. Now, we hardly think that George Eliot has succeeded in working up her matter in either of these possible ways. No one expects her to be easily garrulous; but she might have been expected to be full, and at the same time terse and clear-cut. There is too much in *Theophrastus Such* to which these epithets can by no stretch of compliment be applied. Sometimes, though it must be confessed not so often as might have been expected, the fault lies in the use of unfamiliar and technical expressions. When we are presented with such a *pensée* as the following: "May there not be at least a partial release from the imprisoning verdict that a man's philosophy is the formula of his personality?" it must be a very dull or a very easy literary sense upon which the use of the word formula does not jar. But there is not very much of this error. A worse and a more frequent one may be best illustrated by a couple of quotations.

"One wonders whether the remarkable originators who first had the notion of digging wells or of churning for butter, and who certainly were very useful to their own time as well as to ours, were left quite free from invidious comparisons with predecessors who let the water and the milk alone, or whether some rhetorical nomad, as he stretched himself on the grass with a good appetite for contemporary butter, became loud on the virtues of ancestors who were uncorrupted by the produce of the cow; nay, whether in a high flight of imaginative sacrifice—after swallowing the butter—he even wished himself earlier born and already eaten for the sustenance of a generation more *naïve* than his own."

"It has sometimes occurred to me when I have been taking a slice of excellent ham that, from a too tenable point of view, I was breakfasting on a small, squealing, black pig, which more than half a century ago was the unwilling representative of spiritual advantages not otherwise acknowledged by the grudging farmer or dairyman who parted with him. One enters on a fearful labyrinth in tracing compound interest backward, and such complications of thought have reduced the flavour of the ham; but since I have nevertheless eaten it, the chief effect has been to moderate the severity of my radicalism, which was not part of my paternal inheritance, and to raise the assuaging reflection that if the pig and the parishioner had been intelligent enough to anticipate my historical point of view, they would have seen themselves and the rector in a light that would have made tithe voluntary."

Now we are very far from thinking that there is nothing worth saying in these ponderous sentences. But it is evident that the author, instead of seeking to compress and point her thought, has allowed it to bulge in any and every direction. She has constantly inserted side reflections as they occurred to her, regardless of the total effect, and pitiless to the unfortunate reader who has begun a sympathetic grin and has to keep his muscles on the stretch for half a page before he is allowed to relax them. She has reversed Joubert's process, and appears to be tormented by the ambition of putting a word into a paragraph, and a paragraph into a chapter, and a chapter into a book. This inability to stop when enough has been said is still more remarkable in such a sentence as the following:—

"Not that Merman had a wrangling disposition; he put all his doubts and queries and paradoxes deferentially, contended without unpleasant heat, and only with a sonorous eagerness, against the personality of Homer; expressed himself civilly, though formally, on the origin of language, and had tact enough to drop at the right moment such subjects as the ultimate reduction of all the so-called elementary substances, his own total scepticism concerning Manetho's chronology, or even the relation between the magnetic condition of the earth and the outbreak of revolutionary tendencies."

Surely George Eliot's daemon must have whispered "Stop!" suggestively at "Homer," imperatively at "the origin of language," and despairingly at "elementary substances." The sentence as it stands is not a witticism but a catalogue.

Although, however, this fatal error pervades the book and deprives it of a claim to rank with essay work of the best kind, the reader, unless he is a very unreasonable person, is not likely to think his time wasted or to complain that he is sent away empty. No one of George Eliot's powers could produce reflections on subjects of interest—and such are nearly all the matters touched upon in this volume—without those reflections being themselves interesting. With the last essay, a vigorous Apologia for the Jews, we have little to do here, because it is entirely political in tone and hardly touches at all on the purely literary objections to the handling of the Jewish element in *Daniel Deronda*. The best of the essays beyond all question is "Looking Backward," a charming description with hardly any veil of the writer's earlier days in the midland counties. The description of English scenery on page 50 is equal to the very best thing she has ever done. So again is the short episode of the manservant Pummel in "The Watchdog of Knowledge." This delightful person, who on being asked the cause of the tides answers, "Well, sir, nobody rightly knows. Many gives their opinion, but if I was to give mine it 'nd be different;" and who is troubled to think of Adam's surprise at the assembled animals, "for he was not like us, sir, used from a b'y to Wombwell's shows," would redeem many times the number of dull pages or ill-constructed phrases that are to be found in *Theophrastus Such*. Nor are there wanting abundant flashes of really terse and well expressed reflection elsewhere. The political molecule who "occasionally sat alone in the same room with his books" is not a person to be forgotten. There could hardly be a better-put rebuke to cheap cynicism than this—"If the human race has a bad reputation, I perceive that I cannot escape being compromised." Another—"The sea lion plunges and swims the more energetically because his limbs are of a sort to make him shambling on land"—bears a strange likeness to the thought of a French poet on the albatross:—

"Ses ailes de géant l'empêchent de marcher."

There is all the old psychological acuteness in the comment on a statement of a foolish contemner of modern poetry that he himself had never written anything, but "often

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composed as he went along." "I was persuaded that the birth with which his mind was pregnant was not poetry, but I did not question that he composed as he went along, and that the exercise was attended by a great sense of power."

There is, too, a fable about a badger and a bee and a bear, which is told to perfection. Nor are the figures of Touchwood, the man with only a temper; of Vorticella, the small author; of Pepin, the too ready writer—though perhaps there is a touch of personal feeling in this which does not improve it—of the Watchdog of Knowledge, Mordax, and of the too deferential Hinze, unworthy of a place in the gallery appointed for such types. The most elaborate thing in the book, the Sorrows of Merman, or, as it is headed, "How we Encourage Research," pleases us less. The defect of overminuteness and voluminousness which we have noticed comes in very strongly here; the playfulness is distinctly elephantine, and though it has some of the elements of a good comedy, yet we are by no means sorry when it is done. Lastly, the protests against "Moral Swindlers" and "Debasing the Moral Currency" deserve notice. The latter is directed against the modern tendency to parody and burlesque of noble work and sentiment, the former to the false and foolish use of the words "moral" and "morality" which have led to various confusions and mistakes as to their acceptation. Neither is exactly novel; but both are vigorous and well worth reading.

On the whole, then, *Theophrastus Such* may be pronounced to be a book containing more good things than bad; but spoilt by an insufficient attention to form and an insufficient recognition of its necessity. It is never likely to be among the most popular of its author's books, nor, perhaps, does it deserve this popularity. But still it will be found in all probability very quotable, not to say plunderable, all the more so, perhaps, because many of its good things are in their present habit not set off to the best advantage, and therefore are not likely to stock the general memory as they stand.

GEORGE SAINTSBURY.

A History of Egypt under the Pharaohs, derived entirely from the Monuments. By Henry Brugsch-Bey. Translated from the German by the late Henry Danby Seymour, F.R.G.S. Completed and Edited by Philip Smith, B.A. In Two Volumes. (Murray.)

BRUGSCH-BEY comes before us for the third time as the historian of ancient Egypt. In 1859 he produced the first volume of his first *Histoire d'Egypte*: a work which was never completed. Next, in 1875, came the *Première Partie* of what professed to be a second edition of the same; this also remains a fragment. Lastly, in 1877, appeared his *Geschichte Aegypten's unter den Pharaonen*, now followed by the above translation by Messrs. Philip Smith and the late H. D. Seymour.

Inasmuch as it is thus far complete, and embodies the latest ascertained facts, the present work is undoubtedly the author's most important contribution towards the history of Ancient Egypt; but it would have been even more valuable if carried out upon the lines laid down for the second edition of 1875. That charming fragment, written in French and illustrated by quotations from hieroglyphic texts, was alike delightful to the student and the general reader. Those quotations are omitted from the present edition, the usefulness of which is impaired by a signal dearth of references. The book is, however, extraordinarily rich in new and interesting inscriptions; the ninth chapter of vol. i. containing, for instance, no less than nine. But it is difficult to be content with only translations in a work of this importance. In the absence of facsimiles one looks at least to know where the originals were found, and where they may be seen.

Excavations in the great burial fields of Gheezeh, Sakkarah, Meydoom and Abydos, have thrown a blaze of light upon the private and public life of the Ancient and Middle Empires. By aid of facts wrested from mortuary chapels and sepulchral chambers hermetically sealed some four or five thousand years B.C., Dr. Brugsch brings before us with startling circumstantiality the far-off times of the ancient kings of Memphis. We learn that so long ago as the reign of Snefru, the predecessor of Khufu and Shafra, the sovereign presided over a Court as formal, and apparently as servile, as that of Louis XIV. He had his secretaries, treasurers, counsellors, ministers of public works, comptrollers of the household, masters of the horse, masters of the ceremonies, masters of the robes, and lords in waiting whose duty it was to attend to the royal baths, and to his most sacred majesty's hair and nails. The priests, or prophets, of the king's pyramid, and the architects entrusted with the building of that "eternal mansion," were personages of the highest rank. We find, for example, one Mer-ab, a son of Khufu, among the Memphite architects; and it is fair to suppose that his father's famous pyramid may have been built by this prince. Each pyramid had its name. Those of Khufu, Shafra, and Menkara were called "The Splendid," "The Great," and "The Lofty," while that of Snefru, supposed to be the yet unopened pyramid of Meydoom, was known by a name signifying either "The Dawn" or "The Festival." The whole of this period, however, is best read in Dr. Brugsch's fragment of 1875.

Respecting that obscure epoch when Egypt was for several centuries enslaved by an unknown people variously designated as the Hyksos, the Aätu, or Scourge, and the Mentiu, Dr. Brugsch points out the important fact that, in the list of nations sculptured on the walls of the Temple of Edfoo, these same Mentiu are described as inhabitants of the land of Asher. Now the demotic section of the decree of Canopus shows that Asher and Syria were, at all events in Ptolemaic times, synonymous terms, while the hieroglyphic version of the same legend substitutes for Asher the ancient name of "The Rutennu of the East." Thus Syria, the land of the Eastern Rutennu, Asher, and Menti, were names given at different periods to one and the same place. Whether Asher at any time stood for Assyria only is an open question; but it is difficult to read Dr. Brugsch's argument and not be convinced that the Hyksos were a horde of Rutennu in alliance with the Shasu Arabs; and that to the lust of vengeance no less than to the lust of conquest may be attributed the passionate persistence with which the Pharaohs of the XVIIIth Dynasty perpetually led their armies against the tribes of Western Asia.

Dr. Brugsch has much to say of Semitism in Egypt, especially from the philological point of view. In dealing with a written language in which certain consonants are interchangeable and the vowels are for the most part omitted, few identifications of proper names can safely be regarded as final. Some of these, however, in chapters xi. and xii. (vol. i.) are more than plausible. The long-sought derivation of "Nile" is found in the Semitic *Nahar*, or *Nahal*, signifying "river;" and it is an extremely interesting fact that the district watered by Abana and Pharphar west of Damascus is to this day known among the Arabs as "Naharain," or "Double-stream Land," a name constantly recurring in hieroglyphed inscriptions of the XVIIIth and XIXth Dynasties as the special designation of Mesopotamia, or the land lying between the Euphrates and the Tigris.

It is to be noted that, while condemning De Rougé's Pelasgo-Italian confederation, and assigning a Carian-Colchian and Armenian origin to the allied tribes which invaded Egypt in the reigns of Menephthah I. and Rameses III., Dr. Brugsch himself proposes a new interpretation of the so-called "Treasure-House" inscription at Medinet Haboo, showing that certain captives, till now supposed to be Maxyes, Chalybes, &c., were in fact Cypriote and Cilician prisoners from Idalium, Kition, Soli, Curium, &c., &c.; names to which the discoveries of General di Cesnola and recent political events lend a special interest.

The period of the New Empire, so rich in material, fills nearly one-half of the whole work. Want of space compels me to pass over much that is new in this already well-trodden field, merely noticing by the way the important inscription in which Thothmes III. tells how he was banished in his youth to the temple of Amen at Buto on Mount Casius, the Baal-Zephon of the Bible (vol. i. p. 383); and the inscription of the Rohir Amenhotep, chief architect to Amenhotep III., relating how he executed two portrait statues of the king his master, "so astonishing for their breadth and height, that they made the propylon of the temple look small," which statues are the famous Colossi of the Plain.

The reigns of Rameses II., the Pharaoh of the Oppression, and of Menephthah, the Pharaoh of the Exodus, contain a variety of scattered facts bearing more or less directly upon the history of Moses and the Israelites. These facts when strung together are very curious indeed. (1) The monuments record the names of two daughters of Rameses II., named Meri and Meri-Amen, either of whom might be the Princess Merris of Jewish tradition, and the "Pharaoh's daughter" of the Bible. (2) A document of the time of

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Rameses III. mentions a spot on the Nile near Tel-el-Amarna, then called T-en-Moshé —*i.e.* the isle or bank of Moses. (3) A certain viceroy of Kush under Rameses II. was named Moshé, or Massui. (4) The celebrated stele of Dakkeh records how the gold mines of Akita (Gebel Ollaki) remained unproductive because "the gold-washers who had gone thither died of thirst, together with the asses which were with them;" wherefore an expedition was despatched under the command of the then viceroy, with instructions to bore artesian wells along the route. This viceroy presently reported the complete success of the mission, stating that the water "streamed out in brooks," and that the people rejoiced greatly; while those who had diseased eyes washed themselves with the water, and were healed. We seem here to see, "as in a glass darkly," how Moses may not only have been at one time viceroy of Kush, but possibly the identical viceroy in command of this expedition; an experience which would have helped to qualify him for one of the main difficulties attending the sojourn in the wilderness. A rock-cut inscription at Assouan also records the name of one Lui, or Levi, high-priest and treasurer of Amen under Menephthah; while the name of a certain Pinehas, namesake of Phinehas, the grandson of Aaron, occurs in the quarries at Silsilis. Lastly we read of Amenemhan, chief architect in Lower Egypt in the time of Rameses II., who must have actually conducted the great building works at Pa-Toum (Heracleopolis-Parva) and Pa-Rameses (Tanis), the "Pithom and Raamses" of the Bible, and so have been the direct instrument of the Oppression.

Dr. Brugsch's account of the XXth Dynasty would have been more complete if, while his work was in progress, the author had had access to the great Harris papyrus (since published in facsimile), a highly important document which may be described as a kind of political will in the form of a posthumous address from Rameses III. to the people and army of Egypt. Large extracts, however, are given from that remarkable fragment, *Le Papyrus judiciaire de Turin*, which treats of a "harem-conspiracy" directed against the person of the sovereign, in which were implicated many persons of rank, including a certain lady Thi (or Taia) and her son Pentaur, whom Dr. Brugsch believes to have been a wife and son of Rameses III. Now it is a curious fact—unnoticed, I think, by the learned commentators on this papyrus—that although the queen is twice represented in the great coronation tableau at Medinet Haboo, her cartouches are left blank. What if she were the Taia of the conspiracy, left nameless because of her crime, yet represented in her place as a matter of history? It is strange that Dr. Brugsch, when describing the tomb of Rameses III. (so famous as "Bruce's Tomb," or "the Tomb of the Harpers"), should omit to mention that his sarcophagus is at the Louvre, and that the lid, bearing a sculptured likeness of the king in high relief, has found its way to the Fitzwilliam Museum at Cambridge.

Dr. Brugsch justly claims to have discovered the Assyrian conquest of Egypt. Egyptologists had long since detected the Assyrian character of certain proper names, royal and otherwise, which begin to appear upon the monuments at the time of the twenty-first dynasty; but we now first learn that there was an actual invasion; that Her-Hor, the usurping high-priest of Amen at Thebes, banished to the Oasis the last of the Ramessides with 100,000 followers; that a descendant of one of these exiles—presumably Rameses XVI. of the legitimate line—married an Assyrian princess; and that Nimrod, son of Sheshank, or Shishak, "the great king of Assyria," marched upon Egypt, ostensibly to support the Ramessides, but in reality to conquer the country and convert it into an Assyrian dependency. It appears, however, that this Nimrod (who shared the throne of Assyria with Sheshank, his father, and was himself father of a son named Sheshank) died in Egypt, and was buried at Abydos, where of late has been found the lower half of a large tablet recording how Sheshank the father came thither, apparently after an interval of some years, to visit "the beautiful burial-place" of his son; and finding the monument out of repair and the funereal endowments misappropriated, beautified and re-endowed the same. "Then his majesty had the statue, in the form of a walking man, of the Osirian great king of Assyria, the great king of kings, Nimrod, brought up the river to Abydos; and it was set down in the splendid royal chamber of the holy of holies," &c. &c. Also he erected "a memorial stone in the language of the land of Babel" containing the catalogue of endowments, with a list of the sums to be expended daily upon honey, balsam, incense, spice-cakes, and the like. This inscription, described by Dr. Brugsch as "one of the most remarkable and surprising ever found on the Egyptian soil," was built into the walls of some later construction, to which circumstance its preservation is probably due. Nor does the wonder end with this singular evidence of the burial of an Assyrian king of kings in the heart of the Nile valley some 1033 years B.C. By what the author calls "a strange accident of fate," the very statue erected by King Sheshank to the memory of his son has been identified by Dr. Brugsch with a headless fragment in the large hall of the Egyptian collection in Florence.

The Assyrian rule in Egypt seems to have been pretty firmly established. When the names of this Nimrod and his father take their place upon the lists, the king hitherto known as Sheshank I. (the Shishak of the Bible and conqueror of Jerusalem) will stand as second of that name, and the Bubastite dynasty will, roughly speaking, cover something like 150 years. Meanwhile the sons of these Assyrio-Egyptian Pharaohs —all Tiglaths, Sheshanks, Sargons, and so forth—bear as princes the Assyrian title of *Satraps*; a style which, under the Ethiopian dynasty next following, is changed to "Prince of the Maxyes."

Henceforth Dr. Brugsch turns for much of his material to sources undreamed of by the historians of a few years ago. The Apis tablets, the inscription of Piankhi at Gebel Barkal (Napata), the cuneiform records of Assur-bani-pal, the wall-texts of the great temple in the oasis of El Khargah, help to fill many baffling *lacunae*.

These last chapters, though rich in references and translations, bear the impress of haste. In the course of a few pages we see Egypt ruled by a host of petty kings and satraps; Thebes is twice sacked by Assur-bani-pal; the supremacy of the Assyrian gives place to the supremacy of the Ethiopian, and the Persian succeeds to both. Nothing, meanwhile, can be more satisfactory than the concurrent testimony of the various monuments, and their complete agreement with the Bible narrative of the same period. Then comes the last faint flicker of prosperity. Emboldened by the Greek successes at Salamis and Plataea, the Egyptians, commanded by one Khabbash, who seems to have been a tributary king under Persian rule, rise in revolt, expel Xerxes from his palace at Saïs, and drive the oppressors out of Egypt. And now, for about sixty years, the land is once more ruled by a line of native Pharaohs established at Mendes and Sebennytes. Finally, with Nekht-neb-ef, the last Pharaoh of the last dynasty, the history of Egypt, properly so called, comes to an end. The heritage of Menes exists thenceforth as a Greek province under Alexander the Great and his successors.

There can be but one opinion as to the intrinsic value of Dr. Brugsch's work. It is undoubtedly the most important contribution yet made towards a scholarly and trustworthy history of Egypt. The monumental evidence has been studied, sifted, compared, with infinite patience. The facts are of unimpeachable authenticity. Of rash theorising, of hasty generalisation, of learned credulity, these pages bear not a trace. The reader feels himself on firm ground from first to last; and if the ideal history of Egypt has yet to be written, Dr. Brugsch at all events gives us something very real as far as it goes. The main fault of his work is that, taken as a whole, it reads too much like a mass of separate studies, tacked loosely and hastily together. Neither is it so absolutely free from oversights as might perhaps have been expected. Names of persons and places, often in close juxtaposition, are spelled in two or three different ways; facts of minor importance are occasionally mis-stated (as where Semneh, situated thirty-five miles above Wady Halfeh, is said to be "close below the second Cataract"); and in one notable instance an inscription quoted at page 219, vol. i., and again at page 117, vol. ii., is so differently translated each time, that the second version partly contradicts the sense of the first. As regards omissions, it is remarkable that, although the famous offensive and defensive alliance between Rameses II. and the Prince of Khita is translated in full, the reader's attention is not once drawn to the circumstance that this document presents the earliest example of an extraditionary treaty upon record. Again, when the very ancient sepulchral invocation upon the coffin of Menkara (IVth Dynasty) is quoted at page 83, vol. i., no notice is taken of the fact that this prayer contains the earliest known reference to the Osirian myth in connection

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with the cult of the dead; so marking a new departure in the religious annals of Egypt. A careful reader, however, cannot fail to observe that, while Brugsch-Bey omits no opportunity of emphasising points of contact between the Bible and the monuments, he touches but sparingly upon the immense and preponderating influence which the national religion exercised upon the history of the nation—that ancient, august, inexorable religion which moulded every private and public act of Egyptian life, and imposed its yoke no less authoritatively upon the king than upon the peasant. Some account of the religious literature of Egypt, much of which is yet extant in the form of Hymns, Litanies, Lamentations, and the like, was to be expected in a work of this comprehensive character; and it seems almost incredible that Dr. Brugsch should give no sketch, however brief, of that extraordinary work known as *The Ritual*, or *Book of the Dead*.

The translator who would render such a history as this *Geschichte Aegypten's unter den Pharaonen* into correct and readable English needs something more than an average knowledge of the German language. He should be thoroughly acquainted, not only with the general literature of the subject, but with all the more important monuments; and if he chanced to know a little about hieroglyphs, he would perform his task with just so much the more ease and certainty. He should at all events be incapable of confounding statues with pictures and tablets with columns; and of translating names so common as Amenhotep and Aah-hotep by "The Ammonish" and "The Moonly." It can surely be by nothing but a wild misprint that "*Neb-Ankh*" (Lord of Life) is rendered by "coffin-mountain" (vol. i., p. 300).

But of the translation of these volumes the less said the better. Frequently incorrect and always inelegant, it wearies and obstructs the reader from the first page to the last. Perhaps, after all, no higher tribute can be paid to Dr. Brugsch's history than to say that, despite the questionable shape in which it comes, its intrinsic worth and interest are so overwhelming that one reads it with almost as much delight as if it were written by himself in that exquisite French of which he is so accomplished a master.

Amelia B. Edwards.

Sport in British Burmah, Assam, and the Cassyah and Jyntiah Hills. By Colonel Pollok. In Two Volumes. (Chapman & Hall.)

The announcement of this book aroused in us a curiosity which has been doomed to disappointment, though perhaps the original anticipation was not altogether justified. As regards Burmah, more than one description of fair merit has recently been issued in this country. Assam, despite its numerous colony of European tea-planters, still remains almost unknown even to the great majority of Anglo-Indians. We are not aware that its name has appeared in literature subsequently to Robinson's *Descriptive Account* published at Calcutta in 1841, only fourteen years after the British acquired possession of that province. Since 1872 Assam has been separated from Bengal and placed under an independent government of its own, which has already printed several valuable Reports. We believe, also, that Dr. W. W. Hunter's Statistical Account of Assam, in continuation of the twenty volumes that deal with Bengal, will shortly be published in England, with an excellent map based upon the recent Survey. But we confess that it was the name of the Cassyah and Jyntiah Hills on the title-page which chiefly attracted us to these volumes. This mountain range, which for administrative purposes is included within Assam, constitutes one of the most interesting spots in all India. The inhabitants belong to a race not only isolated amid the surrounding population, but, so far as the test of language can be trusted, absolutely without any congeners. Having more than once fought bravely for independence, the Cassyahs have now settled down quietly under their native chiefs, with a minimum of British supervision. The chiefs are elective, and in many respects the political constitution is broadly democratic. Succession to property follows the female line. Education is in the hands of the Welsh Calvinist missionaries, who have raised this wild tract, so far as regards the teaching of girls, to a position that compares favourably with most civilised districts. Hinduism never succeeded in establishing any influence among the hill men, and scarcely a single trader from Bengal or the North-West is to be found in the land. Lastly, this is one of the few places in the world where cromlechs are erected over the dead at the present day. In meteorology and in natural products the Cassyah and Jyntiah hills are no less unique. Lying at the head of the Bay of Bengal, the lower plateaux receive the full force of the monsoon. Cherra Poonjee, the former civil station, may confidently claim to possess the heaviest rainfall on the surface of the globe, more than 600 inches having been registered in a single year. The minerals include abundance of iron ore and limestone, both of which have been worked from time immemorial, and many beds of coal are known to exist. The crops supply the remote market of Calcutta with potatoes, oranges, and pineapples. The timber trees are those of a temperate zone, comprising a peculiar species of pine, oak, and chestnut. Colonel Pollok prominently announces his character as a sportsman; but we had hoped that he could not touch upon this attractive region without something of novelty to report. For him, however, it is enough that, though shooting at big game is difficult, the fish in the hill streams show first-rate sport with rod and line.

Shifting our point of view to the standard of sporting literature, we must admit that Colonel Pollok is not only a mighty Nimrod, but also a faithful and vigorous chronicler of events. Perhaps his distinguishing mark is the candour with which he records his own failures. If he meets with any readers destitute of the sporting passion, they will be disposed to sympathise rather with his wounded victims and with the elephants which he drove to battle than with his own voluntary dangers and discomforts. But the majority of mankind will gloat over this butcher's bill writ large with mingled feelings of wonder and envy. All honour to the man who has shot his fifty rhinoceroses, and innumerable bison, buffaloes, and tigers! Imagine the excitement of spearing tigers from a canoe! Picture to yourself a bison standing only two inches short of seven feet high; a buffalo that required forty bullets before he consented to die; and a mahseer fish sixty pounds in weight, that was hooked at 6 P.M. and not landed till two the next morning! These marvels and many more are narrated with manifest sincerity, and in a genial tone of good temper towards all concerned except the poor natives of Assam. No doubt these people are extremely irritating, especially to the military mind; but the villager who had speared 100 tigers with his own hand should at least have saved his countrymen from the imputation of cowardice. In history, also, we may mention that the Aham dynasty (from which Assam is said to derive its name) turned back the tide of Moghul conquest, when the Musalmans were led by Mir Jumla, the greatest of the generals of Aurangzeb. Of the illustrations we cannot speak favourably. The colours and the general proportions are faithful enough; but the draughtsman, whoever he may be, has selected incidents of sudden motion which in more than one case verge upon the ludicrous. The maps, also, are unworthy of the rest of the book. In neither of them is the word Jyntiah to be found at all.

Jas. S. Cotton.

The Manuscript Irish Missal belonging to the President and Fellows of Corpus Christi College, Oxford. Edited, with an Introduction and Notes, by F. E. Warren, B.D. (Pickering.)

The study of ancient liturgies has, within the last quarter of a century, made much progress among theological scholars. Irrespectively of the strictly religious view of the subject, the interest which attaches to these venerable documents in connexion with the independence or relative connexion of the churches where they were respectively employed is very considerable. It is not therefore surprising, when we recollect the accounts given by our early historians of the controversies which arose between the early Christians of these islands and the missionaries of the Roman Church upon several important liturgical questions, and the strong connexion, if not absolute identity, which existed between the ancient British Church and that of Ireland, as narrated by Venerable Bede, that the discovery of a nearly entire ancient Irish Missal should have excited much curiosity. It is therefore with great satisfaction that we have received the very carefully-executed volume of Mr. Warren, in which the text of this precious manuscript is now for the first time given to the world.

Of Irish Missals only four are known to be in existence—viz., first, The Stowe Missal, the property of Lord Ashburnham, described at some length by O'Conor in the Catalogue of the Stowe Library, where some slight extracts from the text were given, and of which Dr. Todd was permitted a cursory

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glance, of which he published a notice in the *Proceedings* of the Royal Irish Academy, vol. vi., 398, and *Transactions* of the Royal Irish Academy, vol. xx., 111. He was, however, only permitted to give a very short and unsatisfactory extract from the text. Mr. Warren has been more fortunate, and has collated the Canon of the Stowe Missal —of which he was, however, only able to make a hurried transcript — with that of Corpus College. We cannot but be grateful to him for this further instalment of the contents of this interesting volume, part of which is of the seventh and part of the ninth century, and more especially as it differs to an extraordinary extent from the other Irish Missals, as well as that of Sarum, particularly in the list of saints to be commemorated in the Canon, among whom are enumerated by the seventh-century scribe, Manchani, madiani (?) Antoni, Maile, ruen, vinniani, ciarani, oengusso, endi, gilde, brendini, cainnichi, columbe, patrici, patrici secundini, auxili, columbe, colmani, comgelli, coemgen, Isernini, cerbani, erci, catheri, ibori, ailbi, conlai, maic, nissæ, moinenn, senani, finbarri, colmani, cuani, doelach (?) laurenti, melleti, iusti, aedo, dagani, tigernich, muchti, ciannani, buiti, eogeni, declani, carthaei (?).

The second Irish Missal in point of date is the Drummond Castle Missal, the property of Lady Willoughby d'Eresby, about to be published by the Pitsligo Press, a collation of the Canon of which is also given by Mr. Warren. The third Irish Missal is the one now under notice; and the fourth, still more recent, is the Rosslyn Missal in the Advocates' Library, Edinburgh. The Scottish Missal of Arbuthnot, published by the late Bishop Forbes, must not be overlooked in connexion with the Irish ones.

The Corpus Missal is of small size, being about six inches long by five in width, and of great thickness in proportion to its height owing to the solid character of the vellum. The early portion of the volume has disappeared. The volume at present consists of 212 leaves, commencing with the Canon, written in contracted Latin in large and heavy angular Irish characters. Almost every page contains coloured initial letters rudely executed in the later Irish style of illumination; and throughout the volume are fantastic letters representing grotesque animals, extremely attenuated and generally covered with purple patches on a red ground, with elongated yellow tongues, tails, and top-knots. These, in some of the principal parts, extend the whole length of the pages.

The first printed reference to this Missal is that contained in the Rev. H. O. Coxe's *Catalogue of the MSS. of the Oxford College Libraries*, 1852, where it was said to be "sæc. forsan XI. exeuntis;" but it appeared to the writer of this notice to be of the twelfth or thirteenth century, which is admitted to be the case both by Mr. Warren and Mr. Gilbert, the editor of the *Facsimiles of the National MSS. of Ireland* published by Government, in which six of the pages of the Missal are reproduced in photo-lithography. Of the text of this volume Mr. Warren says,

that is "Petrine throughout; there is nothing in the nomenclature or arrangement to indicate an Ephesine influence. Its contents oscillate between the Sarum and Roman Missals, sometimes following the one, sometimes the other, sometimes departing from both by the introduction of whole Missae or single collects, &c., which are not either Roman or Sarum, and *which are evidently in some cases derived from a purely national source*" (p. 42).

The most peculiar portions of the Missal are probably the invocations, in the Litany for Easter Eve, praying that God may preserve the King of the Irish and his army, and grant them life, health, and victory. "Ut regem hibernensium et exercitum eius conseruare digneris, te rogamus: ut eis uitam et sanitatem atque victoriam dones t.r." No similar prayer, says Mr. Gilbert, so far as hitherto known, has been found in any other Irish ritual. The king here alluded to may have been either Muirchearthach MacMochlain, Turlogh O'Conor, or his son Roderic, all of whom flourished towards the middle of the twelfth century. The words "Regem Hibernensium" would seem to indicate that this service book was not intended for a special locality or for any of the provincial or minor kings who inserted in their diplomas after their names those of the districts over which they ruled. The prayers for the festival of SS. Patrick and Brigit, patroness and chief abbess of Ireland, are especially interesting, the former meriting comparison with its counterpart in the Missal of Columbanus from Bobio, now in the Laurentian Library of Florence.

Facsimiles of five of the most characteristic pages of the volume are reproduced by the autotype process in Mr. Warren's work. The Missal still retains its original strong wooden cover, polished by long wear; and it is preserved in its ancient leather satchel, the back of which is ornamented with diagonally impressed lines and circles now nearly obliterated; with strong leather straps to pass over the shoulders of the priest when on a journey—a custom common in Egypt and the East, as we learn from Mr. Curzon's works.

J. O. Westwood.

Histoire des Romains, depuis les temps les plus reculés jusqu'à Dioclétien. Par Victor Duruy, Membre de l'Institut. In Six Volumes. (Paris: Hachette.)

This work when finished will stand almost alone in French literature as a complete history of Rome. We may exclude M. Ampère's volumes, which are chiefly valuable as a guide to the monuments and the museums. M. Duruy has come forward to fill the vacant place, and present Roman history as a whole before readers who have not leisure to follow all the valuable but isolated studies of special topics or periods, in which France has quite kept pace with Germany and far surpassed us. The history before us has two peculiar merits. In the first place, it is being reissued with a multitude of illustrations, which bring before us the Roman architectural remains, sculptures, coins, and ornaments, together with views of localities and excellent maps. The first volume of the pictorial edition is now published, and it is richly illustrated on almost every page. In the second place, the chief part of the work (four volumes out of six) is devoted to the Empire. Thus the author emphatically repudiates the fallacy which perverts the whole meaning of Roman history by representing the Empire as the mere appendage to a drama, the interest of which ceases when the part of its hero, the Senate, is played out.

It must be said, however, that the chapters which deal with the earlier history are very inferior to the rest. They are particularly meagre and unsatisfactory as regards all the questions connected with the origin of Rome and the primitive tribal organisation. But the illustrations have an independent value, especially in connexion with some of the ancient populations of Italy, such as the Etruscans and the so-called Pelasgians. With respect to the latter, M. Duruy observes that "they have only left us their name and their imperishable works;" but he would probably allow that the name was unknown, in Italy at least, till it was introduced by the Greek historians. He employs it merely to designate the tribes which entered Italy from the side of Greece, and may be regarded as the nearest kinsmen of the Greeks. Several pictures of the "Pelasgic" remains serve to illustrate the marvellous industry of this race, which they continued as the serfs of the more warlike immigrants who followed them. The reader is thus enabled to realise at a glance the meaning of the epithet "cyclopean." M. Duruy aptly adduces the analogous case of the Goths and Finns. In each instance we find the military race looking upon the industrious savages beneath them with mixed wonder and contempt. While the early Italian population figure as giants, the Finns were represented as monstrous dwarfs, performing prodigies of industry.

The labouring population of Etruria were presumably of the same stock; though their conquerors, the Rasennae, were the directors of their industry, and gave it that thoroughly utilitarian character which became the grand distinction of Roman art. This, as M. Duruy points out, constitutes perhaps the only real contribution of Etruria to Roman greatness. The early influence of the Etruscans on Rome is of far less consequence than the ultimate assimilation of these alien elements by Rome—the most emphatic contradiction which history can furnish to the modern doctrine of the paramount importance of race. Here again the value of the illustrations is conspicuous. We have a series of drawings, some beautifully coloured, representing every phase of Etruscan architecture, ornamental art, and religious worship. M. Duruy explains clearly the relation between the earlier and later population of Etruria; but, as for the origin of the dominant race, he consents to give up the enigma till the key to the inscriptions has been found. But his readers, with the Etruscan monuments, and above all the sarcophagus (p. liii.) before them, will be disposed to agree with him in assigning more importance to the visibly Oriental characteristics of the race than to the alleged traces of an Aryan element in their language. Their *physique*, their theocratic government, their obedience to their sacred books, the grotesque monsters which adorn the genuine Etruscan pottery, furnish a strong presumption that their civilisation grew up in Asia. M. Duruy sug-

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gests that they may have passed into Europe through the defiles of the Caucasus and then ascended the valley of the Danube till they reached the Rhaetian Alps; but he offers no opinion for or against the theory which connects them with the Turanian race.

There is hardly the same justification for passing over such problems as those presented by the "Iapygian" population in the south of Italy. M. Duruy declines to look behind the fanciful legends connecting the Italian towns with Greek heroes. He expresses no opinion regarding the possibility of a very early immigration from Greece, or the alternative view supported by Mommsen. Here as elsewhere he is strangely silent regarding the researches and speculations of the German school.

The last four volumes are really exhaustive and philosophical, and the interest is sustained throughout by the author's lively and lucid style. M. Duruy's work is popular in the best sense of the word. He devoted some six years to the service of education as Minister of Public Instruction under the Empire, and he has written on modern as well as ancient history. His object is manifestly to encourage the widest range of historical study. Among his publications there appears an abridgment of universal history "from the most remote times to the year 1848." His interest in the Roman Empire may well have been intensified by his experience as a partner in the late Imperial Government of France, and a witness of its fall. In the preface to Vol. III., written just after the military overthrow of France, he observes:—

"On taking a close view of the life of Imperial Rome, if we avoid the easy and enervating doctrine of fatalism, we shall readily perceive that the evil proceeds from *men*, and that other men abler and wiser could have prevented it. The Empire, unlike the Republic, lacked every bond of union, moral or political. It had neither the public institutions which could unite the citizens, nor the patriotism which, by giving one spirit to so many millions of men, might have made them invincible."

These words suffice to indicate the point of view from which M. Duruy treats the history of the Empire. He regards it as the story of a fourfold revolution—political, social, philosophical, and religious. But the social and religious movements are of necessity left unfinished, the last volume as yet published reaching only to the age of Diocletian. The philosophical movement occupies a large part of the fifth volume, which is the most interesting of all, and exhibits the author at his best. It is shown very clearly what was done, and what could not be done, by the philosophy of the Empire. It was as practical as possible. Not only did the philosophers work through the medium of jurisprudence, but they fulfilled some of the functions of a Church. They were attached to the great houses as "monitors," they lived at Court, or they travelled from place to place and preached to the multitude. As M. Martha says:—"Philosophy had become so practical, so attentive to the most delicate needs of the soul, so much in love with inward perfection, that its instruction, in spite of the diversity of dogmas, deserves the honour of being compared with the Christian direction." And the chief intellectual preparation for Christianity lay in the catholic ideas which, introduced by this philosophy, heralded the dawn of a universal religion.

Yet it was this very "diversity of dogmas" which ultimately proved fatal. It was this which, as M. Duruy indicates in the passage before quoted, broke all the bonds of moral and political union. He rightly insists that the main cause of the decline of the Empire was the want of a common faith. "Rome, enveloped by the official religion, like Hercules in the fatal robe, could not rend it from her side without tearing her flesh." Other evils were not sufficient of themselves to destroy the Empire. The gross error of abandoning the true principle of dictatorship for hereditary succession—an error repeated by the French Empire—and even the legacy of slavery with all its disastrous results might have been endured. The luxury and corruption on which some authorities lay such stress were limited to a small minority. M. Duruy places before us (chap. lx.) the better side of private life, especially in the provinces. We have been led to exaggerate the luxury of the Empire by the rhetorical declamation in praise of poverty which is the "key-note of all Latin literature from Lucretius to Appuleius."

At the same time M. Duruy allows full weight to the economic and moral evils which grew out of slavery, the other great curse of the Empire. One aspect of this wide question he has developed in a new light—the gulf between rich and poor which arose within the civic body. He devotes a long Appendix to a subject hardly touched by other historians—viz., the formation of the two classes of Roman citizens designated in the Pandects by the names *Honestiores* and *Humiliores*. He shows that, even in the third century the preparation for Feudalism was so far advanced that the vast majority of the population were definitely ranked as an inferior class, their inferiority being marked by exclusion from all municipal offices and dignities, and by subjection to distinct and degrading penalties. This humiliation of the poor is in keeping with the intensely aristocratic spirit which pervaded the Roman institutions from first to last. But the aggravated form which it assumed, from the time of Diocletian downwards, can only be understood when we remember the necessity for a new social hierarchy which arose when the old distinction between Roman and foreigner was abolished by the extension of the citizenship. We need not at present dwell on the relation of these facts to the problem of the origin of Feudalism.

It appears from the title-page of the new (illustrated) edition that M. Duruy proposes to bring his narrative down to the Barbarian invasion. The later period offers ample scope for the investigation, which he has begun so admirably, into the inner life and ideas of the Empire. Above all, the first growth of the mediaeval civilisation requires further study, for which France should be the best field. It is to be hoped that a history of such unique merit will not be left incomplete.

GEORGE C. WARR.

CURRENT LITERATURE.

On the Seaboard and other Poems. By Susan K. Phillips. (Macmillan.) This is a volume of poems very much above the average of most recent verse, and possessing a distinctive character. It is certainly strongest and best in its own special sphere. The joys and sorrows of the seafaring folk on the Yorkshire coast are represented with a power and sympathy which brings the poems written about them to a very high rank as completely fulfilling their object. For examples of this we may mention "How the Smack came in," "I'll Die at Home," "The Fisherman's Summons," and above all "Give me a Chance," as ballads worthy to take rank among some of the best of our country. The other poems are marked by much tenderness and grace, and a pathos which in a large collection becomes almost too monotonous; but there is true poetry in many of the verses, and the poems of the seaboard are quite exceptionally strong and beautiful.

Ballads. By the Lady Middleton. (C. Kegan Paul and Co.) Most of these ballads are in Scotch dialect, and treat Scotch subjects with considerable spirit and brilliancy, but there are also a few English sonnets and songs that are very graceful. One of the prettiest is "A Gift," which in its quaint metre and phraseology has a ring of the Elizabethan poets:—

"He errs who longs to own another's weal;
Not thus I long—I only long to give
My best to her who knoweth how to deal
Best with that best; and thou wilt make it live
For grand pure service, as a standard set
High toward heaven, yet
Planted in earth to be
A lure to victory
O'er sense and self for others—frail like me."

Angelo. A Poem. By Stuart Sterne. (New York and London: Trübner and Co.) A very small book, which comes to us from America, being the love-story of Michelangelo—told with a force and feeling for which the opening of the poem in no way prepares us. It deserves to be known in England as well as it probably will be in America.

A Vision of Sumeru, and other Poems. By Shoshee Chunder Dutt. (Calcutta: Thacker, Spink and Co.) For those who are well acquainted with Indian mythology and history this volume of poems will have considerable interest, and it contains much curious information as well as many legends which will be new to ordinary English readers. The Indian poet writes with a good deal of fervour and patriotism, lamenting the fall of his country, but looking forward with hope to its future. The long poem which gives its name to the volume purposes to show that this hope is connected with the Christian religion. The Lays of Ancient Greece are some of them spirited, but lack the charm of native knowledge and enthusiasm which lends interest to the Indian part of the book, though we gather from them as well as from the poems founded on contemporary European literature the wide culture of the writer's mind.

Songs of a Wayfarer. By F. Wyville Home. (Pickering.) This is an unambitious title, but the wayfarer has sung sweetly, and his songs will not lightly pass from those who have heard them. The longest poem, "Salvestra and Girolamo," is an Italian story of passion and death, told in verse which is sustained and often beautiful. "A Series of Love-Lyrics" and "In the Fields and the Lanes" contain many things that are musical and true, and the poem describing the various tunes heard by the little child who sits on the street-organ and is killed there by the cold is full of pathos. The expressions "soul of me," "heart of me," occur too often, and the rhyme "sloken" for "token" is inadmissible; but there is a true and beautiful spirit in most of the poems, such a spirit

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as appears in these last six lines of a sonnet to the Thrush:—

"Sing, sweet, again: I know that some such note
As this of thine is living, seldom heard,
Deep at the heart of Life, as Life might be:
And yet how out of tune with thy pure throat
Is Life, as Life is! Dost thou say, true bird,
The future is all ours, and we are free?"

Marriage Before Death (Remington and Co.), and *Through Death to Life* (S. Tinsley and Co.), by George Barlow, are two volumes of verse which are remarkable for possessing so many elements of true poetry without reaching a really high standard. Mr. Barlow has wonderful facility, grace, power, and fervour, and yet there is an element of weakness in almost every one of the poems he produces. His power of expression is as yet beyond that which he has to express. *The Marriage Before Death* is a short tragedy in two scenes, telling the story of two republicans, Diana and Francesco, who are thrown into the same cell the night before their execution. There is considerable power shown in the change of thought and belief wrought in the mind of Francesco by the confession of Diana's love, and the whole story is finely thought out. The next long poem, "Tua-tua, or Rose-Rose," telling of the love of an Englishman for an Indian girl, and her very narrow escape from the fetish sacrifice, is not a pleasant one. There is much that is beautiful in "Mazzini Triumphant," and we could wish that more of Mr. Barlow's poems were based on subjects of universal interest, and not so exclusively on the narrower range of passion. There are many of the sonnets which are very musical, but we confess that when we come to the series addressed to "Gertrude in the Spirit World" we are baffled, and hardly know whether we are well awake while we read. It is impossible not to feel that if what is depicted is spiritual love it is very much like that of this earth, in spite of all the author's assurances.

Feuillemorte, and other Poems. By Percy Gordon. (Longmans.) There is grace in many of these verses and genuine feeling, blended with a happy mastery of language, but we must object to "Heine" as a rhyme for "wine," and to the coinage of the word "discinds" to rhyme with "winds." The lines "In Memoriam. L. D." are full of genuine beauty and tenderness.

Ripples and Breakers. By Mrs. G. Linnaeus Banks. (C. Kegan Paul & Co.) A healthy volume of verse, but not specially interesting, with the exception of the ballads at the end of it, of which the best is "The Grey Monk's Miserere."

Pansies and Asphodel. By Louisa Bigg. (Chapman and Hall.) A little volume that begins boldly with a poem called "Oenone," which is not very successful. We like much better some very simple stories which are told in fairly melodious verse further on in the volume, especially those of "John Miller," "Latonnette," and "Past and Present." None of the long attempts seem to us worthy of much admiration. There is a weakness in the grasp of the situations, and in even a more marked degree in the choice of words, many feeble ones being made to fill the place which ought to have been occupied by a single strong one; but there is good feeling in all the verses, and pretty expressions in many of the shorter pieces.

The Four Gardens. A Solemn Imagery. In seven Parts. (Elliot Stock.) The author says that he was drawn to the composition of this lengthy "Imagery," by reflecting on the demerits of *Paradise Lost*, and adds "that he resolved not to touch or look at *Paradise Lost* till his own work was complete; . . . he feels that if he had been more acquainted with the matter and style of *Paradise Lost* he could not have written, notwithstanding his most strenuous efforts, a *work so entirely diverse*. An utter independence of mind, thought, and language was indispensable." The four gardens are the Garden of Eden, the Garden of Gethsemane, the Garden of the Burial and Resurrection, and the Garden of the Paradise of God. We quote a few lines from the Garden of Eden:—

"The long, slow, gradual development
Of vegetation, animals and man,
Had oft in Satan's mind suspicions raised
And now he flew the work to scrutinise.
When wand'ring o'er its habitable parts
Surprised he found the dual Adamites—
A *living soul*! residing in a man!"

The Thames. By John Stapleton. (C. Kegan Paul and Co.) A rhymed description of the Thames, following its course from its rise near Cheltenham till it reaches the sea, but dealing with many subjects discursively by the way. The writer says:—

"It was by chance my wandering footsteps came
Alongst the fount from which thy waters spring."

And we feel it was unfortunate for his readers that his steps happened to lead him in that direction.

Poems and Transcripts. By Eugene Lee Hamilton. (Blackwood.) Many of these poems are so cleverly written that we are disappointed not to find more depth of thought in them; this is especially the case in the Elegiacs, which are chiefly descriptive of places. In the length of the metre, the thought, where there is any, becomes attenuated, and hardly survives to the end of the poem. Of the transcripts, we like best "Consalvo," from Leopardi, which is given with much freedom and power.

Poems of the Future. By Victor M. Vita. Vol. I. (Moxon.) A certain amount of prejudice would naturally arise against any book bearing such a title, but in spite of it there is much that is beautiful and impassioned scattered throughout this volume. There is hardly one of the poems which bears any appearance of being finished: all of them seem to have been thrown off at white heat from a mind unformed, which had not learnt to appreciate the value or the musical power of words. And yet there is insight in much of the thought, in such lines as these, for instance:—

"His great heart
Whose throbs of giant pain are hushed to peace,
Is beating through all hearts that throb with pain."

And in a short poem called "Plasm," which is roughly and clumsily expressed.

"Of no life should the standard be success.
How should it be? Not each one his own fate
To fashion hath, but all the lives to bless
That his can comprehend, or touch. The world
can wait."

Poems, chiefly Sacred. By the Rev. William Cowan. (C. Kegan Paul and Co.) It is not very difficult for any clergyman who is accustomed to write sermons to supply the world with such a volume as these *Poems, chiefly Sacred*. Given a little theology, a facility for rhyming, and a large element of commonplace, and a book of hymns is quickly produced. We could wish that the theological bias of the "sacred poetry" of the present day were not so thoroughly self-seeking in its aspirations. Some of Mr. Cowan's highest flights end thus:—

"Deny thyself—'tis thus
Rest, power and love are thine,
Nor *here* alone the prize,
For *heaven* too thou shalt gain.
Deny thyself."

And again:—

"Faith that for thee beyond the sky
Another home is furnishing,
Where God shall give thee each good thing,
And thou shalt never, never die."

Thistle Down. A Book of Lyrics. By William Wynter. (Tinsley Brothers.) This is a stronger book than its modest name denotes. There is considerable force and pathos in many of the lyrics. We do not quite like hearing about "mortal being's battered sieve;" but such a poem as "The Last Scene" ought to cover a multitude of sins.

Selections from Heine. (Macmillan.) Having honestly admitted the difficulty of his task, the anonymous translator proceeds to give us some renderings of Heine which for sympathetic apprehension of their originals seem to surpass most acknowledged efforts in the same direction. No. 30, from the *Heimkehr*, strikes us as especially good, and all those from the *Letzte Gedichte*. It is a choice little collection, which will receive a warm welcome from those who do not know Heine, and also (which is higher praise) from those who do.

Jeroveam's Wife, and other Poems. (C. Kegan Paul and Co.) There is nothing very striking in the opening lines; but some of the "other poems" are pretty, though we must protest against such words as "alongst" and "bluey." One of the most graceful and original poems is called "A Lost Thought."

Gleanings from the German and French Poets. By Edward Chawner, late Captain, 77th Regiment. (Ward, Lock and Co.) There are some spirited translations in this collection; and while it embraces most of the short poems from the German already well known to English readers, it likewise introduces them to names with which they are not familiar.

Elnora: an Indian Mythological Tale in Six Cantos. By Frere Tolinsgby. (C. Kegan Paul and Co.) If Sir Walter Scott had never written verse this book might possibly have attracted some little attention, but even then we cannot think that it would have found many admirers. *Path* and *breath*, *what* and *thought*, *wind* and *still*, are not rhymes which would have passed muster during any period of the English language. If they had stood alone, or nearly alone, we might have pardoned them, for errors of this sort are to be found occasionally in the writings of some who undoubtedly were poets. In poetry, however, even of a low order they occur but rarely; here we have them in wild profusion. Though most tempted to skip, we have read the volume through—every line of it—but can call to mind no single passage which can be quoted as a favourable sample. When any thing musical does strike the ear it is but a far-off echo of Scott or some of Scott's now obscure imitators. Mr. Tolinsgby threatens us with more work of the same kind. On the last page he says:—

"Reader, adieu! I will not say farewell;
If thou wilt list to my poor muse again
I will not ceaseless wipe a silent pen:
Who sings not when he's able acts not well:
We benefit our kind by setting each
His candle where its light will shine around;"

and much more in the same style. We hope he may be moved to pursue a more discreet course, but if he must write verse he might, at least, avoid the used-up imagery of those who have gone before him. What Wordsworth has written concerning poetic diction is, perhaps, open to the charge of exaggeration, but we would most strongly urge Mr. Tolingsby to study it earnestly before he again puts the printing-press in motion.

The Irish Bar; comprising Anecdotes, &c. By J. Roderick O'Flanagan. (Sampson Low.) Mr. O'Flanagan occupies the position of privileged *raconteur* to the Four Courts at Dublin. On a previous occasion he brought out a sister volume to Campbell's *Lives of the Chancellors*; and now, apparently as a crowning work, he has garnered the rich harvest of anecdote yielded during the last century and a-half by the Irish Bar. His country and his profession are especially fertile in that branch of humour, which may be said to constitute a recognised portion of the stock-in-trade of a Hibernian counsellor. Many of the stories

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given we remember to have met with before, and from the others it is almost impossible to select for quotation. Indeed, the ordinary English mind suffers from exhaustion after having spent a night in Irish company. The exuberance of animal spirits blunts the edge of intellectual wit, and repartees come too quick to imprint themselves on the memory. Though Dublin is greatly fallen from her former estate, it is yet possible there to have a surfeit of laughter. For ourselves, we confess that the chief interest of these pages consists in the picture they present of a bygone epoch of Irish society, when everybody knew everybody else and his kith and kin as well, and jobbery and corruption were the order of the day. In those good old times political and social success lay at the feet of the eloquent advocate, who seems to have possessed a monopoly both of education and of wealth. While thus treading on delicate ground, our author is always genial, as befits the character he has adopted; and his collection of *bons mots* and fragmentary perorations will serve to illuminate the dulness which is fast settling upon his unfortunate country. It has been reserved for the present generation to associate the name of bore with that of patriot, and to make for the door when an Irish orator gets upon his legs.

In *Travels with a Donkey in the Cevennes* (C. Kegan Paul and Co.) Mr. Robert Louis Stevenson has presented us with such a record of travel as is more remarkable by reason of manner than of matter. Literary travellers may be divided into two classes: those whose care is chiefly for the things they see, and those whose concern is with the manner of telling of the things they observe. Of the latter class Sterne was in his own time the greatest, and has ever since remained the most conspicuous master, and of Sterne Mr. Robert Louis Stevenson must be said to be a pupil. But it is not only in the manner of telling their adventures that similarity may be discerned between Sterne and Mr. Stevenson; it is also in the character of the adventures they elect to record: it is likewise in the curious self-analysis which seems profound, and is in reality very light. As Mr. Stevenson's sentimental journey was in a wild and uncivilised land there was no *grisette* for him to fall in with, and no piquant *femme de chambre* to help him in his straits. Mr. Stevenson gossiped mildly with a young innkeeper, but his volume has delicate reflections, upon light occasions, worthy of Sterne, the master of *à propos* reflections of tender sentiment. The self-analysis, at times seemingly affected, is always ingenious. And in what he has omitted to do as well as in what he has done, Mr. Stevenson has unconsciously remembered the consummate writer who may honourably enough have been his model. In a day when the public is so devoted to landscape art that it demands even landscape art from its novelists, Mr. Stevenson, in his book of travel, has painted a little landscape. It has been truly remarked of his volume elsewhere that when we rise from reading it we have no very clear idea of the country through which he passed. The Gévaudan, clearly, the Country of the Camisards seem to us vaguely, when we have closed his pages, as names void of which we recall this or that social adventure or moral reflection. We figure to ourselves clearly Mr. Stevenson's outfit—his bottle of Burgundy, his cigarettes, his chocolate, the sack in which he slept in the wood on one wintry night. We know intimately the humours of his beast "Modestine," and learn how he gained control over her. The churlish peasant shows the door in the face of the reader as well as Mr. Stevenson on that bad evening when the traveller wandered out of his way; the roadmaking "Brother" salutes us as we too approach "Our Lady of the Snows," and all this is a proof of great vividness of impression on the writer's part, and of vivacity and reality of narration; but at the end it is still in doubt that we ask ourselves what manner of land this is through which the reflective traveller has been taking us. There are charming details of the land, however—happy bits of description in which we are with the writer himself. Take this of the night in open air, when the traveller had settled himself in his sack, and tied his donkey hard by.

"The wind among the trees was my lullaby. Sometimes it sounded for minutes together with a steady even rush, not rising nor abating; and again it would swell and burst like a great crashing breaker, and the trees would patter me all over with big drops from the rain of the afternoon. Night after night, in my own bedroom in the country, I have given ear to this perturbing concert of the wind among the woods; but whether it was a difference in the trees, or the lie of the ground, or because I was myself outside and in the midst of it, the fact remains that the wind sang to a different tune among these woods of Gévaudan."

And then there is an admirable bit about the "wakeful hour that comes in the middle of the night, when live things rouse, and the cock crows not for dawn but to cheer on the progress of the night." Here and there the search for a very personal way of recording his impressions leads Mr. Stevenson into oddities of expression that instead of being descriptive are purely unhappy—"I saw the leaves *labouring* in the wind and the ribbon of the road," for instance. But on the whole the style is as effective as it is unusual, and we have certainly to thank Mr. Stevenson for a work—albeit a slight work—of unmistakeable individuality.

NOTES AND NEWS.

We understand that Sir Samuel Baker is engaged in writing upon the spot a volume entitled *Cyprus as I saw it in* 1879, which will record the impressions derived from six months' travelling up and down the island in a gipsy waggon. Messrs. Macmillan and Co. are to be the publishers.

George Meredith's new novel, *Sir Willoughby Patterne, the Egoist*, is to appear in the first instance in the columns of the *Glasgow Weekly Herald*. The first instalment was given last week.

Messrs. Hurst and Blackett will shortly publish a new novel entitled *Madelon*, by Mrs. Leith Adams.

Messrs. Macmillan and Co. have in the press the journal of *A Ride in Egypt*, by the Rev. W. J. Loftie. Chiefly concerned with Egypt in the earliest times and the Egypt of to-day, it will contain a good deal of information upon topics of present interest. Among the illustrations, taken from sketches by the author, will be given a literal copy of the famous Tablet of Abydus.

Messrs. Lefts, Son and Co., Limited, are publishing a pictorial edition of the French Plays now being performed by the Company of the Comédie Française at the Gaiety Theatre. The letterpress has been entrusted to Mr. J. Keith Angus, author of *A Scotch Play-House, Children's Theatricals*, &c., and the etchings will be by M. Pilotel. The publication will be issued in parts.

A translation of Fau's *Anatomie Artistique*, by Dr. Carter Blake, of Westminster Hospital, will shortly be published by Messrs. Baillière, Tindall and Cox.

We have received from Messrs. C. Kegan Paul and Co. a translation of the *Exilée* of M. François Coppée. The name of the translator is perhaps discreetly withheld: only initials are vouchsafed. We cannot in honesty say much for the performance, which evidences but scanty literary power, though it gives substantial proof of a regard for the poetical qualities of the poet. We hear that this is not to be the only attempt to place before the public, in English form, the poetry of M. Coppée. The present has every advantage which can be bestowed by luxurious paper, excellent printing, red ink, and rough edges.

Cruel London, by Joseph Hatton, will be the next addition to "Warne's Companion Library," which already contains the author's previous seven novels.

Mr. John Fiske, of Harvard University, who is just now lecturing in London, has, we understand, placed in the hands of Messrs. Macmillan and Co. for early publication a volume of essays on Darwinism and other kindred subjects.

The forthcoming Part I. of the second volume of the *Norfolk Antiquarian Miscellany* (Norwich), edited by Mr. Walter Rye for his subscribers, will contain papers on the following subjects: 1. "On Mediaeval Workmen's Tools," being extracts from the Norwich apprenticeship indentures, with remarks on the apprenticeships, customs, &c., by the late Mr. John L'Estrange; 2. "On the Riot between the Monks and Citizens of Norwich in 1272, and the Burning of the Cathedral," by Mr. W. Rye; 3. "The 'Discipline' of the (French) Walloon Church at Norwich in 1589," with signatures of ministers and elders during 100 years, including Basnage and Gaston Martineau, printed from the original MS., with notes, &c., by Miss Toulmin Smith; 4. "On the second marriage of Sir Nicholas L'Estrange of Hunstanton, in 1674," giving some curious particulars, showing how the lady was treated for by half-a-dozen suitors before Sir Nicholas made the most satisfactory terms, by Dr. Jessopp. 5. "On the Detached Clocher or Bell Tower of Norwich Cathedral," by the late Mr. J. L'Estrange. 6. "On Crime and Accident in Norfolk in the time of Henry III. and Edward I.," being a free translation of so much of the Crown Plea Roll of Norfolk as relates to the hundred of North Erpingham, by Mr. W. Rye. Most of the papers will be enriched by evidence from original records.

Messrs. Bickers and Son intend to bring out shortly a new edition of Mrs. Cowden Clarke's *Girlhood of Shakespeare's Heroines*, illustrated in photography from the paintings by Messrs. W. S. Herrick and T. F. Dicksee.

Under the title of "Elementary Classics," Messrs. Macmillan and Co. are about to issue a series of Classical Reading-books selected from the best Greek and Latin authors, with short introductions and full elementary notes at the end, for the use of the lower forms of schools and of beginners generally. An endeavour will be made to illustrate each author from all the various points of view that have been brought out by modern learning, and great care has been taken to select editors whose names will in themselves be guarantees for sound scholarship. Cheapness so far as is consistent with real excellence being an essential feature, each volume, containing about 120 pp. 18mo, will be issued at eighteenpence. The following will appear in the course of July and August—viz., Horace, *Odes*, Book I., edited by T. E. Page, late Fellow of St. John's College, Cambridge; *Selections from Ovid*, edited by E. S. Shuckburgh, late Fellow of Emanuel College, Cambridge; Virgil, *Aeneid V.*, by the Rev. A. Calvert, late Fellow of St. John's College, Cambridge; Caesar's *Gallic War*, Books II. and III., by W. G. Rutherford, late scholar of Balliol College, Oxford; Thucydides, Book IV., chap. 1–41, by C. E. Graves, Classical Lecturer and late Fellow of St. John's College, Cambridge; and *Selections from Books VII. and VIII. of Herodotus*, by A. H. Cooke, Fellow of King's College, Cambridge. Several other volumes are in preparation and will be announced in due course.

M. G. Raynaud has been commissioned to examine the libraries of Italy, especially those of Siena, Modena, and Rome, for documents relating to the French mediaeval song-writers.

The French Association for the Advancement of Science will hold its eighth Congress at Montpellier on August 28.

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THE London publishers of Mr. Cliffe Leslie's *Essays in Political and Moral Philosophy* are Messrs. Longman and Co.

PROF. SEELEY'S *Life of Stein* is to appear in the Tauchnitz edition.

THE publishing house of Schultze, in Oldenburg, has lately issued a small volume of poems, *Balladen und Bilder*, by Murad Effendi. The author, who is Turkish Minister-Resident at the Swedish-Norwegian Court, has already given proof of his poetical taste and skill in handling the German language. The material of the present volume is derived partly from the East, partly from the north. Among other Northern themes the Saga of Hagbart and Signe, and the ancient ballad which forms the groundwork of Henrik Herz's well-known drama *Svend Dyrings Hus*, are made use of by the Turco-German poet. The book is appropriately dedicated to the King of Sweden.

THE distinguished advocate and Professor of Criminal Law, Signor Carrara, has presented his valuable legal library to the University of Pisa.

THE Municipality of San Gimignano has conferred the right of citizenship on Prof. G. B. Giuliani in return for his gift of more than 700 volumes to the Town Library. As a delicate compliment to the venerable *Dantophile*, the decree was signed on May 6, the 580th anniversary of Dante Alighieri's arrival in San Gimignano as Orator for the Guelph League.

AT the instance of the Ministry of Public Instruction, a new edition of the Latin works of Giordano Bruno is now being prepared under the superintendence of Prof. Fiorentino, whose critical preface appears in the new number of the *Giornale Napoletano*.

THE current number of the *Preussische Jahrbücher* contains a highly appreciative notice by Dr. Pauli of Professor Seeley's *Life and Times of Stein*. Dr. Pauli recognises warmly the scholarly work and admirable historical method which the book shows; he admits that the author has entered with marvellous felicity for a foreigner into the spirit of modern German politics, while still retaining a "national individuality" which renders his book more valuable to a German reader. Nothing could be warmer than Dr. Pauli's appreciation. As very few English readers are able to form an independent judgment of the work, this hearty recognition of its thoroughness, accuracy, and penetration by so high a German authority as Dr. Pauli stamps it as being of the highest historical value. Herr Sommer, in an article on the "Ethics of Pessimism," sets himself to prove that Hartmann's attempt to found ethics on a pessimistic basis involves a contradiction. Dr. Uffelmann has an excellent article on the need of disseminating hygienic knowledge among the people; he recognises that England has taken the lead in this point, and urges the teaching of sanitary science in elementary schools, and the formation of sanitary associations, especially among ladies, to spread knowledge among the poor.

THE *Deutsche Rundschau* for June has a lively article by Herr Hillebrand, "Das Ende des Julikönigthums," founded on unpublished documents, which gives a vivid account of the fall of Louis Philippe's kingship in France. Prof. Erdmann begins a series of articles on the "Characteristics of Modern Philosophy in Germany." He aims at tracing from a somewhat Hegelian point of view the development of philosophy from Kant to Hartmann. Herr Genée writes a good article on "Hanswurst und seine Verwandtschaft," in which he traces the development of the comic drama in England and Germany, and shows the place occupied by the clown or Jack-pudding. His object is to show that in the early days of comedy the comic side of things was most easily brought before the audience by the presence of an accredited representative, who was distinguished by a uniform. In a paper on "Music and Society," Herr Ehlert says some good things about music and some good things about society; but we fail to see how he connects the two.

AN English traveller in France two centuries ago left behind him in manuscript a curious record of his experiences, which has remained unprinted down to the present time. The original is now in the British Museum. The opening portions of it are well worth quoting in illustration of the discomforts with which the tourists of that time had to contend. The writer first remarks that—

"Having observed the difficulty that might happen to strangers by reason of their ignorance of the distance of places, and customs of the country, and easiest passages, whereby they are commonly brought to great inconveniences, I thought it not amiss to take some notes of what curiosity and time had presented to my view. Which journey was begun from London the second day of September 1672, by taking water to Gravesend, and from thence by post to Dover, being the nearest port for those countries, where we came the next morning and lay there all night; the packet boat to Calais by reason of the Dutch 'Capers' that were at that time on the English shores not going out till the next morning. . . . We paid our passage, being Five shillings a piece beforehand. About four of the clock we set to sea where having sailed about an hour, I, as well as most of the company, fell sick. But being well advised by our landlord at Dover, we took with us a bottle of brandy, which fetched it off with more ease; which if some others that were on board had done, they would not have spit up their blood. And the seamen affirm that some for want of that or other wine do break their veins by the straining that disease is the cause of. . . . The wind setting fair before eight of the clock we cast anchor about two English miles from Calais, the tide being low, so that we were fetched on shore by small fisher boats. Here it will not be very needless to relate how these Rogues exacted on us making us pay two shillings six pence a piece for our passage, and when we came nigh shore they held the boat off to get a pack of idle fellows money by carrying us on their backs to land. . . . On going to our intended inn, being the Silver Lion, we discovered the fashion of the habit and language of the place. As for the language I presume none are ignorant that they speak good French. And as for the habit of the men, they differ not from us, and the women little. . . . Their meat in inns is dressed by men cooks who spoil it in overboiling it to make their 'Pottach' as they call it, and stuffing it with all sorts of herbs and cabbage, &c. Their bread is pretty good, but the beer not worth drinking; their wine generally small, but well tasted, but we could be furnished with but one sort in our inn, which was champagne."

IN publishing *The Council Book of the Corporation of Youghal* (Guildford: Billing and Sons), Dr. Caulfield has carried us behind the scenes of an Irish municipality during the long period of the seventeenth and eighteenth centuries. The study of such records is particularly useful to those who wish to penetrate into the life of the people. Those who think that interference with the natural course of trade was a special vice inherent in central governments would do well to refer to the page from which it appears that in 1610 the inhabitants were scolded and fined for their wickedness in buying English beer instead of Irish. Almost every page brings forward something of fresh interest to those who have eyes to see.

THE following letter, hitherto unpublished, from Adiram d'Aspremont, Vicomte d'Orthe, Governor of Bayonne, has just appeared in the *Bulletin de la Société de Borda à Dax*. It is important as throwing some light on the probable conduct of the writer during the St. Bartholomew Massacre at Bayonne three years later. Biarotte is a village on the high road about half-way between Bayonne and Peyrehorade.

"Monsr dolso jay entendu quil a esté publiè a dacqs un arrest de la cour de . . . . bourdeaulx par lequel est enjoinct a tous les huguenats qui sont natifs d . . . de viuder Et aux autres qui sont filz dicelles de ne sourtir hors leurs maisons . . . . a peyne destre tailles en pieces Auquel je mattendois y avoir en ceste ville . . . . nouvells Mais parceque je ne scez sil est certain je vous prie Monsr pour . . . . plus sur de le m'envoyer si ainsy est par messagier expres et cestuy dimanche faisiez aler a peyrehorade les patrons et messagiers. En attendant de vos nouvells . . . . par mes . . . . a vostre bonne garde priant dieu

"Monsieur dolso que vous doint en sancte longue vie de baionne ce x. 1569

"V^re bien fors bon amy

"*Signé*: ADASPREMONT

"Suscription:

"A Monsr

"Monsieur dolso tenant le lieu du gouverneur dacqs en absence de Monsieur de
S^et Esteben"

"Copié sur l'original, lettre pour lettre, ligne pour ligne.
A Biarotte, 7 février 1879

Gustave d'Olce.

"Nota

La fin des lignes manque excepté pour deux. Le papier a tellement souffert de la moisissure et de l'humidité, qu'on ne peut le toucher sans en détacher quelque parcelle."

NOTES OF TRAVEL.

THE *Bulletin of the American Geographical Society* (1879, No. 2) contains an exhaustive article on "The Preservation of Life at Sea," by Lieut. T. B. M. Mason, U.S. Navy, amply illustrated, and a paper on "Afghanistan," by Major A. G. Constable. The latter deals exclusively with political and military events.

WE are promised Dr. Junker's map of the countries to the west of the upper White Nile, to be published shortly in the *Mittheilungen*. Dr. Junker's valuable anthropological collection is now being exhibited at St. Petersburg, and the Russian traveller proposes, in the course of a few months, to return to the scene of his former explorations.

M. A. VOEIKOF, in an article in the *Mittheilungen* on "Yucatan," which he visited in 1874, urges the thorough exploration of that country. A small party, he thinks, would stand a better chance of success than a large one, and the results to geography and archaeology would amply repay the time and money to be expended.

BY the mail just received from Zanzibar we learn that Mr. Keith Johnston, the leader of the African Exploration Fund's expedition to the north end of Lake Nyassa, had completed his final preparations at Dar-es-Salaam on May 18, and was to start for the interior on the following day. Mr. Johnston had originally intended to go for some distance along the road which is in course of construction under English auspices, before striking in a south-westerly direction; but learning that this course would take him through a country where the food-supply would be very deficient, he has determined to strike south-westward almost immediately after leaving Dar-es-Salaam, and so get into the Berobero route, a road along which villages are numerous at short intervals, and where food will be plentiful.

HOPES are entertained that Major Serpa Pinto, the African explorer, who last week gave an account of his travels before the King of Portugal and the Lisbon Geographical Society, may attend the meeting of the British Association at Sheffield in August.

MR. DONALD MACKENZIE, who appears to have given up his idea of flooding the Sahara, and to have devoted himself to the commercial exploration of north-western Africa, returned again last week to Cape Juby, where he desires to found a station as an outlet for the trade of the Soudan, &c.

MR. S. J. WHITMEE has reprinted from the *Journal* of the Anthropological Institute his valuable paper on the Ethnology of Polynesia, illustrated by a map which has been newly engraved for him. This furnishes information respecting the characteristics of islands which have not before been embodied in a map, and

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understand that some of the small maps in Mr. Wallace's *Australasia*, the new volume of Stanford's *Compendium of Geography and Travel*, have been taken from it.

THE second annual Congress of French Geographical Societies will be held in August at Montpellier, when a variety of questions will be discussed relating to political, physical, economic, and statistical geography.

WE regret to hear that the Council of the Royal Geographical Society have very unwillingly resolved to discontinue the annual course of scientific lectures which they instituted some three years ago, with the view of promoting the cause of geographical research. We believe that this apparently retrograde action has been caused by the great want of interest taken in the lectures, and by the impossibility of confining the lecturers within what may be termed purely geographical limits.

THE new *Bulletin* of the French Geographical Society is entirely devoted to the Cook centenary, and gives the text of the papers read and all other particulars. It also contains a map of the world on Mercator's projection, on which Cook's voyages are laid down.

PRACTICAL GEOGRAPHY.

NUMBERS of Englishmen visit countries which have never been geographically described or correctly mapped, and traverse routes where no observations have ever been taken; others, again, constantly pass over tracts which need additional and more correct observations before they can be properly described and mapped; but for want of necessary training these travellers return with at best few results that can be utilised for geographical purposes. The Council of the Royal Geographical Society have therefore taken a step in the right direction in resolving to assist in providing them with the necessary preliminary training.

The instruction which travellers would require in order to be able to achieve useful geographical results would include the use and adjustments of the sextant, the use of an artificial horizon, observing for time, observing for azimuth and amplitude, observing for meridian altitudes, computation of observations, route by traverse, use of prismatic compass, plotting routes, hypsometrical observations, their computation and correction; meteorological observations, delineations of physical features, and nomenclature in physical geography. As supplementary to such instruction it has been suggested that an annual course of lectures giving hints and suggestive information to students would be exceedingly useful.

Such a course of lectures might deal with the following subjects:—Fixing positions and delineating a country; meteorology with especial reference to its bearings on geography; geology and physical geography; botany; zoology; ethnology; and comparative geography.

Such a scheme as we have briefly sketched will, of course, require much consideration as regards its details, and, in order to make a beginning and to test how far their endeavours to assist travellers will prove acceptable, the Council have, we believe, determined for the present to provide instruction in surveying and mapping, including the fixing of positions by astronomical observations.

OBITUARY.

THE death is announced of Prof. J. K. F. Rosenkranz, of Königsberg, at the age of seventy-four. He was the author of numerous works on the Hegelian philosophy, and on Kant, Schelling, Schleiermacher, Strauss, Diderot, etc., as well as on a wide range of literary subjects.

PROF. EDUARD OSENBRÜGGEN, of Zürich, who died in that city on June 8, was one of the few writers who have been equally successful in commanding the attention of scholars and of general readers. He was born at Uetersen, in Holstein, in 1809, and studied at the Gymnasium at Hildesheim, and later at the Universities of Kiel and Leipzig, devoting himself to philology, with a special preference for Roman history and antiquities. In 1835 he lectured in the University of Kiel on Roman antiquities and the Orations of Cicero. Soon afterwards, however, being called to work upon the Kriegel edition of the *Corpus Juris Civilis*, he turned his whole attention to jurisprudence. In 1843 he was called to Dorpat as professor of Criminal Law and Juristic History. He attained great influence as a teacher, but in 1851, on account of some discord with the University and Government authorities, he was compelled to resign his office and leave the Baltic provinces. He was immediately invited to Zürich as professor of Criminal Law at the University, and retained that post for nearly thirty years. Most of his numerous scientific works appeared between the years 1840–1868: at a later period he began the publication of the lively and picturesque studies of Swiss life, folk-lore, and local history—the fruit of notes collected in his vacation rambles—which made him one of the most popular writers in Switzerland. Among his scientific works may be mentioned—*De jure belli et pacis Romanorum* (Kiel, 1836); *Das altrömische Parricidium* (Leipzig, 1841); *Zur Interpretation des Corpus Juris* (Kiel, 1842); editions of some of Cicero's Orations, published at intervals (1841–1844). To these followed his long series of historical studies of criminal law, as the *Theorie und Praxis des livländ., estländ., und kurländ. Criminalrechts* (Dorpat, 1846); *Die Brandstiftung* (Leipzig, 1854); *Casuistik des Criminalrechts* (Schaffhausen, 1854); *Abhandlungen aus dem Deutschen Strafrecht* (1857); *Der Hausfrieden* (1857), and a number of writings on old German legal antiquities in Switzerland, and the criminal law of the Alemanns and Lombards. The five volumes of his *Wanderstudien aus der Schweiz* are unsurpassed in their happy union of the gifts of the artist, the scholar, and the man of the people. No other writer has done so much to make the Swiss known to the rest of Europe. In his last book, *Gotthard und das Tessin*, published ten years ago at Basel, he undertook to put into a clearer light the almost unknown Canton of Ticino. No other work contains so just and full a presentation of the land and the people of Italian Switzerland.

SELECTED BOOKS.

General Literature.

BAYNE, P. Lessons from my Masters: Carlyle, Tennyson, Ruskin. Clarke. 10*s.* 6*d.*
BRANDES, G. Lord Beaconsfield. Ein Characterbild. Berlin: Paetel. 6 M.
BROGLIE, le feu Duc de. Le libre échange et l'impôt. Paris: C. Lévy. 7 fr. 50 c.
PELLY, Sir L. The Miracle Play of Hasan and Husain, collected from Oral Tradition. Allen. 32*s.*

History.

CALENDAR of Letters, &c., relating to the Negotiations between England and Spain. Vol. IV., Part 1. Henry VIII., 1529-30. Ed. P. de Gayangos. Longmans. 15*s.*
CASTELNAU, A. Les Médicis. Paris: C. Lévy. 15 fr.
FOLEY, H. Records of the English Province of the Society of Jesus. Vol. V. The Editor. 30*s.*
GUADET, J. Henri IV.: sa vie, son œuvre, ses écrits. Paris: Picard. 6 fr.
HELFERT, Frhr. v. Zeugenverhör üb. Maria Karolina v. Oesterreich (1768–1790). Wien: Gerold's Sohn. 2 M. 50 Pf.
HISTORIAE patriae monumenta, edita jussu regis Alberti. Vol. XIV. Comitiorum Pars prior. Torino: Bocca. 45 L.
LIEBERMANN, F. Ungedruckte anglo-normannische Geschichtsquellen. Strassburg: Trübner. 7 M.
PAQUIER, J. B. Histoire de l'unité politique et territoriale de la France. T. 1. Paris: Hachette. 7 fr. 50 c.
POPPER, J. Der Ursprung d. Monotheismus. Berlin: Heymann. 10 M.
SICKEL, W. Geschichte der deutschen Staatsverfassung bis zur Begründung d. constitutionellen Staats. 1. Abth. Halle: Waisenhaus. 3 M. 60 Pf.
STEIN, L. Ritter v. Die Entwickelung der Staatswissenschaft bei den Griechen. Wien: Gerold's Sohn. 1 M. 40 Pf.

Physical Science and Philosophy.

HOFFMANN, F. Philosophische Schriften. 6. Bd. Erlangen: Deichert. 6 M.
LANG, H. O. Erratische Gesteine aus dem Herzogth. Bremen beschrieben. Göttingen: Peppmüller. 4 M.
ROTH, J. Allgemeine u. chemische Geologie. 1. Bd. Berlin: Besser. 6 M.
SCHEFFLER, H. Wärme u. Elastizität. Leipzig: Förster. 5 M.
SOHNCKE, L. Entwickelung e. Theorie der Krystallstruktur. Leipzig: Teubner. 8 M.
SPENCER, Herbert. The Data of Ethics. Williams & Norgate. 8*s.*
TELLER, F. Der geologische Bau der Insel Euboea. Wien: Gerold's Sohn. 4 M.
VALENTINER, W. Astronomische Beobachtungen auf der grossherzogl. Sternwarte zu Mannheim. 3. Abth. Karlsruhe: Braun. 6 M.
ZIMMERMANN, R. Lambert, der Vorgänger Kants. Wien: Gerold's Sohn. 3 M.

Philology.

BERNARDAKIS, G. N. Symbolae criticae et palaeographicae in Plutarchi vitas parallelas et moralia. Leipzig: Teubner. 4 M.
BUDENZ, J. Ueb. die Verzweigung der ugrischen Sprachen. Göttingen: Peppmüller. 2 M.
GURLITT, L. De M. Tulli Ciceronis epistulis earumque p istina collectione. Göttingen: Peppmüller. 1 M. 20 Pf.
HARTELIN, F. Les patois romans du canton de Fribourg. Leipzig: Teubner. 4 M.
HEILMANN, L. De infinitivi syntaxi Herodotea. Giessen: Ricker. 1 M. 20 Pf.
KOEGEL, R. Ueb. das Keronische Glossar. Halle: Niemeyer. 4 M.
MIKLOSICH, F. Ueb. die langen Vocale in den slavischen Sprachen. Wien: Gerold's Sohn. 3 M.
MOEBIUS, Th. Hattatal Snorra Sturlusonar. I. Halle: Waisenhaus. 2 M. 40 Pf.
MOMMSEN, T. Die Präpositionen σύν u. μετά bei den Nachhomerischen Epikern. Leipzig: Teubner. 2 M.
NOELDEKE, Th. Geschichte d. Artachšîr i Pâpakân aus dem Pehlewî übers. Göttingen: Peppmüller. 1 M. 60 Pf.
QUICHERAT, L. Mélanges de Philologie. Paris: Hachette. 6 fr.
RIBBECK, O. Friedrich Wilhelm Ritschl. 1. Bd. Leipzig: Teubner. 7 M. 20 Pf.

CORRESPONDENCE.

IDENTITY OF STRODE OF THE LONG PARLIAMENT WITH THE IMPRISONED MEMBER OF 1629.

4 Gordon Street, W.C.: June 23, 1879.

The identity of the Strodes of 1629 and 1640 has been often discussed. Mr. Langton Sanford's argument in its favour was so strong as to shake Mr. Forster's conviction the other way, though he was unable altogether to abandon his view that they were two different people, in the face of D'Ewes's repeated assertion that Strode of the Long Parliament was a young man.

Whatever D'Ewes may have meant by this, there is conclusive evidence in favour of the identity of the Strodes in D'Ewes's own diary, which both Mr. Sanford and Mr. Forster had overlooked. On July 8, when a committee was busy with the events of 1629, a motion that Mr. Holles and the other imprisoned members should have reparation was put to the vote.

"When this question was put," D'Ewes tells us (Harl. MSS. 163, fol. 385), "the said Mr. Holles, Mr. Strode, and Mr. Selden withdrew into the Committee Chamber. Mr. Valentine was not in the House, Mr. Walter Long was living, but was no member of the House. Sir Peter Hayman, Sir Miles Hobart, and Sir John Eliot were dead."

I may add, what I have only recently learnt from Rossingham's Newsletters, that of the imprisoned members, Strode and Valentine refused to make any concession, and, remaining in prison till the eve of the Short Parliament, were sharers in Eliot's resistance if not in his fate.

SAMUEL R. GARDINER.

A COMPOSITION IN THE "URSPRACHE."

St. John's College, Oxford: June 21, 1879.

Mr. Postgate has written a piece of the "Ursprache" on Schleicher's principles. May I venture to re-write it on those of Brugman and Osthoff and De Saussure? I must entreat the forgiveness of your readers for many mistakes into which my imperfect knowledge is sure to have led me.

In several cases I have been obliged to change the form as well as the sounds of a word, where the discoveries of my masters in phonology have

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thrown new light on accidence. In several other cases Mr. Postgate's forms are open to so much doubt—a doubt which he himself acknowledges—that I can only leave their places blank.

I use ϵ, o, a, å, for the a_1, a_2, A, ϱ, of De Saussure; and q, g^v, gh^v for the "labialisable" or "velar" group of gutturals: ϵa and ϵå are of course to be read as single syllables, like ϵi and ϵu.

Mr. Postgate.	*My proposal.*
Svars bhragati ani varunai, aimam madhyam yants, gavas sasarpanti upa drums na ka avayas kinunti patatrā patantyāsas . ainā ganā sadayati ghavantyā dakravā apa akabhyams . sā vakati tāms vākams. 'Dyaus patars, tvam dadāsi ghamanabhyams dānā vasvā kalyā ka, tvam vivaidtva laubham mamas . ruks dinasya na tarpati mam naktayas ka ansvapnāsas rumpanti mam . raks daivām dadadhi nu sunavai kaurāi mamas ramam givatam ka sakravasam, lusadhi ka mam bhayāt?	Svórs bhlégeti éni vrnói, óimom médhyom y-ñt, g^våves serpůt upó drums né qe åveyes kinúnti petetrā pétontyea-? . óinea g^vnéa sedéyeti ghévontyea dákruvā apó aqibhyóms . séa véqeti téams vóqms . 'Dyéus patḥr, tū didéās: ghmnbhyóms dóānā vesévā kalyā qe, tū vevóid-? léubhom memesyo. léuks dinósyo ne térpeti me nåktes qe nevpnéa-? rúpnonti me. róks déivo-ōm, didādhi nu sunevái kūróai memesyo rémom g^vívotom qe sukrevésm, lūs-? qe me bhéyōt.

T. C. Snow.

THE WANDERINGS OF IO.

6 Stanhope Gardens, S.W.: June 21, 1879.

Looking over the commentators' notes in Paley's *Aeschylus* by the light of some acquaintance with the Caucasian region, I have been struck by the farfetched explanations given of two passages which seem to me to admit of very simple ones. The explanations I offer are, indeed, so simple that I can hardly believe they have not been given before. Not having found, however, anyone who recollects seeing them, I venture to put them forward for the consideration of scholars and geographers.

In line 420 the text of Paley's edition runs:—

> Ἀραβίας τ' Ἀρείον ἄνθος,
> ὑψίκρημνον οἱ πόλισμα
> Καυκάσου πέλας νέμονται.

The Oxford edition inserts a τε in the second line to get rid of the impossible Arabs in the Caucasus. One commentator tries to read Σαρματᾶν. Another has the happy thought to suggest Ἀβαρίας; but fails to see what he has hit, and goes off in search of Abaris, a Scythian chief in Herodotus.

What need is there for this? Have there not always been Avars in the Caucasus? The very word "Avaria" will be found in some maps. And what more graphic epithet could be given to their villages than ὑψίκρημνον?

Again, in line 735, the

> ὑβριστὴν ποταμὸν οὐ ψευδώνυμον

is assumed to be the Araxes, and in consequence Aeschylus is said to have confused that river and the Kouban. Was not κόραξ also a word of insult? A river of this name—the modern Beyb, flowing into the sea at Pitzounda—was the ancient boundary of Colchis. It is one of the largest rivers on the coast, and often forces modern travellers to go up some way into the mountains before they can find a way southwards.

If Aeschylus referred to this river, the whole passage is a singularly accurate sketch of the journey along the Circassian coast, instead of the unintelligible muddle the commentators make it out to be.

Douglas W. Freshfield.

WITHER'S "SHEPHERD'S RESOLUTION."

Helensburgh: June 21, 1879.

It is a pity there is not a recognised text of this dainty pastoral. Percy entitles it the "Shepherd's Resolution," while Mr. Palgrave in the *Golden Treasury*, and Prof. Morley in vol. i. of his *Library of English Literature*, both call it "The Manly Heart." In the first stanza Mr. Palgrave differs from Percy in the reading of the line:—

> "Or make pale my cheeks with care,"

which he gives thus:—

> "Or my cheeks make pale with care."

Prof. Morley has the first line of the second stanza different from the others, who read,

> "Shall my foolish heart be pin'd,"

whereas he gives

> "Should my heart be grieved or pined."

In the same stanza both the *Golden Treasury* and the *Library* omit the definite article before "turtle-dove or pelican," where it is printed by Percy.

The third stanza presents tantalising variations in the different books. Where Percy has, as the third line—

> "Or, her well-deservings knowne,"

Prof. Morley gives "well-deserving"; and Mr. Palgrave prefers—

> "Or her merit's value known."

The sixth line of the same stanza, according to Percy, is:—

> "Which may merit name of Best."

Prof. Morley's reading is

> "That may gain her name of Best,"

wherein he agrees with Mr. Palgrave, except as regards the relative, the latter in that respect agreeing with Percy. Mr. Palgrave in the refrain of the same stanza has "seem" where the others give "be."

In the fourth stanza the *Golden Treasury* has "who" where the others have the restrictive relative; and it is at one with the *Library* in giving "though" where Percy has "how" in the closing line:

> "What care I how great she be?"

Prof. Morley infuses dramatic energy into the fifth stanza, where he reads

> "I can scorn and bid her go,"

while the others credit the shepherd with dignified reserve—

> "I can scorne and let her goe."

The two modern editions are agreed on the last couplet as against Percy, who closes thus—

> "If she be not fit for me,
> What care I for whom she be?"

The reading in the *Golden Treasury* and the *Library* is

> "For if she be not for me,
> What care I for whom she be?"

Finally, the oft-quoted

> "If she be not fair for me,
> What care I how fair she be?"

does not occur in any of these versions. Could not Mr. Palgrave and Prof. Morley agree upon a text for further editions?

Thos. Bayne.

APPOINTMENTS FOR NEXT WEEK.

Monday, June 30.—4.30 p.m. Statistical: Anniversary.
Wednesday, July 2.—7 p.m. Entomological.
Thursday, July 3.—4 p.m. Archæological Institute.
Friday, July 4.—8 p.m. Geologists' Association.

SCIENCE.

Agamemnon. Translated from Aeschylus by the Earl of Carnarvon. (Murray.)

The Odyssey of Homer rendered into English Verse. Books I. to XII. By G. A. Schomberg, C.B., General. (Murray.)

Other reasons than the fact of their simultaneous appearance make it proper to notice these two books together. The translators in both cases are not professedly scholars or literary men, and they may be fairly supposed to address themselves to one and the same audience—to that cultivated section of the reading community with whom things Greek seem to be growing fashionable just as they seem to be losing ground at the universities. In both productions, too, there is adherence to the classicalities of a past generation presented in remarkable union with a half-conscious acceptance of influences of to-day. In Lord Carnarvon's work, the Roman gods once more bear sway over Greek destinies; in General Schomberg's Homer "blue-eyed Minerva" once more addresses the "son of Saturn," while "mighty Vulcan" is the lord of "coronetted Aphrodite." The Homeric translator is apparently not careful to justify his procedure; but he would no doubt agree with Lord Carnarvon in the latter's obvious disparagement of the "finer distinctions of modern criticism." These, if we are to believe the Preface to the *Agamemnon*, are as yet unknown to "the average English reader;" to whom, "whilst Zeus represents nothing, Jupiter does convey some notion, though often an inexact and imperfect one." Better a fresh adumbration of Aeschylus and Homer, through inexact and imperfect notions, then (the two translators would seem to say), than that the existing number of translations from these writers should lack increase. The silence of one translator's Preface as to his predecessors, and the careful statement in the other's of his precautions against unwitting imitation, lead to the conclusion that each writer honestly regards his book as making good a defect in the rather large body of translation which he augments. Perhaps in both there is really a protest against new-fangled ideas of the classics: which ideas are yet in some sort the reason of their writing at all, and in very large measure the reason of their writing, apart from their classicalism, as they do. For even the "average reader" can hardly fail to be struck by the self-assertion in both works, of modernism; by the artificial attempt at simplicity which surrenders such traditional "dignity of expression" as marked the Popian school of translation, too often only to replace it by bathos: and by the desire to bring out a world of meaning (modern meaning) from a plain phrase or a single epithet. In fact, "suggestiveness," which hitherto had seemed safely appropriated by art- and music-criticism, appears here in somewhat dubious association with Greek epos and the drama.

To take the *Agamemnon* first. It is in his choric passages that Aeschylus stands like the Homeric peak

> ὑψηλῶν ὀρέων, ὅ τε φαίνεται εἶον ἀπ' ἄλλων.

In these he is aloof from all other poets; he is not of their kind. And the translator has so fully and happily expressed his thorough feeling of this colossal isolation that the remarks on page xi. of his Preface almost lead us to condone the rhymes which his text offers as equivalent for Aeschylus' rhythms. A translation of the *Agamemnon*, however, must be in the main judged on its presentation of the choruses; and it is impossible to say that Lord Carnarvon's satisfies the requirements of poetry, even where it meets those of exactness.

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In the first chorus, line 160 :—

Ζεὺς, ὅστις ποτ' ἐστὶν, εἰ τόδ' αὐτῷ φίλον κεκλημένῳ,
τοῦτό νιν προσεννέπω.
οὐκ ἔχω προσεικάσαι, πάντ' ἐπισταθμώμενος
πλὴν Διὸς, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος
χρὴ βαλεῖν ἐτητύμως ·

we have the following rendering :—

"Mighty Jove, whoe'er thou art,
By whatsoever name addrest,
To thee alone I give my heart,
On thee my cares and burdens rest."

That the Greek contains somewhat of the thought thus fully developed in the English is perhaps true; but while the rest of the meaning of the original is disregarded, this one incidental point is expanded into the intimate spiritual communion with Deity most often assumed in modern Christian hymnology; and the result, to the "average reader," must be certainly a multiplication of notions at once "inexact and imperfect." The Greek that follows,

οὐδ' ὅστις πάροιθεν ἦν μέγας, παμμάχῳ θράσει βρύων,
οὐδὲ λέξεται πρὶν ὤν·
ὃς δ' ἔπειτ' ἔφυ, τρυακτῆρος οἴχεται τυχών.
Ζῆνα δὲ τις προφρόνως ἐπινίκια κλάζων
τεύξεται φρενῶν τὸ πᾶν·
τὸν φρονεῖν βροτοὺς ὁδώσαντα, τὸν πάθει μάθος
θέντα κυρίως ἔχειν,

is not perhaps very easily recognisable in the opening lines,

"The earliest born who ruled in heaven,
Mighty of strength, has past and gone;
Who followed next in turn was driven
From his realm outcast, undone."

But in what comes next,

"But those who hymn aright Jove's praise
Shall attain their heart's desire—
Jove, who guides men's faltering ways,
And by suffering leads them higher,"

we have the two main notes of this translation very plainly present: the importation of modern feeling, as in the line italicised, when we compare it with the bare statement of law in the Greek—that "learning comes by suffering"—and the use of reminiscences. Reminiscences, indeed, hymnal and other, such as are thought to give grace to certain forms of classical "composition," are abundant in Lord Carnarvon's renderings. Thus we find in Clytemnestra's speech, line 1526, the single adjective *πολυκλαύτην* rendered—

"For whom my tears shall ever flow,
For whom my grief no bounds shall know:"

and such phrases as "the light of love is flown," "curses deep and loud," "the haven of our rest," "seething hell of angry waters," "conquering bloom of soft desire," are collected from a few consecutive pages, and might be easily multiplied.

More successful passages than the foregoing are the description of Menelaus' loneliness (ll. 420–6, p. 23) :—

"In the wandering dreams of night
Fantasies oft meet his sight,
Dreams which in their birth are dying,
Human wit and strength defying,
Flitting on wings that never come again
Adown the paths of Sleep's eternal reign;"

and the two stanzas beginning—

"The insatiate lust of power and pride"
(ll. 1,001–13, p. 52).

In neither case is the Greek really translated; but to anyone knowing the original the English might serve as a not unpleasing modern illustration. Regarded in this light, such a passage as the following, from Clytemnestra's first address to Agamemnon (p. 45), is fairly representative of the translator's powers when working in the greater comfort of blank verse :—

"Trust me, dear
My Lord, there lurks no falsehood in this speech:
Weeping o'ermuch hath e'en dried up the fount
Of my abundant tears; and my poor eyes,
Worn with long watching for the beacon lights
That never made us answer, are cried out.
Oft, too, the gnat's shrill trumpet broke my dreams—
Dreams of affright for thee, crowded within
The insufficient compass of my sleep.
But as I uncomplaining bore my grief
So now, dear Lord, I bid thee welcome home."

The mixture here of Shaksperian and Tennysonian cadences is gracefully managed, and the general sense of the Greek is not contradicted. To enquire whether the first two lines really give us what Clytemnestra says in—

τοιάδε μέντοι σκῆψις οὐ δόλον φέρει,

or whether—

"Dreams of affright for thee, crowded within
The insufficient compass of my sleep,"

is what she means in

ἀμφί σοι πάθη
ὁρῶσα πλείω τοῦ ξυνεύδοντος χρόνου,

would be beside the mark. Still, after all allowance made for the translator's point of view, the line of endurable inaccuracy and of non-culpable prosiness must be drawn somewhere, and the following seem instances that would fall beyond it. Line 105 :—

ἔτι γὰρ θεόθεν καταπνείει
πειθὼ μολπᾶν
ἀλκᾷ σύμφυτος αἰὼν,

thus rendered:

"Old as I am, *the spell*
Of heavenly trust inspires the song congenial to my age."

χαρά μ' ὑφέρπει δάκρυον ἐκκαλουμένη (l. 270).
"O joy of joys—*rises th' unbidden tear.*"

ἐν ποικίλοις ἂν κάρτα μοι βῆναι δοκεῖ (l. 936).
"On these embroideries he'ld *stalk amain.*"

ἀλλ' ἴσθι τλήμων οὖσ' ἀπ' εὐτόλμου φρενός (l. 1302).
"Thy daring spirit *leads thee to thy doom.*"

ἐγὼ
καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς (l. 1672).
"We too, *methinks*,
Can rule and order all things *in our home.*"

Or, finally (line 247)—

τὰ δ' ἔνθεν οὔτ' εἶδον οὔτ' ἐννέπω.
"What followed then 'tis not for me
To say. The deed I did not see."

Coming now to the translation of the *Odyssey*, as General Schomberg conservatively calls it, we find another order of difficulties encountered by scarcely other powers. The spontaneity of Homeric epos is in strange contrast with the interpretation of it, painful where it is best, that is here offered. Inaccuracies are not so frequent as in the Aeschylean translation; but then the *Odyssee* is "easier" than the *Agamemnon*. The writer has "adopted blank verse for the principal portion" of his attempt, while at the same time stating the "two objections to that metre" in his Preface, and illustrating one of them ("the great difficulty of the metre") by such lines in his text as

"Our will unutterable; the return,"

and

"So showed this portent among other men."

A first specimen may be taken from Book vi., line 57 :—

Πάππα φίλ', οὐκ ἂν δή μοι ἐφοπλίσσειας ἀπήνην
ὑψηλὴν εὔκυκλον, ἵνα κλυτὰ εἵματ' ἄγωμαι
ἐς ποταμὸν πλυνέουσα, τά μοι ῥερυπωμένα κεῖται;
καὶ δέ σοι αὐτῷ ἔοικε μετὰ πρώτοισιν ἐόντα
βουλὰς βουλεύειν καθαρὰ χροῖ εἵματ' ἔχοντα.
πέντε δέ τοι φίλοι υἷες ἐνὶ μεγάροις γεγάασιν,
οἱ δύ' ὀπυίοντες, τρεῖς δ' ἡΐθεοι θαλέθοντες·
οἱ δ' αἰεὶ ἐθέλουσι νεόπλυτα εἵματ' ἔχοντες
ἐς χορὸν ἔρχεσθαι· τὰ δ' ἐμῇ φρενὶ πάντα μέμηλεν.
ὣς ἔφατ'· αἴδετο γὰρ θαλερὸν γάμον ἐξονομῆναι
πατρὶ φίλῳ· ὁ δὲ πάντα νόει καὶ ἀμείβετο μύθῳ·
οὔτε τοι ἡμιόνων φθονέω, τέκος, οὔτε τεν ἄλλου.
ἔρχευ· ἀτάρ τοι δμῶες ἐφοπλίσσουσιν ἀπήνην
ὑψηλὴν εὔκυκλον, ὑπερτερίῃ ἀραρυῖαν.

where Nausikaa begs her father for a mule-chariot that she may go to wash her linen at the pools. The English thus gives her speech :—

"My father dear, wilt thou now yoke for me
The lofty chariot with swift-running wheels,
That I may take our garments fine, which now
Are lying soiled, and wash them in the stream?
It is but right that thou, who oft must meet
In council with the noblest in the land,
In fair and cleanly garments shouldst appear:
And in thy palace thou hast now five sons,
Two married, three yet in the bloom of youth:
And they are ever wanting garments fresh
To deck them at the dance which they frequent;
And all these matters are my special care."

In these lines the Nausikaa of Phaiakia is replaced by a modern young lady, careful of the proprieties entailed by her father's social position. She will not address him by the homely English equivalent for *πάππα φίλ'*, and the Greek and girlish simplicity of the

βουλὰς βουλεύειν καθαρὰ χροῖ εἵματ' ἔχοντα

must suffer a change into the "meeting in council" and "*appearing* in cleanly garments" of English respectability. With that delightful blending of things new and old which marks fashionable talk, she goes on to remark on that "ever wanting" of "garments fresh" by her brothers "at the dance which they frequent:" but the most thoroughly successful transformation comes in the lines of narrative that separate her speech from Alkinoos'.

"Thus spoke the maid; her bashfulness forbade
That she should *even* to her father dear
Her spousals mention, *though a pleasing thought.*"

For the words italicised there is no shadow of suggestion in the Greek; and their gratuitous interpolation implies a mental attitude towards one's original strange in any translator, but specially strange in a translator of the *Odyssee*. After this, there seems little wonder in the expansion of the three Greek lines which follow into five English, with the epexegetical addition italicised below :—

"My child, the mules I will not thee refuse,
Nor ought which thou desirest; prithee go;
The servants shall the chariot yoke for thee
And ready make, high built, with rolling wheels,
And fitted with a tilt, *thy clothes to bear.*"

In other cases, where translation does not slide off into commentary, the blank verse has an awkward habit of becoming mere prose, more or less scannable; *e.g.* :—

"The chief
Was charmed at hearing him, as were they all
Those hardy sailors, the Phaeacians."

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"I will not say the names of all who fell
Before him when he battled for the Greeks,
But mention only one, Eurypylus,
The son of Telephus, whom he struck down."

And, whether it be attributable to the desire of showing the reader what Greek words *can* be brought to mean ("c'est comme cela, la langue *Grecque*") or to be writ down as flat mistakes of ignorance, there is a large number of renderings which no ordinary laws of interpretation will allow. Thus we have mention of the "osier twigs,"

τῆς ἔπι Κύκλωψ εὗδε πέλωρ, ἀθεμίστια εἰδώς·
"On which the monstrous Cyclops used to sleep
And dream his lawless and revolting thoughts."

Other instances are :—

ἀλλὰ φόωσδε τάχιστα λιλαίεο·
"But speed thou back to *life and light and love.*"

ὁ μὲν θρῄκηνδε βεβήκει.
"he *bounded off to* Thrace."

φίλον δέ οἱ ἦτορ ἰάνθη
ὡς οἱ ἐναργὲς ὄνειρον ἐπέσσυτο νυκτὸς ἀμολγῷ.
"and her heart was stilled,
For the true dream came just before the dawn."

δῶρον
τιμῆεν, μάλα καλὸν, ὅ τοι κείμηλιον ἔσται.
"a present rich and rare—
A jewel."

ἀνέρι ὅστ' ὀλίγον περ ἐπιψαύῃ πραπίδεσσιν.
"aye, e'en to him
Who has but little pity in his breast."

Translations of this sort make it a quite secondary, or perhaps altogether superfluous, task to notice mere clumsinesses like—

"And when the Cannibal had *filled his crop*
With human flesh, he washed it down with milk;"

or

". . . Menelaus, of the battle cry
So cheering in the fight."

It has been often remarked that England shows more amateurs and fewer students of music than any other European country. To this amateurism we owe the more general interest in music which is our distinction. And something of this sort seems true of the classics. They still have a much more general hold on the English than on the Continental mind; and translations like Lord Carnarvon's and General Schomberg's arise out of the popular feeling which they perpetuate. It is to be wished that this feeling got direction from the more severe scholarship and the more intimately classical associations of the Universities. There are, indeed, some instances of late of translations done by scholars; but, in this day of "works for schools" and "work for the schools," energy goes forth mainly on Handbooks and on Primers. ALFRED GOODWIN.

SCIENCE NOTES.

The Bone-Caves of Creswell Crags.—Some further particulars with reference to these well-known caves have lately been communicated to the Geological Society by Prof. Boyd Dawkins and the Rev. Magens Mello. Exploration has been carried on in one of the smaller caves known as Mother Grundy's Parlour. From the fact that the oldest deposits in this cave have yielded bones of the hippopotamus and of the leptorhine rhinoceros, it is evident that these animals must have roamed through the wooded valleys in the basin of the Upper Trent at the remote period when these cave-deposits were in course of accumulation. At that period, if negative evidence may be relied upon, there was neither man, reindeer, nor horse in the district; there was, however, abundance of hyaena. At a later period the mammoth, the woolly rhinoceros, the horse, and the reindeer were inhabitants of the locality, and were hunted by man, whose stone implements were akin to those found in the river-drifts. Some of the other caves contain a breccia and an upper cave-earth, which have yielded flint implements of the Solutré type, associated with worked objects in bone and in antler, including the well-known incised figure of the prehistoric horse.

The Grains of Metal in Stony Meteorites.—The form of the granules of nickel-iron which are scattered throughout the structure of a sporadosiderite, those meteorites which contain but little iron, indicates, according to Meunier (*Compt. Rend.*, lxxxviii., 794), in many cases the action which took part in their formation, and makes the assumption a possible one that they have not gone through a process of fusion. In a mixture of silicates and metallic compounds granules are obtained scattered through the stony mass; they are, however, grains in the form of spheres, are like shot in fact, which are the more regular the smaller their volume. The results of fusing meteorites show this very distinctly, and M. Daubrée's contributions to the French collection of meteorites illustrate this most markedly. The metallic granules of the sporadosiderites, however, are not spherular, but, on the other hand, angular and hackly. In many cases they form a more or less continuous shell-like structure round the rocky ingredients of cosmic rocks. To convince ourselves of this we have but to examine a polished section of any one of these rocks, aumalite, chantonnite, aiglite, lucëite, parnallite, mesmenite, menite, tadjerite, &c. (the typical rocks are named after the meteorites of Aumale, Chantonnay, Aigle, &c.). In every case it will be recognised that the arrangement of the granule is of such a nature that it is clearly of more recent date than that of the rocky mass itself. A similar structure is met with in the recently investigated native irons, and Meunier was led to see whether they did not resemble the sporadosiderites in these respects, and this assumption has been confirmed by experiment. If a porcelain tube be filled with small fragments of peridote and there be reduced near it a mixture of iron and nickel chloride by means of hydrogen, it is found when the tube is cold, and a smooth face of the breccia baked together with metal is polished, that the alloy is melted in it in granules which it is not possible to distinguish from the granules met with in meteorites. Before this result can be applied to the history of all sporadosiderites, an apparently great difficulty has to be compassed. Meunier has found that aumalite or lucëite when raised to a white heat undergoes a change, it becomes black and acquires all the characters of tadjerite, and it follows that these grey meteorites cannot have acquired their metallic granules in this way. It therefore had to be seen whether the temperature could be reduced without the reduction of the metal ceasing to take place, and it was found that far below a red heat the reduction would take place. If the tube be placed in a sand bath iron is obtained, while a fragment of lucëite at the same time retained its gray colour. At 500° the reaction takes place readily, and sufficient time only is required to effect the change. At 300°, and even lower temperatures, hydrogen chloride was evolved, and a magnet withdrew iron granules from the residue. These facts appear to Meunier to have an important bearing on the constitution of the rocks containing native iron, like those of Greenland, which contain metal grains of the same form and relative position, having exactly the characters of the meteorite granules. Here, again, the granules are angular and hackly, and have evidently not been melted. It is not possible to recognise in the Greenland iron the product of the reduction of dolerite by brown coal, through which it has risen, and it may be added that we are driven to the same conclusion when we compare the silicious ingredients of these metallic rocks with the ordinary dolerites, or with the residues of the reduction of iron from basalt with coal—a residue which looks very different indeed. These rocks with native iron are from the deeper layers of the earth's crust. The lifting of these masses to the earth's surface presents no difficulty when we remember that they form more or less voluminous but defined blocks, baked in absolutely ordinary basalt, an arrangement which Nordenskjöld regards as a eucrite which had fallen from heaven. It is enough that we assume that the masses have been brought to the surface unaltered and unchanged in the basalt, just as peridote and other minerals are brought to the surface in basalt.

FINE ART.

A NEW WORK ON THE BAYEUX TAPESTRY.

THE work which has just appeared under the title of *La Tapisserie de Bayeux* is a series of 79 phototypographic plates, 23 centimètres wide by 13 high, executed from the originals—that is, in a form which is at once convenient for the library, and which preserves all the importance of details. A somewhat brief but adequate explanatory and historical text has been furnished by M. Jules Comte, head of the educational department of the Ministry of Fine Arts. It is published by J. Rothschild, and printed by Chamerot, a young printer who exercises a most careful supervision over the productions of his presses.

The text does not claim to bring us any inedited documents or any new views on the history of this curious tapestry. M. Jules Comte has read and studied all that has been published on the subject during the last century and a-half, in England and France, by archaeologists or historians. He gives a bibliographical index, which begins with the *Monumens de la Monarchie françoise*, by Père Montfaucon (1729–1733); includes twenty-seven volumes, pamphlets or special articles, and ends with *The Bayeux Tapestry Reproduced in Autotype Plates*, by Frank Rede Fowke (Arundel Society, 1875). From this excellent publication, and likewise from the *Notice descriptive et historique*, by the Abbé Laffetay, Keeper of the Bayeux Library, M. J. Comte has drawn the greater part of his descriptions and historical information.

We have here, as is well known, a kind of embroidery executed by hand with threads of various colours on canvas 50 centimètres high and 70·34 mètres long. The whole comprises 72 distinct scenes, generally divided by a tree or a building. A series of Latin inscriptions running lengthwise explains the subjects and gives the names of the persons represented. At top and bottom runs a border, in which figure sometimes fabulous or real animals, sometimes persons or things having some relation to the subject represented above or below.

The earliest mention of this singular and priceless work occurs in an inventory of the treasury of the Cathedral of Bayeux, dated 1476. In 1562, the cathedral being threatened with pillage by the Calvinists, the clergy entrusted the tapestry, with other articles of value, to the municipal authority, which restored it to its owners at a later date. On certain holidays it was stretched along the walls of the church. It was only in 1724 that a drawing, by whom executed is unknown, but which belonged to an ex-Intendant of Normandy, revealed its existence to the learned world. Père Montfaucon published a reduced copy of it in the first volume of his *Monumens de la Monarchie françoise*. Stukeley, in 1746, speaks of it as the finest relic in the world relating to early English history.

In 1803 Napoleon, who was contemplating an invasion of England, and wished to stimulate the imagination of his subjects, gave orders for its exhibition at the Musée Napoléon. Mr. Fowke says that the scene in which Harold appears affrighted

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by a comet produced a strong impression upon him, inasmuch as a comet had just been seen in the South of France. This is perhaps too uncomplimentary to the great general's intelligence. More extraordinary is the fact that he returned the tapestry to the town of Bayeux. This public exhibition in Paris had undoubtedly been very useful, and from this time the tapestry attracted uninterruptedly the attention of educated men. At the present time it occupies a room in the town library. It is hung in glass cases after having received the restoration rendered necessary by the damage formerly caused by winding it on rollers for exhibition to the curious.

Our historian Augustin Thierry considers it contemporary with the great event whose principal episodes it reproduces. I will not enter into the controversies to which it has given rise. But I should not wonder if it were proved to be a little later than the invasion of England, and were a kind of "illustration," to use the expression now in use, to some lost popular poem or military song. It presents us with familiar episodes, with the names of soldiers which have remained unknown, which have no historical character, and which can only be explained by the legendary attraction exercised by such episodes or heroes at a given moment. Everybody knows their names, and repeats them, without seeking to connect them with anything historical.

Is it a Norman or an English work? Why should tradition from the earliest times have given it the name of "Queen Matilda's Tapestry," if it did not come from her Court? This does not imply that it is actually the production of her needle, but that it was executed under her supervision by the needles of her maids of honour. In any case its artistic attributes may help us to solve this problem. The work is not wholly barbarous. The artist who designed the cartoons which were afterwards traced before his eyes with woollen threads had a very strong feeling for expression. He knew how to combine his groups, and we may believe that his original design was very superior to what has been made of it by the manifestly diverse handiwork of those who translated it. The groups are always represented in profile. The horses and dogs are drawn with rare accuracy. Toward the end there is a *mêlée* which is truly tragical. It is certainly by a man who followed the army. He has very skilfully expressed the energy and suppleness of the big-framed men who wore such heavy coats of mail, who fought with enormous swords, who rode tall Norman horses with long manes. He has also seized the elegance and simplicity of the civil costume, which consisted of close-fitting pantaloons, blouses, and mantles, leaving all the movements of the body the fullest and freest play. And better still does he reveal to us the manners of the time, rude in the chiefs, humble in the weak, ever ready in all for attack or defence. The close-cut hair, diminishing the apparent capacity of the skulls, stamps the faces with a singular character of ferocity.

In a word, this is a publication of great value to artists, and to all who are interested in the true history of the past. PH. BURTY.

ART BOOKS.

Les Arts à la Cour des Papes pendant le XVe et le XVIe siècle. Par Eugène Müntz. (Paris: Thorin.) The title of this book leads the reader to expect something different from what the book really contains. It is, in fact, a collection of notices taken from the archives and libraries of Rome of all the architectural works carried on by the Popes, and the expenses which they incurred in matters of personal or domestic adornment. The first part of the book, which has lately appeared, extends only over the pontificates of Martin V., Eugenius IV., Nicolas V., Calixtus III., and Pius II., from 1417 to 1464. It is for this period a collection of documents, some interesting, but the majority trivial, illustrating the domestic economy of the popes and the archaeology of the city of Rome. It contains, however, no attempt to trace the development of art in Rome, to give the history of the artists, or show the influences that affected them. The book may afford materials to others; but as it stands it is a crude mass of unexplained and mostly unimportant antiquarian details.

THE *Abstract of the Reports of the Surveys &c. in India for* 1876–77 (Allen), which is now signed by Mr. C. E. D. Black, contains, together with much that has only technical interest, an exceptional proportion of matter interesting to the student of archaeology. The ruins so abundantly scattered throughout the whole of India, excepting the swamps of Lower Bengal, are now for the first time beginning to be studied with scientific thoroughness. Up to within the past few years it was a commonplace in all books treating of India that "authentic history begins with the Muhammadan invasion." It is true that earlier Sanskrit literature is altogether destitute of the historical sense, and that continuous records are not to be found prior to the court chronicles of the Musalman dynasties. But this statement is not true in the sense that no materials exist for the reconstruction of the nebulous annals of early Buddhist and Hindu monarchy. The entire soil of the peninsula, at least in the north, west, and south, is strewn with inscribed relics of vanished empires, which modern industry and ingenuity is able to decipher. Temples and statues, inscriptions cut on the solid rock or on brass plates, and coins—such are our chief sources of information. Many thousands of inscriptions are already known, but they have not yet been collected and published in a permanent shape. It is not creditable to us, as an imperial nation, that we should take more interest in the mural records of Egypt or Assyria than in those of our Indian fellow-subjects. The exciting character of Indian archaeological research may be illustrated by the fact that Mr. Carlleyle has recently dug up a colossal statue of Buddha, lying on the spot where the founder of the most widespread religion in the world is known from external evidence to have died. The same antiquary, who is one of General Cunningham's most energetic assistants, picked up on the site of an ancient city in Eastern Rajputana no less than 6,000 coins, of which none is of later date than the fifth century of our era. These discoveries are not now published for the first time, and they are only samples of what yet remains to reward the antiquary. Unfortunately, the Government of India is not in a position to afford adequate pecuniary support to the enterprise. But if the Prussian Academy can publish the Latin *Corpus Inscriptionum* and prosecute excavations at Olympia; if the French can support Schools of Archaeology at Rome and Athens—why should not one of our own richly endowed universities take up Indian archaeology as its domain? This is no proposal to establish new sinecures in place of old. No one would spend his time in India for mere amusement. There is abundance of work to be done in that country, and abundance of workers waiting in this, if only their zeal were properly organised and directed into profitable channels. Here surely is a fit subject for Professor Monier Williams's Indian Institute.

NOTES ON ART AND ARCHAEOLOGY.

THE cast for the monument to the Princess Alice — commissioned by the Queen of Mr. Boehm for the Mausoleum at Frogmore—promises well. The Princess lies as in sleep, her head thrown back on a high pillow supported on either side by little angels, the lower part of the figure being draped and swathed by the heavy folds of a mantle bordered with ermine. With her left arm the Princess embraces her child, who is placed at her side, resting her head on her mother's breast, and extending her left hand to meet the caress of her mother's right. This group, which is to be executed in marble, will be supported on a base enriched by a band of delicate Renaissance arabesque crowning the pedestal, which is divided by fluted pilasters into three compartments; the general effect of this part of the work will be much varied by the employment of coloured marbles.

A LARGE selection of water-colour drawings and sketches by Turner has been placed in a room devoted to their permanent exhibition at the National Gallery.

MISS MARIANNE NORTH, whose admirable collection of oil-sketches of tropical fruits, flowers, and landscapes was exhibited at South Kensington in 1877, has just returned from a twelvemonth's tour in India, bringing back with her some 250 or 300 studies of Indian architecture, vegetation, mountain scenery, &c. We learn with pleasure that these latest productions of an indefatigable traveller, botanist and amateur artist will shortly be on view at 9 Conduit Street, Regent Street.

MR. L. ALMA-TADEMA has been elected an Academician, and Messrs. G. H. Boughton and Hubert Herkomer Associates.

M. MARCEAUX' admired figure of *Génie gardant le secret de la tombe*, which won for him the medal of honour at the Salon, is reproduced in *L'Art* this week, as well as several other of the sculptures in the Salon. Two full-page engravings and one etching are also given of the pictures.

MR. N. H. J. WESTLAKE, F.S.A., is about to publish by subscription a *History of Design in Painted Glass*, to be completed in six volumes, two appearing each year. The first volume is due this month. Subscribers' names should be sent to Mr. Westlake, Goodyear's, Hendon, N.W.

A LARGE lithographic reproduction of Moritz von Schwind's popular illustration of the legend of "The Seven Ravens and the Faithful Sister" was given in *The Architect* of last week.

WE have already briefly announced the death of the Munich painter Johann von Schrandolph. Schrandolph was an artist who belonged to the old historical school of German painters. He studied art under Cornelius, and also assisted Hess in several of his great fresco works in Munich. Subsequently he himself received a commission from King Louis to paint in fresco the cathedral at Speier, a work which occupied him for nine whole years. Among his best-known works are the *Ascension of Christ* in the New Pinakothek at Munich, and his *Nativity* in the Maximilianeum; but beside these he executed a large number of altar-pieces distinguished by deep religious feeling, and in accordance with the art principles to which Cornelius, Overbeck, Veit, and others of his school strove to give expression.

AN alarm has been raised in a Spanish newspaper respecting the safety of the Alhambra. It appears that the hill on which this world-famed Moorish structure stands has lately shown signs of landslip, and portions have actually fallen. If any extensive landslip were to take place not only would the Alhambra itself but the Alcazahar also, which extends along the foot of the hill, be involved in ruin. It is to be hoped that engineering works will be able to avert such a catastrophe, if indeed it is, as it is said to be, imminent.

AMONG the illustrations given in *L'Art* this week are to be found reproductions of a number of very curious and beautiful reliquaries which have been long preserved in the church of S. Marco, at Pordenone. Pordenone is a town chiefly known to us at the present day as the birthplace of the painter Giovanni Antonio Licinio, usually called Pordenone, and it was to study his works that M. Victor Ceresole, the writer of the article upon these reliquaries, paid the town a visit some time since. Here he found that these splendid specimens of the sculptor's and goldsmith's art

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were being made the subject of a contract by which they would pass from the church of San Marco into private hands, being ceded for the utterly inadequate sum of 3,000 lire. A few lovers of art and antiquity, however, took the matter up, and protested first in the public journals and then to the Minister of the Interior against this sale, with the happy result that the contract of sale was broken, and these treasures restored to the church and placed under the special protection of the State. As seen in the illustrations in *L'Art*, they consist of thirteen exquisitely wrought works of the rich decorative Gothic usually employed on religious works of this kind. The two earliest of them date back probably to the twelfth century, and are only rudely sculptured; but the remainder belong to the fourteenth and fifteenth centuries, and are extremely fine specimens of the metal-work of this period. Eleven of them are in silver-gilt, one in silver, and the other in copper-gilt.

The rules regarding the "Prix de Salon" have been very wisely modified this year. It is no longer required that the artist who receives it should spend three years in Rome. M. F. Flameng, who, as we have stated, received this prize for his picture of *Les Girondins*, is to be permitted to spend one year in Rome, one year in Spain, and one year in Belgium and Holland, sending home each year a picture representing the life of his compatriots in these countries. Why he should be thus limited in his choice of subject is not made apparent.

There was unveiled recently in Pesth a fine bronze statue of the Hungarian statesman, poet, and philosopher, Joseph Eötös, who died about eight years ago. The monument has been executed by a young Hungarian sculptor, Adolph Husgar, and is praised as a poetically conceived ideal work.

The City of Paris has just purchased from M. Bartholdi the model of his gigantic Lion of Belfort, which was seen at the French Exhibition last year. It is intended to have this work reproduced in copper *repoussé* of about one-third the original size, and set up in the park of the Buttes-Chaumont; but in spite of this great reduction the expense attending the execution of such a work is so great that it will probably amount to 25,000 fr.

It appears finally decided that the new Museum for Greek antiquities shall be erected at Olympia. The King also encourages the extension of the projected railway from Patras to Pyrgos and Olympia, thus rendering the place within easy reach.

The restoration of the famous Lion of Cheronaea has been decided upon by the Greek Archaeological Society.

The German Archaeological Society has added another to the number of Hero-graves discovered by Dr. Schliemann. At Menidi, in Attica, they have uncovered a round vaulted tomb, the contents of which consist of earthen vessels, ivory, and a little gold. Graves with similar contents, and belonging apparently to the same epoch, have been found at Spata in Attica, on Mount Palamedes near Nauplia, and near the Argive sanctuary of Hera.

Erratum.—In Mr. Moy Thomas's third article on the performances of the Comédie Française (Academy, p. 552, col. 3), the following sentence occurs with reference to the representation of Voltaire's *Zaïre*:—"That the scene is *not* changed once during the performance is a concession to modern taste," &c. For "not changed" read "now changed."

MUSIC.

NATIONAL TRAINING SCHOOL FOR MUSIC.

Three years have elapsed since the foundation of this institution, and the reticence hitherto observed with reference to the work being carried on within its walls has at length been publicly and officially broken. Dr. Arthur Sullivan, the Principal, merits commendation for having through ill report and good report studiously avoided making any concession to those who wished for an account of his stewardship before the time was ripe for a disclosure. So much misrepresentation as to the position and welfare of the school has been made at various times that a brief statement of the facts may not be out of place. When the building at South Kensington was opened at Easter 1876, forty-seven scholarships had been subscribed for, and the number has since steadily increased to ninety. The original scholarships will not lapse until 1891, and there is no reason whatever to apprehend that they will not be renewed. The adverse reports on the stability of the school are therefore utterly premature, to say the least. Again, the movement in favour of an amalgamation with the Royal Academy of Music did not originate with the promoters of the National Training School, but is the result of independent action. Whether the outcome of such a union would be beneficial or the reverse, is a serious question, which we do not now propose to discuss. Enough that the arguments on either side merit consideration, while the display of any partisan feeling is to be seriously deprecated in the interests of both institutions, and of the cause of music generally. In criticising the work done at an Academy concert it is necessary to bear in mind that the performers, being still in a state of pupillage, do not come before a public audience for the purpose of obtaining a final assessment of their abilities. There was one instance, however, at St. James's Hall on Monday wherein no plea for indulgence of any kind was required. Some surprise was naturally felt at the announcement in the programme that Schumann's entire pianoforte concerto would be performed by one of the pupils, Mr. Eugène D'Albert, but the result justified the Principal's course of action. Mr., or rather Master, D'Albert is a mere lad of fifteen, but it is not too much to say that his performance of Schumann's masterpiece might have borne comparison with that of many experienced pianists of the present day. It was not only that he completely mastered the mechanical difficulties of the work—no slight accomplishment in itself—but his playing was marked by high intelligence, and an obvious insight into the spirit and meaning of Schumann's poetical music truly remarkable in so youthful a performer. As a composer, Master D'Albert evinces equal promise. His concert overture in C, which opened the second part, is no mere student's exercise, correct as to form, but laboured and uninteresting. It is a graceful and polished work, as spontaneous and fanciful in its themes as it is musicianly in structural detail. There can be no question that the National Training School possesses at least one pupil whose natural gifts are of no ordinary calibre; the rest is a question of time and experience. Several of the vocal students who took part in Monday's programme have already acquired some reputation in the concert-room. Miss Annie Marriott is among the best of our rising sopranos, while Miss Gertrude Bradwyn (contralto) and Mr. Frederick King (baritone) also bid fair to attain a high position in their profession. Commendation may be bestowed on Miss Adelaide Thomas, Mr. Herbert Sharpe, and Mr. Frederick Cliffe, for their pianoforte playing, and on Miss Lucy Riley for her performance of Vieuxtemps' *Fantaisie-Caprice* for violin. Speaking generally, the concert was a marked success, and the efficiency of the pupils reflects great credit on Dr. Sullivan, and on the excellent board of professors connected with the South Kensington institution.

Henry F. Frost.

The programme of Dr. Hans von Bülow's second recital, on Monday last, was miscellaneous. The pianist was heard to the greatest advantage in Beethoven's sonata in E (Op. 109), and in Schumann's *Wiener Faschingsschwank* (Op. 26). Three cleverly-written sketches for the left hand only by Rheinberger (Op. 113) served to display Herr von Bülow's manual dexterity; but it is necessary to enter a protest against the introduction of such a piece of hideous cacophony as Balakireff's *Turkish Rhapsody*, a composition consisting of nothing more than a succession of the most excruciating discords. Herr Anton Schott sang very finely some excerpts from Gluck, Mozart, and Mendelssohn, and these were accompanied by Dr. von Bülow with exquisite taste. The attendance was much larger than at the previous recital.

A few lines must suffice on the production of Verdi's *Aïda* at Her Majesty's Theatre. The work is infinitely superior to any previous opera from the same hand, and its composition for the Cairo opera-house in 1871 will serve to immortalise the name of Ismail Pasha in the minds of musicians. *Aïda* concedes but little to the tastes of the vulgar, and though in portions of the score there is evidence that the composer is ill at ease in his new element, enough remains of refinement, beauty, and individuality to warrant the belief that the opera will be generally accepted as a remarkable work of art for many years to come. The performance at Her Majesty's has many commendable features. Miss Kellogg, the American soprano, has much improved, and her rendering of the title-*rôle* is artistic, though the lack of voice power rather militates against complete success. The best impersonation is that of Amneris by Mdme. Trebelli. The favourite contralto has seldom appeared to greater advantage. The Amonasro of Signor Galassi is also a fine performance. Some considerable expense has been incurred in the mounting, and the scenery of Signor Magnani deserves much praise.

The season of the Musical Union will conclude on Tuesday next with the usual grand *Matinée*, when, as in former years, the septetts of Beethoven and Hummel will be performed. Dr. Hans von Bülow has proffered his services for the occasion.

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